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Module 6

Western vocal teachers in India: their educational pathways, beliefs about qualification and professional development

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PROJECT PROPOSAL

Introduction & Context

Instrumental or vocal education is an important aspect of music training. These vocal educators work in educational institutions (as music teachers in academic schools, community choirs, etc.) or independently in a one-to-one teaching. In India there are not many higher education institutions that provide such focussed training for teachers in pedagogy of western vocal teaching (Vaidyanathan, 2020). However, western singing has had a significant impact on the Indian musical landscape (Avis, 2017) and there is a growing demand for western vocal education in India. Despite the fact that western singing is widely prevalent, very little is known about the educational pathways of these teachers who teach it.

Intention and Rationale

The purpose of this research is to understand the ways in which the western singing teachers in India learn and grow in their profession as voice teachers. This study aims to understand the educational pathways of western vocal teachers in India; how they learn as a voice student; how they begin their teaching career; how they learn as voice teachers; what training needs they have; what and how do they continue to develop professionally as vocal educators, without the scaffolding of any higher vocal educator courses.

In module 5, I had created an artefact which focussed on equipping novice singing teachers with the basics of vocal pedagogy. During the artefact development, I realised the importance of knowing the learning methods that the voice teachers prefer for learning. I realized as a teacher and a teacher educator, knowing the demographics and the learning pathways of singing teachers in India will help me better understand their needs and the different approaches that can be undertaken in designing a professional development pathway for Indian voice teachers. A similar study conducted by Norton, Ginsborg and Greasley (2019) among UK instrumental and voice teachers has also emphasized the importance to consider the instrumental and voice teachers' perspectives and beliefs about qualification, skills, experience before developing a music education program.

Most of the vocal teachers in India, are 'singers turned to voice teachers' without undergoing any training in voice pedagogy or pedagogy of teaching (Simones, 2024, p.35). This leads them to learn their teaching in isolated one-to-one settings and mostly these teachers tend to emulate the same teaching methods they experienced as students (Haddon, 2009). Although this isolation brings independence and creativity, it also leads to isolated individual learning paths (Simones, 2024, p.35) and can hinder their professional development. In India, much of vocal education happens in such studio settings. So, it is important to know and understand the beliefs of these teachers about their teaching-learning process with whom we are entrusting the future of vocal music education.

With this given scenario, through this project, I seek to understand how the western vocal educators in India learn, equip, and grow in their subject knowledge and train themselves continually as educators where formal vocal education is rare.

Outlined Intention

For the purpose of this research a snowball sampling will be used. Snowball sampling is a recognised method for recruiting research participants where the researchers first recruits the participants known to them and uses their referrals to recruit more participants (Rahi, 2017). Snowball sampling is a useful tool for recruiting hard- to-reach populations who are not easily accessible to the primary researcher (Leighton et al., 2021). Snowball sampling initially starts with convenience sampling where the researcher collects data from known colleagues but to reach a wider group of participants it will be difficult if only convenience sampling is adopted.

Data will be collected in either of the following and will begin only if the participant gives consent in a place and time that is comfortable and safe for the participant. For this study a mixed methods study has been chosen to benefit from both qualitative and quantitative data. The quantitative method will enable the collection of demographic data while the qualitative methods will help acquire qualitative data like the participants beliefs about educational pathways and qualification. The collection of both these data will not be possible if solely a qualitative or quantitative method is chosen.

The following data collection methods will enable in collecting both forms of data.

- Closed and open-ended questionnaires
- Structured and semi-structured interviews
- Field notes

- Reflective journals
- Audio and video recording of the interviews.

Ethical Considerations

The participants for this research will all be above 18 years old, conveniently selected from those who are in my professional circle. Since the primary participants are from the known circle of the primary researcher, it makes the researcher an insider. The researcher, having been in this field for more than 10 years, knows enough voice teachers. The researcher will seek colleagues and teachers working in the broader networks such as TCL, ABRSM exam boards and Rockschoool London (RSL). Through them other participants will be recruited through snowball sampling.

There is a possibility that the primary participants may feel obligated to participate in the research to keep their professional relationship with the researcher. But all measures from the researcher's side will be undertaken to ensure that either participation or non-participation in the research will not in affect their relationship with the researcher in any way. The participation of the participants will be voluntary and it will not be forced upon.

Since the participants will be given an introduction to the research topic prior to data collection, they may feel they need to give answers that they think the researcher may want to hear. In this study, the researcher will be making all necessary steps to assure that all views, opinions and statements of the participants are valuable and safe; and that the participant's relational dynamics with the researcher will not in any way be affected.

The researcher is aware that being a western vocal educator in India makes her an insider researcher with her own set of beliefs about vocal education and continuous professional development. Having lived in India, the researcher will have some prior knowledge due to her lived experiences. However, the researcher will make enough steps to seperate her views and opinions, during data analysis and synthesis to ensure that there is no bias in the data interpretation. To ensure confidentiality, all personal information of the participants and the collected data will be kept confidential in a password protected folder in the cloud storage and will not be divulged or disclosed to anyone in any form.

Learning Outcomes

Through this study, the following knowledge would be gained by the researcher about the western vocal educators in India.

1. The demographics of western voice teachers in India
2. The challenges faced by them in their teaching-learning experience.
3. The educational and training needs these singing teachers believe they need to have.
4. Their beliefs about the qualification, continuous professional development, their learning methods.

Intended Impact

This study, I believe, would be informative in understanding the educational landscape of western vocal education in India; identify the gaps present in the western music education system in India. The study will increase my awareness of the training needs of western voice teachers in India. With the backdrop of my module 5 artefact, this project will also inform me of the ways a curriculum or a professional development course can be delivered.

INTRODUCTION

As a professional singer and voice teacher in India, I have experienced the challenges in my musical training and music teaching. My early years of teaching singing was dependent on what I had learnt from my teachers, voice pedagogy books written by authors from other countries and attending master classes of singers and teachers from abroad. There was a lack of a community or a forum of singing teachers teaching western music. While India has structured curriculum and government backed institutions for Indian classical music, there are very few or no institutions offering exclusive western vocal education for singers or voice pedagogy in a structured way. Reflecting on my own struggles as a novice voice teacher, my query was to understand how other western singing teachers in India train themselves in teaching has become the central focus for this study.

In Module 5, I had created an artifact, a curriculum for training beginner western vocal teachers in India in the basics of voice pedagogy. At that time I wasn't sure in which learning method this curriculum should be offered. Through this study, I hope to understand that aspect: the learning pathways and the modes of learning of teachers in India. The results of this study will directly feed into the design of the curriculum offering and increase my own understanding of this area. The results of this study would also inform the wider singing communities, policy makers, music schools and institutions in India to enhance and refine the western vocal education scenario in India.

LITERATURE REVIEW:

Vocal teachers are pivotal in shaping the musical development of singers (Simones, 2024). These teachers teach in diverse settings either working independently in one-to-one settings or working with an institution, catering to the unique needs of singers in each of these teaching environments (Simones, 2024; Watson, 2010). Although vocal teaching is one of the main career options for many singers (Lennon and Reed, 2012), most teachers often "begin their careers without proper training" (Simones, 2024, p.35) and acquire experience in isolated settings where support is minimal.

Goodson (1980, p.69) states that "In understanding something so intensely personal as teaching, it is critical that we know about the person the teacher is". Wicks (2026, p.36) has said that singing teachers 'story' (2026, p.36) helps one to know how teachers grow with experience and evolve in their professional identity. He also adds that understanding their learning journey or their personal history is part of their continuous professional growth as it

shapes their pedagogical choices. Norton, Ginsborg and Greasley (2019), also underscores the importance of understanding how musicians become teachers and how their educational experiences shape and influence their teaching beliefs and continuous professional development, which this study has aimed to understand.

Lack Of Institutional Support

In a report by Polifonia Working Group (2010, p.35) about music education in the European Union, it reports that professional development and learning pathways of Instrumental/ vocal teachers is strongly shaped by whether a country has a national regulation concerning teacher qualification. In countries where this system is not directed nationally, then either the law of supply and demand or the local authorities control the teacher education. In a country like India where there is no national regulatory system for western music, music and performing arts are not included in the formal school education system (Arockiam, 2024, p.100) in a structured way. "While there are higher education institutions that cater to Indian Classical music (Hindustani and Carnatic) spread across the country, there are no dedicated institutions exclusively focused on Western classical music, Jazz, or Pop genres" according to Arockiam (2024, p.99). On the contrary, Kelman and Cashman(2019) report indicates the presence of few music colleges in India in the recent past such as KM conservatory, Swarnabhoomi Academy of Music (SAM) in Tamil Nadu, NIMIMS, One World College in Delhi. However, I have observed that the courses these music colleges offer are in general or performance based western music and not specifically in western vocal/ music pedagogy or training singers to become teachers.

Given this backdrop of lack of such a higher educational structure in western music training in India, Kelman and Cashman (2019) however points out that western music in India is thriving. Moreover there is an increasing demand for western music education in the metropolitan cities like Delhi, Mumbai, and Chennai by affluent middle class people (Avis, 2020). Hence it is good to know about and understand these vocal teachers who teach this art form, their educational and professional pathways. This study is similar to the study done by Norton, Ginsborg and Greasley (2019) in the UK who reported about the educational pathways taken by vocal teachers, their beliefs about qualification and professional development.

Qualification:

The voice teaching profession is considered mostly "unregulated" according to Norton, Ginsborg and Greasley (2019) because of the lack of standardisation in teacher qualification.

According to that study, in the UK most vocal teachers had Grade 8 performance certification and bachelor's degree. Only a few held teaching qualifications. While in Myanmar, the western vocal teachers have no formal training or bachelor's degree in music and relied on personal experience or informal learning from other teachers (Pwint Oo, 2016). According to Clausen and Chatterjee (2012), the pedagogic layout across India is mostly through examination systems carried out by Trinity College London (TCL), Associated Board of Royal School of music (ABRSM), Britain. Moreover Arockiam (2024) points out that for most musicians these exam boards become the primary means through which learning progress is assessed and to get formal recognition. Being an insider-researcher and being brought up in this Indian context, I myself have experienced this and have gone through this. Even A. R. Rahman, who is called 'Mozart of Madras' (Taylor, 2026) and who eventually founded the KM conservatory in Chennai, India had studied for TCL music exams (Avis, 2020). This indicates the dominant position held by these music exams boards as a way of qualifying oneself. Besides the graded exams, these exam boards also offer diploma level certificates and programmes both in performance and teaching Instrumental/ vocal. Although performance based exams have graded and diploma levels the teaching qualification is only available at diploma level. Additionally, TCL offers a Level 4 Certificate for Music Educators (CME) programme (Trinitycollege.com, 2026). However it is only available for UK based applicants and not for Indian music educators. This raises the question of the value these boards assign to 'music teacher training' versus performance training.

Arockiam (2024, p.196) further notes that these music exams are 'read' differently by musicians in India and UK. Given the complex cultural and socio-political context of India, the western musicians in India often experience identity tension as someone practicing a music that is not culturally native (Clausen and Chatterjee, 2012) and higher western music education is accessible only for the globally minded affluent population in India (Avis, 2020) which can influence the teachers' beliefs about their professional development.

Entry Pathways

When considering the entry pathway into teaching, I found Wicks (2026) 3 archetypes as a good overarching framework. In his article, 'teaching adolescent voices' he has mentioned various entry pathways that singing teachers take: 'the accompanist - observer path', 'the necessity - driven path' (p. 37) and 'the singer - turned - teacher path' (p. 38). Haddon (2009) in his survey of final year music students in the UK reported an 'informal drift' entry pattern where students learn through their own teaching experience while they themselves were still students. Recent studies (Boyle, 2023; Shaw and Boyle, 2026) with UK conservatoire music

students affirms Haddon(2009) report stating that the entry to singing teaching typically starts by helping peers, family, friends prior to commencing undergraduate studies with no qualification to start. Taylor and Hallam (2011) have discussed ‘vocal teaching as a second career’ by amateur musicians teaching voice. My own teaching journey has been the ‘singer-turned-teacher’ pathway. The entry pathways for teaching singing in India is mostly by completing a performance based exam (Clausen and Chatterjee, 2012 and Arockiam, 2024). Since musical and professional experiences can significantly shape the teacher's thinking and practice (Taylor and Hallam, 2011) this study has sought to understand the entry pathways and musical experiences of western vocal teachers in India.

Gap In Literature

In India, where tertiary level western vocal education structures are lacking (Vaidyanathan, 2020), there is a big gap in literature to understand the demographics of western voice teachers in India, their beliefs about teaching qualification and their professional development. Interestingly, there were not many available resources on how voice teachers in India enter their profession, continue to learn and grow as professionals. In fact during the course of this study, I observed that there is no direct, peer-reviewed literature on ‘western vocal teachers of India’ which is a significant gap. The closest literature that is available is on ethnographic music or western classical/ popular music education in India (Arockiam, 2024; Avis, 2017, 2020; Clausen and Chatterjee, 2012; Kelman and Cashman, 2019; Dumlavwalla, 2019) but not specially on vocal teaching. Dumlavwalla’s (2019) comparative study of piano teachers in India and Philippines is the closest literature available on professional development of music educators in India. Hence this study has sought to bridge this gap and to provide some empirical data in this research topic.

The central research question for this study is “how do western vocal teachers in India without the scaffolding of the higher vocal education system, learn and grow in their profession?”. For the purposes of this study, this question is divided into the following:

1. How learning and professional developments happen among western voice teachers in India?
2. What are the challenges that western voice teachers in India are facing in professional development?
3. What educational pathways teachers undertake to enter the vocal teaching profession?
4. What qualifications are believed to be necessary to become western vocal teacher in India?

METHODOLOGY

This study is situated within a pragmatic paradigm as it allows for flexibility to the researcher. According to Morgan (2007) pragmatic paradigm allows for both objectivity and subjectivity to be true, rather than adhering strictly to one philosophy. This aspect was useful in mixed method research design that was undertaken in this study. Moreover, India being a multi-cultural and multi-ethnic nation, the beliefs and perspectives of a voice teacher in one part of the country might be dependent on their experience, cultural practices in that part of that country. To understand such diversity in demographics and beliefs and perspectives, one has to have a paradigm that will embrace both aspects, which a pragmatic worldview allows.

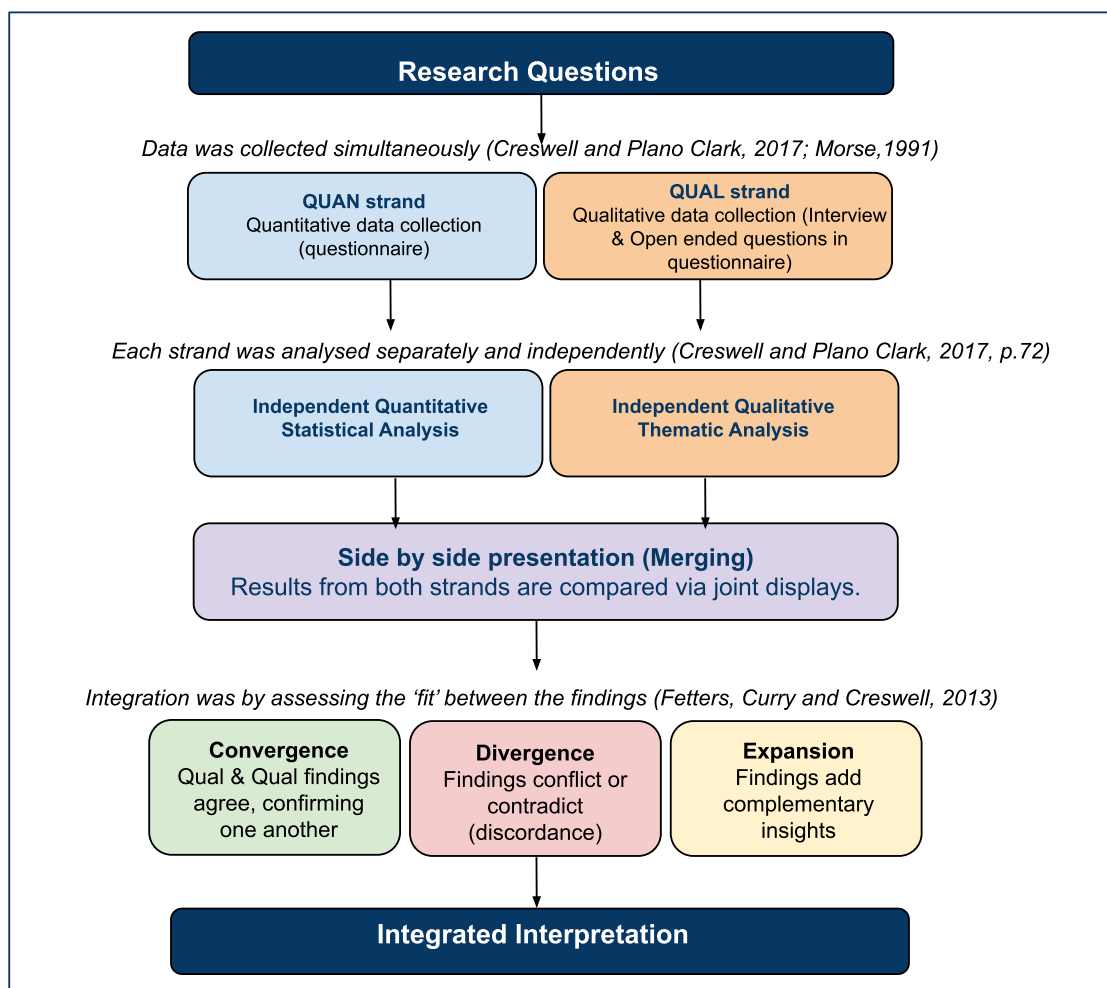
For this study, a convergent mixed methods research design was chosen. While quantitative methodology addresses the generalizability of the research questions and qualitative methodology attempts to explore and explain the phenomenon, mixed methods methodology, on the other hand, gives an innovative approach by seeking to draw upon the strengths of both qualitative and quantitative approaches (Fetters, Curry and Creswell, 2013). The rationale for choosing mixed methods is that the study involves not only knowing the demographics of voice teachers in India, which is quantitative in nature, but also to explore and understand their perspectives and beliefs about teacher qualifications and professional development.

For this study, a convergent mixed methods research design, also called concurrent design is chosen. This design is one of the most used designs in mixed methods research (MMR) (Morgan, 2025). In this methodology, the qualitative and quantitative strands of data are collected at the same time, analysed independently and then merged (Fetters, Curry and Creswell, 2013). The advantage of this methodology over the other two mixed methods, namely sequential and exploration methods, is in its time- efficiency (Almeida, 2018) and triangulation or validation of data (Fetters, Curry and Creswell, 2013; Greene, Caracelli and Graham, 1989). Although integration is a big issue in convergent design (Morgan, 2025), this methodology outperforms the other MMR designs where both data types (QUAL & QUANT) carry the same priority or equal importance (Almeida, 2018; Teddlie and Tashakkori, 2012). This study's methodology was similar to the study done by Norton, Ginsborg and Greasley (2019) with UK instrumental and vocal teachers. The flow of methodological approach is given in the diagram below.

Methods:

Data was collected mainly using questionnaires and interviews. The questionnaire contained both closed-ended questions (quantitative) & open-ended questions (qualitative). The interview (qualitative) was semi-structured and was conducted over online zoom video call. There were a total of 25 respondents, out of which 22 were questionnaire respondents and 3 were interview respondents. The questions asked in the questionnaire are given in appendix A. Given the pragmatic approach of this study, it seemed fit to use the above data collection methods as it helped in simultaneous collection of both qualitative and quantitative data as it involved connecting and collaborating with voice teachers from across different parts of India.

Diagram 1: Pictorial representation of Concurrent mixed method design used in this study.



Although it may seem that the thematic analysis framework sits incongruently within the pragmatic paradigm, I have chosen to do this because in mixed-methods context the

pragmatic approach seeks to dissolve these epistemological barriers calling for a convergence of quantitative and qualitative methods (Feilzer, 2010). This enables the researcher to employ thematic analysis as a tool for analysing and understanding the qualitative strand of data. Having pragmatism as a broader ontological umbrella which values both qualitative and quantitative data with equal importance, this pragmatic mixed methods study is not incongruent at an ontological or epistemological level but shares in the commonalities in its approaches to the inquiry (Feilzer, 2010).

Coding Procedure:

Both the datasets were coded using a codebook as described by Braun and Clarke (2006). The codes were developed both (apriori) derived from literature and the emerging themes were derived inductively. Each code was given a codeID, Code name, theme, definition, inclusion-exclusion criteria and an example. Themes A to H, having 24 codes were derived a priori from the literature while the other themes emerged from the inductive analysis. The quantitative closed-ended survey had options like, single-select, multi-select and 1-5 rating item. These were mapped one-to-one using the relevant deductive codes using their codeID from themes A to H. The qualitative data on the other hand was coded in two ways: the subjective open-ended questionnaire responses (8 open ended questions across 22 respondents) were coded in full and the three interview transcripts were coded using representative-excerpt coding (Guest, MacQueen and Namey, 2012).

The theoretical background by Braun and Clarke (2006) was used for coding methods. The initial step of thematic analysis involved the transcription of the interview and excluding any identifiable participant information to maintain confidentiality. The statements were then broken into smaller sections and each was assigned a descriptive text or keyword upon close examination. The keywords were then given short phrases or codes. The data was then organized into different categories as mentioned below. These a priori categories were predetermined by me based on the research questions. The emergent inductive themes were also organised alongside and grouped into meaningful categories and then into themes. Personally the coding process was the most tedious one which involved iterative reading and usage of research tools.

Table 1: Code Book

CodeID	Code Name	Theme	Research Question(s)	Origin
C01	Self-Directed / Self-Taught Learning	A. Informal & Experiential Learning	RQ1	Deductive

C02	Learning-by-Doing (Own Teaching Practice as Learning Site)	A. Informal & Experiential Learning	RQ1	Deductive
C03	Mentor-Based Learning	B. Social & Relational Learning	RQ1	Deductive
C04	Peer Learning & Discussion	B. Social & Relational Learning	RQ1	Deductive
C05	Masterclass / Observation of Experts	B. Social & Relational Learning	RQ1	Deductive
C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways	RQ1, RQ3	Deductive
C07	Formal Degree / Academic Musical Training	C. Formal & Credentialed Pathways	RQ3	Deductive
C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways	RQ1	Deductive
C09	Digital / Social Media Learning	D. Digital & Media-Based Learning	RQ1	Deductive
C10	AI-Assisted Learning	D. Digital & Media-Based Learning	RQ1	Inductive
C11	Journal / Research Literature Engagement	D. Digital & Media-Based Learning	RQ1	Deductive
C12	Vocal Anatomy/Physiology & Technique Knowledge	E. Vocal Pedagogy & Content Knowledge	RQ4	Deductive
C13	Diagnostic Skill (Identifying & Correcting Vocal Faults)	E. Vocal Pedagogy & Content Knowledge	RQ4	Deductive
C14	Pedagogical Skill (Lesson Planning, Goal-Setting, Documentation)	E. Vocal Pedagogy & Content Knowledge	RQ4	Deductive
C15	Repertoire Knowledge & Stylistic Versatility	E. Vocal Pedagogy & Content Knowledge	RQ4	Deductive
C16	Performance/Demonstration Ability	E. Vocal Pedagogy & Content Knowledge	RQ4	Deductive
C17	Psychological / Counseling Skill	F. Psychological & Relational Competence	RQ4	Deductive
C18	Certification-as-Proxy-for-Qualification	G. Qualification Beliefs	RQ4	Deductive
C19	Experience/Practice-Based Qualification	G. Qualification Beliefs	RQ3, RQ4	Deductive
C20	Formal Teacher-Training (B.Ed/Pedagogy) Debate	G. Qualification Beliefs	RQ3, RQ4	Deductive
C21	Access Barrier (Geographic / Institutional / Financial)	I. CPD Barriers	RQ2	Deductive
C22	Time / Workload Constraint	I. CPD Barriers	RQ2	Deductive
C23	Absence of Policy / Regulatory Recognition	I. CPD Barriers	RQ2	Deductive
C24	High Value Placed on Continued PD	H. CPD Value	RQ1, RQ2	Deductive
C25	Professional Isolation / Lack of Community	I. CPD Barriers	RQ2	Deductive

C26	Foreign-Language / Diction Competency	E. Vocal Pedagogy & Content Knowledge	RQ4	Inductive
C27	Teacher Age / Perceived Maturity as Legitimacy Factor	K. Professional Identity, Career Entry & Structural Context	RQ3	Inductive
C28	Certification as Institutional/Economic Leverage	G. Qualification Beliefs	RQ4	Inductive
C29	Guru-Like Hierarchical Mentorship Hybridising with Peer/Digital Learning	B. Social & Relational Learning	RQ1	Inductive
C30	Teaching as Fallback/Contingency Career	K. Professional Identity, Career Entry & Structural Context	RQ3	Inductive
C31	Gradual, Unplanned Performer-to-Teacher Identity Drift	K. Professional Identity, Career Entry & Structural Context	RQ3	Inductive
C32	COVID-19 as Catalyst for Market Expansion / Online-Teaching Entry	K. Professional Identity, Career Entry & Structural Context	RQ3	Inductive
C33	Teacher's Own Competency Ceiling Caps Student Progression	J. Embodied Ceiling of Pedagogical Reproduction	RQ2, RQ4	Inductive
C34	Teachers Who Stop Learning Themselves (Self-Perpetuating Stagnation)	I. CPD Barriers	RQ2	Inductive
C35	Professional Discipline / Reliability (Time Commitment) as a Qualification Factor	G. Qualification Beliefs	RQ4	Inductive
C36	Structural and Attitudinal Barriers to Entering Teaching	K. Professional Identity, Career Entry & Structural Context	RQ3	Inductive
C37	High Stakes / Duty of Care in Teaching a Live Instrument	F. Psychological & Relational Competence	RQ4	Inductive
C38	Institutional Affiliation as an Access-Mediator	I. CPD Barriers	RQ2	Inductive
C39	Risks of Purely Remote/Online Teaching Format	D. Digital & Media-Based Learning	RQ2	Inductive
C40	Process-Over-Certificate	G. Qualification Beliefs	RQ4	Inductive
C41	Market-Driven Legitimacy	K. Professional Identity, Career Entry & Structural Context	RQ3 / RQ4	Inductive

Analysis:

Both qualitative and quantitative strands of data were analysed separately as suggested by Creswell and Plano Clark (2017, p.72). Quantitative data were analysed using descriptive statistics. Since the study involved a small non-probability sample (N=22) and since the aim of the study is not for making generalisation, an inferential analysis was not performed. The

qualitative data from both the questionnaire and interview were analysed using a hybrid thematic analysis (Proudfoot, 2022). This allowed me to harness the advantages of both deductive and inductive themes by capturing both the predefined constructs (theory-led analysis) and the new emergent themes from the data. The qualitative analysis was done following Braun and Clarke's (2006) six-phase approach of familiarisation, coding, generating initial themes, reviewing themes, defining/naming themes and producing the report. The two separately analysed data was then integrated using a joint display (Guetterman, Fetters and Creswell, 2015) and 'fit' between the quantitative and qualitative themes are assessed and classified as convergence/confirmation, divergence/discordance or expansion as per Fetters, Curry and Creswell's (2013) integration. The coded data is given in appendix B for reference.

Ethical Considerations:

Participants for this study were all adults above 18 years old and participation in the study was purely voluntary. Some inclusion and exclusion criteria were:

1. Participants must be born in India and must have had teaching experience in India
2. Only western singing teachers were included in this study. Teachers teaching any other instruments were not included.
3. Participants must be willing to either participate in the questionnaire or interview or both.

Being a voice teacher myself and having been brought up in this educational context researching about my professional practice makes me an insider-researcher with my own biases. Following the framework given by Mercer (2007), as the primary researcher I made sure that my own opinions and views about the research topic were not revealed during the data collection process thus keeping the participants' views un-influenced by my own. Being an insider also provided me some benefits like: access to fellow voice teachers because of my pre-existing relationships with them. Participants were assured of complete confidentiality of this information and sufficient distancing was maintained while coding and analysis to keep the codes as close to what the texts actually meant.

FINDINGS:

QUANTITATIVE DESCRIPTIVE ANALYSIS:

A majority of the respondents were females (68.2%) and the average mean age of the respondents was 34.5 years. The respondents were from 5 different states in India. Few

notable findings from the questionnaire were that 15 out of 22 respondents taught western contemporary singing and 5 taught western classical singing signifying the increasing popularity of contemporary western styles in modern India. The age of these singing teachers ranged from 20 to 69. Around $\frac{1}{3}$ of participants were below 30 years of age indicating that singing teachers in India start their teaching career at an early age too. With regard to professional identity there was a good mix of 'teachers' who do full-time teaching (36.3%) and performers who also teach (36.3%). The questionnaire answers were grouped based on the research questions under study. Most of the teachers (40%) had a teaching experience of 5 to 10 years with 22% having 5 to 10 years and 3 to 4 years experience.

Table 3: Demographics of participants

Characteristic	Distribution	Count	Percentage
Gender	Female	15	68.2%
	Male	6	27.3%
	missing	1	
Age	Mean 34.5 years (SD 11.4); median 33; range 20–69 (n = 21 reporting)		
State/region	Delhi NCR	8	(36.4%)
	Tamil Nadu	8	36.4%
	Haryana	2	9.1%
	Manipur	1	
	Karnataka	1	
	missing	2	
Years teaching	more than 10 years	5	22.7%
	5–10 years	9	40.9%
	3–4 years	5	22.7%
	1–2 years	2	9.1%
	less than 1 year	1	4.5%
Professional identity	Full-time institute-based teacher	5	22.7%
	Primarily a performer who also teaches	5	22.7%

	Full-time private practice	3	13.6%
	Professional singer/part-time teacher	3	13.6%
	other/mixed	4	18.2%
Vocal style taught	Western contemporary (rock/pop/blues/jazz/R&B/country/gospel)	15	68.2%
	Western classical	4	18.2%
	Mixed/other	3	13.6%
Age groups taught	25+ yrs	15/22	68.2%
	19–25 yrs	17/22	77.3%
	11–18 yrs	21/22	95.5%
	5–10 yrs	15/22	68.2%
	4 yrs & below	6/22	27.3%

The teacher identity was re-grouped into 3 broad categories as 'teacher-primary', 'Performer- hybrid' and ambiguous responses as 'other'. After re-grouping, the teachers who identified primarily as "singing teachers" (institute or private practice) were, on average, about **10 years older** than those who identified primarily as performers who also teach. This is a significant indicator of a gradual shift in professional identity over time.

Teacher-identity group (n=9): mean age **39.1**, median 37

Performer-hybrid group (n=10): mean age **32.7**, median 27

The largest group of teachers (95.5%) taught for the age group 11 to 18 years while only 27.3% of participants taught kids of age 4 and below.

RQ1: How learning and professional development happen:

When asked about their primary way of 'learning to teach' singing, 'learning from a mentor/teacher' came as the most endorsed way with 86.4%. Learning from vocal pedagogy books (72.7%) and attending seminars /workshops (68.2%) were other preferred modes of learning. All these results indicate a predominantly informal and relationally mediated professional learning method preferred by singing teachers in India.

Table 3: Primary ways of learning to teach (ongoing/current)

Code Name	Code ID	Theme	n	%
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Learning from a mentor/ teacher	C03	B. Social & Relational Learning	19	86.4%
Vocal pedagogy books or books on teaching singing	C11	D. Digital & Media-Based Learning	16	72.7%
Attending seminars, lectures or workshops on voice teaching	C08	C. Formal & Credentialed Pathways	15	68.2%
Learning from YouTube videos/ Instagram/ Youtube shorts	C09	D. Digital & Media-Based Learning	12	54.5%
Peer learning - from a colleague through observations or discussion.	C04	B. Social & Relational Learning	12	54.5%
Doing a structured program or a certification course offered by a college/university/ Institution.	C08	C. Formal & Credentialed Pathways	11	50.0%
Participating/ observing in vocal masterclasses	C05	B. Social & Relational Learning	10	45.5%
Reading blogs written by other voice teachers	C09	D. Digital & Media-Based Learning	8	36.4%
Reading from Journal articles, research papers and magazines	C11	D. Digital & Media-Based Learning	2	9.1%
Using AI	C10	D. Digital & Media-Based Learning	2	9.1%

When asked about the importance of professional development there was an overwhelming 95.5% affirmation by the respondents giving a rating of 5/5 while 4.5% gave rating 4/5. This showed that the singing teacher valued PD very much with a teaching certificate offered by UK based exam boards as the most preferred (81.8%) CPD method.

Preferred CPD method — Quantitative (%)

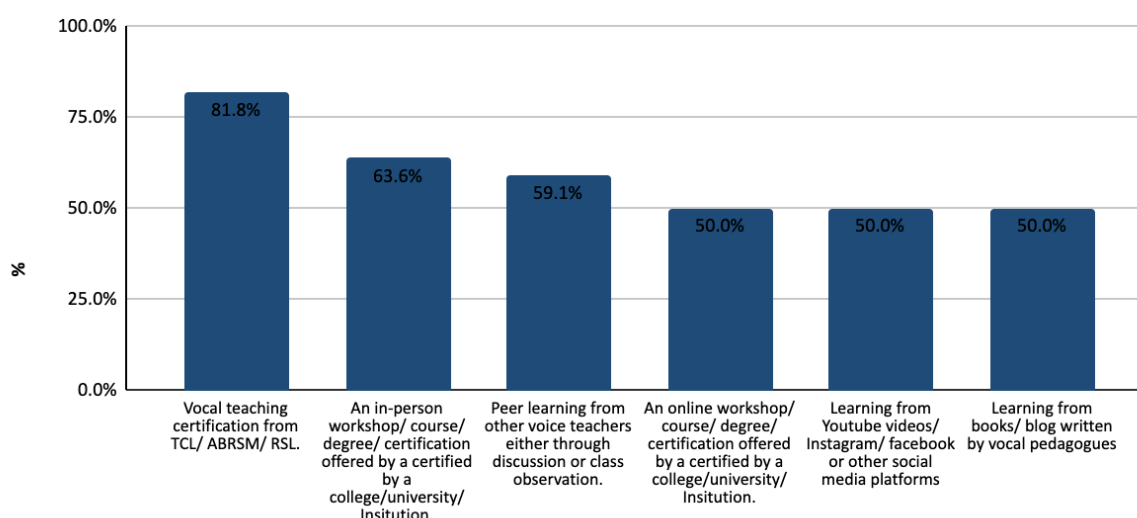


Diagram 2: Preferred CPD methods (Quantitative)

The most helpful resource for western singing teachers in India was mentor (25.7%), followed by social media learning (22.9%) and journal/ research literature engagement (20%).

RQ2: Challenges to CPD

The questionnaire did not have a quantitative instrument for measuring the barriers for continuous professional development. This research question is mostly addressed through qualitative data and is discussed separately.

RQ3:Entry Pathways

A remarkably high percentage (81.8%) of respondents have had one-to-one lessons with a teacher during their formative stages of musical learning, followed by self-taught learning, church-choir participation and professional-ensemble performance (each 68.2%). This has a close correlation with the study by Pwint Oo (2016) on western vocal teachers in Myanmar. The latter study reported that around 70% of its participants (vocal music teachers) came from christian background having a church choir as their learning environment.

Based on the questionnaire data, one-to-one/self taught/ performance based formation seemed to be the predominant entry pathway into teaching singing. And it is worth noting the direct correlation of ‘Learning from a mentor/teacher’ as the formative learning experience and the primary method to continue learning.

Only 18.2% (undergraduate) and 13.6% (postgraduate) holding formal music qualifications indicate that entry into western vocal teaching in India lacks a standardised pathway echoing the Dumlavwalla (2019) study that stated the lack of formal western music educational systems in India.

Table 4: Musical learning environments experienced

Option	CodeID	n	%
One-to-one private lessons with a voice teacher	C03	18	81.8%
Self taught	C01	15	68.2%
Part of a church choir/ worship band	C04	15	68.2%
Performance as a member or vocalist of a professional ensemble/ band/ group/ choir	C16	15	68.2%

Performance as a member of an amateur ensemble/band/group/ choir	C16	11	50%
Performance as a soloist with a professional ensemble/ band/ group/ choir	C16	10	45.5%
Group singing lessons	C04	8	36.4%
Undergraduate musical training at a musical college	C07	4	18.2%
Membership of a youth music centre	C07	3	13.6%
Post-graduate musical training at a music college	C07	3	13.6%

RQ4: Qualifications Believed to be Needed

Questions were asked to understand what Indian western vocal teachers believed to be needed for teaching western singing in India and what qualifications they held. The quantitative instrument used was a multi-select question where respondents chose all they thought were important for a voice teacher. The ability to sing and demonstrate (90.9%) and knowledge of vocal anatomy and vocal technique (90.9%) came out to be the most important quality required of a voice teacher, followed by ability to diagnose vocal faults and offer correction (86.4%). Basic piano accompaniment skills are also rated high (81.8%).

B.Ed/teaching qualification needed? — Quantitative (%)

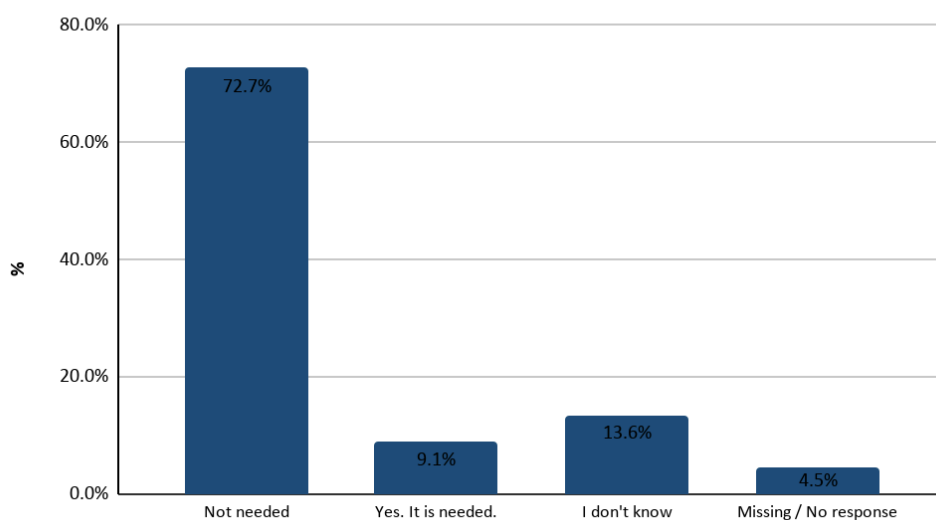


Diagram 3: Belief about Teaching qualification

When asked if general pedagogical qualification like B. Ed (Bachelor's in Education) is needed to teach singing, a large majority of 72.7% (16/22 respondents) respondents

selected '*not needed*'. This result indicate that western vocal teachers in India value voice pedagogical content knowledge (VCPK) (Bigler and Osborne, 2021) and singing expertise more than the general pedagogical knowledge which was also documented by Ruiling and Sabri (2025) that in performance-driven disciplines like singing, VCPK is given more weightage.

QUALITATIVE THEMATIC ANALYSIS

The qualitative data was analysed using the apriori themes A-H as in the codebook and also coded inductively. Both the deductive and inductive themes are discussed below:

Theme A: Informal & Experiential Learning (RQ1)

CodeID: C01, C02

This deductive theme referred to the informal, self directed or self regulated ways of professional learning. This theme is grounded in the Eraut's (2000; 2004) concept of informal and tacit knowledge in the workplace and Schön's (1991) concept of reflection in action by professionals. Participants reported that they learnt the art of teaching singing by themselves or by doing. This theme recurred almost 18 times in the entire coded excerpts. One interview respondent said, "Mostly self-taught and my first teaching teacher is .."

Theme B: Social & Relational Learning (RQ1)

This theme included codes C03, C04 and C05 and they exist within the framework of one-to-one learning as mentioned by Bigler and Osborne, (2021); Lave and Wenger's (1991) situated learning and Wenger's (1998) communities of practice.

Of these codes, *mentor-based learning* came out as the single most heavily represented code in the qualitative set (n=47) and as the most-endorsed pathway. Studies (Gaunt, 2009, 2011; Lave and Wenger, 1991; Ranganathan, 2024; Wenger, 1998) have flagged the potential hierarchical power dynamics within the mentor and students in a one-to-one setting.

One survey respondent mentioned,

"The most helpful thing for me would be to ask my mentor... how to teach a concept or support a particular student".

'Learning from a mentor' came out to be the most helpful resource (25.7%) of learning while for 22.9% teachers learning through digital and social media was most useful. The oldest

respondent (above 60) who had teaching experience of more than 10 years preferred 'reading from books' as the primary way of learning while the younger teachers preferred a combination of digital methods.

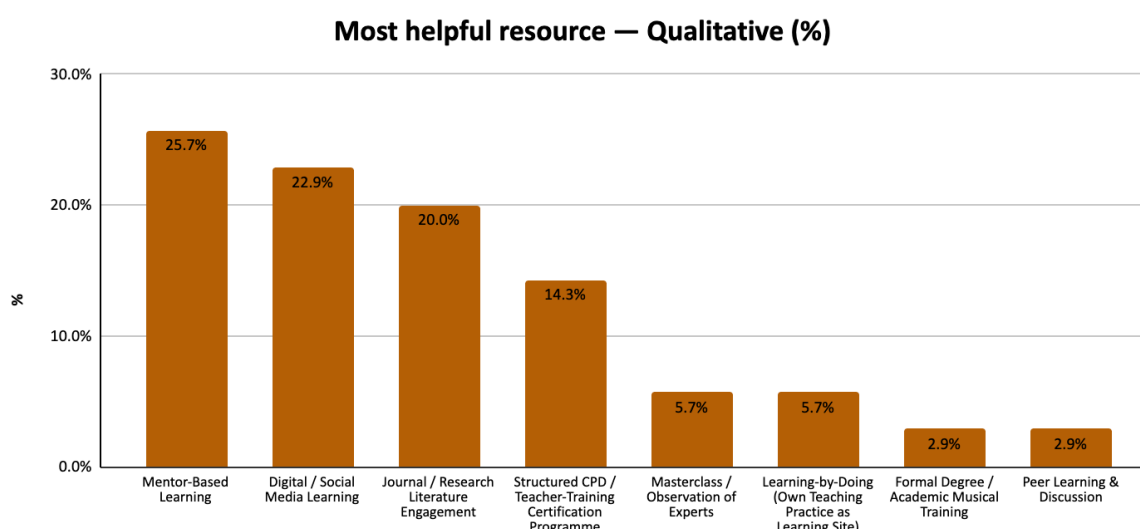


Diagram 4: Most helpful resource (Qualitative finding)

Theme C. Formal & Credentialed Pathways (RQ1 & RQ3)

This is the largest theme overall with n = 91 coded excerpts across three codes. Graded/ diploma examinations and structured certification/ teacher-training programmes dominated this theme. The influence of UK based music exams in India is reported in many studies (Arockiam, 2024; Avis, 2020; Clausen and Chatterjee, 2012; Dumlavwalla, 2019; Kok, 2023) and the results of this study gives an additional affirmation. This study also parallels Dumlavwalla's (2019) finding that Indian piano teachers likewise rely on graded-examination boards as the primary instrument of assessment of pedagogical progression.

Theme D. Digital & Media-Based Learning (RQ1)

Social media learning, AI-assisted learning and Journal/ research literature were all included under this theme. There were 31 coded excerpts.

One survey respondent expressed his multiple ways of social media learning as follows,

“starting my ATCL training and I stay updated with new vocal techniques through linkedin blogs, youtube videos of famous vocal coaches”.

Another interview participant on talking about how she used the media for learning said,

"I like NATS Chat on YouTube... you have actual professionals discussing lots of stuff about vocal pedagogy".

Theme E: Vocal Pedagogy & content Knowledge (RQ4)

Grounded in the NATS framework for voice pedagogy curriculum (Bigler and Osborne, 2021), this theme had codes *Vocal Anatomy/Physiology & Technique Knowledge*, *Diagnostic Skill (Identifying & Correcting Vocal Faults)*, *Pedagogical Skill (Lesson Planning, Goal-Setting, Documentation)*, *Repertoire Knowledge & Stylistic Versatility* and *Performance/Demonstration Ability*.

This theme had a total of 51 coded excerpts. Of these, *Vocal anatomy/ Physiology& technique knowledge* came out to be the topmost with n=20 coded excerpts. This indicates both that the singing teachers belief in scientific knowledge of singing voice and the technical specificities of its working.

Table 5: Frequency table of Theme: Vocal pedagogy & content knowledge

Code ID	Code Name	Theme	Origin	n (Total)
C12	Vocal Anatomy/Physiology & Technique Knowledge	E. Vocal Pedagogy & Content Knowledge	Deductive	20
C13	Diagnostic Skill (Identifying & Correcting Vocal Faults)	E. Vocal Pedagogy & Content Knowledge	Deductive	7
C14	Pedagogical Skill (Lesson Planning, Goal-Setting, Documentation)	E. Vocal Pedagogy & Content Knowledge	Deductive	10
C15	Repertoire Knowledge & Stylistic Versatility	E. Vocal Pedagogy & Content Knowledge	Deductive	7
C16	Performance/Demonstration Ability	E. Vocal Pedagogy & Content Knowledge	Deductive	4
C26	Foreign-Language / Diction Competency	E. Vocal Pedagogy & Content Knowledge	Inductive	3

One of the emergent codes under this theme is '*Foreign- language/ Diction Competency*' which was uncovered inductively. This was stated only by teachers who taught western classical vocal music.

One interview participant emphasized,

"If you say Western music, English is only 20%. The remaining 80% is other languages."

While another participant said,

“A teacher who can teach music of the west including English, Italian, German, French etc in their appropriate styles.”

Theme F: Psychological & Relational Competence (RQ4)

This theme highlighted *teacher as a person* (Stronge, 2018) as an important qualification for teaching. Singing is an embodied art form (Juntunen, Arlin and Liira, 2023) where the performer and the instruments are both the same (Titze, 2022), singers will go through a lot of emotional and psychological issues. Considering the close bond between singing teachers and their students, personal qualities of a teacher become significantly important and teachers must be aware of how to navigate the psychological aspects of learners. One respondent said,

“It is a psychological thing that we have to keep in mind... when I say your voice is bad, they take it very personally, because the voice is part of your body.”

Another respondent remarked,

“It is a psychological thing that we have to keep in mind... when I say your voice is bad, they take it very personally, because the voice is part of your body.”

The affective qualities of a teacher like love and care for students, listening to them (Stronge, 2018), being humble (Angell, 2019) are important traits for a profession that is so inter-personal like teaching singing. Coded excerpts with phrases like, *“helping students overcome insecurities”* and *“finding joy in imparting knowledge”* defined the features of a good teacher.

Table 6: Number of counts of coded excerpts of Theme F

Code Name	Theme	Origin	n (Total)
Psychological / Counseling Skill	F. Psychological & Relational Competence	Deductive	14

High Stakes / Duty of Care in Teaching a Live Instrument	F. Psychological & Relational Competence	Inductive	1
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Theme G: Qualification Beliefs - Certification Vs Experience (RQ3/RQ4)

Under this theme there was a genuine tension between *certification-as-proxy* and *experience-based qualifications* with the latter dominating this theme. This indicated the Indian singing teachers preferred *teaching experience* as a qualifying factor. The inductive codes seem to expand on this view how the market driven nature of this profession shapes the idea of qualification as one participant remarked,

"They are coming only to get a grade eight certificate so that their salary will be consolidated." — interview

Commitment to teaching and making time was another aspect mentioned for a singing teacher wanting to teach. Singing teachers often struggle with professional identity and often their “musician-teacher” roles are intertwined (Haldane, 2018). For a teacher who performs frequently, balancing both roles becomes a constant struggle which may have an impact on student’s learning too.

One respondent emphasized this saying, a teacher is one *“who’s willing to teach, interested in teaching, who’s able to dedicate time without default. If you are regular in class, then the students also are regular. This is a commitment which many of them are not able to give.”*

Table 7: Number of counts of coded excerpts of Theme G

Code Name	Theme	Origin	n (Total)	% of Total Coded Instances
Certification-as-Proxy-for-Qualification	G. Qualification Beliefs	Deductive	13	3.4
Experience/Practice-Based Qualification	G. Qualification Beliefs	Deductive	17	4.5
Formal Teacher-Training (B.Ed/Pedagogy) Debate	G. Qualification Beliefs	Deductive	8	2.1

Certification as Institutional/Economic Leverage	G. Qualification Beliefs	Inductive	1	0.3
Professional Discipline / Reliability (Time Commitment) as a Qualification Factor	G. Qualification Beliefs	Inductive	2	0.5
Process-Over-Certificate (Preparation Process Builds Competence)	G. Qualification Beliefs	Inductive	1	0.3

Theme H: CPD Value (RQ1 & RQ2) & Theme I - CPD Access, Barriers (RQ2)

This theme provided the empirical foundation to RQ2 with two codes highly contributing to this theme namely, *access barrier* and *professional isolation*. Talking about access, one respondent said,

“There are workshops and certified courses available in India but can be difficult to access if you're not from the same city”

Another remarked on the financial constraints,

“enormous financial burden that comes with choosing international courses (that aligns with science and health)”

Talking about the lack of institutional structure one respondent said,

“The government unfortunately doesn't support western music in India. There is no official body that recognizes teachers... lack of awareness and not having educators/specialists come from abroad”

Professional isolation leads to stagnation in which teachers cease taking lessons for status reasons, and their own vocal technique stagnates which adversely affects their teaching too.

“A lot of people who are teaching are not learning themselves... there's a mentality that if I am seen to be taking lessons, people will not take me seriously as a teacher” said one participant highlighting the view that learning from peers as a sign of weakness or lack of subject knowledge.

This inductive theme of *self perpetuating stagnation* could be because vocal teachers in India may view taking help from others of teacher weakness or inadequacy confirming Dumlavwalla's (2019) study on Indian piano teachers.

Table 8: Number of counts of coded excerpts of Theme H

Code ID	Code Name	Theme	Origin	n (Total)	% of Total Coded Instances
C21	Access Barrier (Geographic / Institutional / Financial)	I. CPD Barriers	Deductive	18	4.7
C22	Time / Workload Constraint	I. CPD Barriers	Deductive	8	2.1
C23	Absence of Policy / Regulatory Recognition	I. CPD Barriers	Deductive	10	2.6
C25	Professional Isolation / Lack of Community	I. CPD Barriers	Deductive	12	3.1
C34	Teachers Who Stop Learning Themselves (Self-Perpetuating Stagnation)	I. CPD Barriers	Inductive	2	0.5
C38	Institutional Affiliation as an Access-Mediator	I. CPD Barriers	Inductive	1	0.3

Theme J: Embodied Ceiling of Pedagogical Reproduction (RQ2)

This is an inductive theme with 2 coded excerpts that is closely linked to RQ2 which viewed teachers' own competency ceiling caps on what the students can achieve and limited how they look at continued learning. Adding to this is the market-driven profession, where a singing teacher with limited qualification might feel satisfied with it and not pursue further learning .

In an interview one participant remarked,

“A teacher is successful in dealing with kids up to grade five level and happy with whatever they know... they don't think of bringing them beyond that.”

Theme K: . Professional Identity, Career Entry & Structural Context (RQ2/ RQ3)

This theme, with a total of 12 coded excerpts, emerged from the data explaining how teachers enter into vocal teaching and their professional identities. Respondents felt the most singers enter into vocal teaching as a last/ fall-back option and to support their living or as a gradual performer-to-teacher drift, evidenced in a participant's comment,

“There is no said way honestly, there are many who are performers and teach just to support their living”

Another commented saying,

“My teaching, singing, was only 10% of my work for a long time, which has now become at least 40 to 50% of time... performance was also taking a long time. Now my teaching takes the most time.”

Table 9: Number of counts of coded excerpts of Theme K

Code ID	Code Name	Theme	Origin	n (Total)	% of Total Coded Instances
C27	Teacher Age / Perceived Maturity as Legitimacy Factor	K. Professional Identity, Career Entry & Structural Context	Inductive	2	0.5
C30	Teaching as Fallback/Contingency Career	K. Professional Identity, Career Entry & Structural Context	Inductive	3	0.8
C31	Gradual, Unplanned Performer-to-Teacher Identity Drift	K. Professional Identity, Career Entry & Structural Context	Inductive	2	0.5
C32	COVID-19 as Catalyst for Market Expansion / Online-Teaching Entry	K. Professional Identity, Career Entry & Structural Context	Inductive	1	0.3
C36	Structural and Attitudinal Barriers to Entering Teaching	K. Professional Identity, Career Entry & Structural Context	Inductive	3	0.8

C41	Market-Driven Legitimacy (Marketing, Pricing, Visibility Over Formal Qualification)	K. Professional Identity, Career Entry & Structural Context	Inductive	1	0.3
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Such a thing is not only prevalent in India but also observed in the UK where the majority of instrumental teachers often reject teaching as something that is done when they have failed as a performer as reported by Shaw and Boyle, (2026). Vaidyanathan's (2020) account of an 'accidental' entry into music teaching in India also directly parallels the gradual, unplanned identity drift as documented in this.

Discussion

Using the Fetters, Curry and Creswell's (2013) convergent design the qualitative and quantitative results were integrated using joint display for a side-by-side comparison. The fit of data for convergence, divergence and expansion was studied and displayed as follows:

1. **Convergence** - where does both quantitative and qualitative findings point to same conclusion
2. **Divergence** - where does the quantitative and qualitative findings contradict each other
3. **Expansion/ complementing** - Neither agrees nor disagrees but adds a facet by explaining what one set of data could not explain.

Theme by Theme Joint Display:

Table 10: Integration - Joint display table

Theme	Quantitative	Qualitative	Fit
A. Informal/ Self directed Learning	Self-taught: 68.2% (retrospective); no ongoing-learning equivalent offered.	Self-Directed Learning (n=18 in Theme A);	Convergence
B. Social & Relational learning	Mentor-based learning: top-endorsed pathway (86.4%).	Mentor-Based Learning is the most-coded qualitative construct (Theme B total n=47).	Convergence

C. Formal & Credentialed Pathways	Certification (TCL/ABRSM/RSL): is the top CPD preference (81.8%); Formal degree training only 13.6–18.2%.	Graded examinations are the largest qualitative theme overall (n=108)	Convergence
D. Digital & Media-Based Learning	Digital learning 50–55%; AI uses 9.1%.	Qualitative findings suggest ambivalence to digital engagement; AI-assisted learning and online-teaching risks add nuance which is absent from the survey finding.	Convergence + Expansion
E. Vocal Pedagogy & Content Knowledge	Vocal anatomy 90.9%. Piano accompaniment 81.8% 'important';	Knowledge about vocal anatomy was richly dominated as the core pedagogical content knowledge (Theme E now n=51).	Convergence (Anatomy)
		2 teachers from Interview (experienced teachers) downplayed accompaniment as 'helpful, not necessary';	Divergence (Accompaniment)
F. Psychological & Relational Competence	No quantitative item exists.	Psychological/counseling skill (Theme F now n=15) substantial and recurring.	Expansion
G. Qualification Beliefs	72.7% say B.Ed 'not needed' — apparent consensus.	Certification-as-proxy and experience-based qualification near-equal (Theme G n=42);	Expansion
H. CPD Value	PD importance near-ceiling (mean ≈4.95);	High Value Placed on Continued PD (Theme H, n=4)	Convergence

I. CPD Barriers	No quantitative item exists.	Access barriers, policy absence, isolation and self-perpetuating stagnation provide the entire empirical basis for RQ2 (Theme I, CPD Barriers, n=51).	Expansion
J. Embodied Ceiling of Pedagogical Reproduction	No quantitative item exists.	Teacher's-ceiling-caps-students mechanism (Theme J, n=2). This is a self-contained reproduction effect.	Expansion
K. Professional Identity, Career Entry & Structural Context	Teachers who identified themselves primarily as 'singing teachers' were on average 10 years older than the 'performer-hybrid' group.	Identity, entry-barrier and market-legitimacy dynamics (Theme K, n=12)	Convergence

DIVERGENCE:

A stark divergence was observed regarding the 'piano accompaniment' as a skill needed for a voice teacher. While a majority of questionnaire respondents said piano skills are needed, the interview participants diverged from it.

CONVERGENCE:

The convergence of the findings above, indicate that western vocal teachers in India highly value their professional development and mostly learn through *Mentor-based learning pathways* and *social and relational learning*. This *informal learning* was also reported by Kelman and Cashman (2019) which documented that musicians have 'real world learning' through informal, non-institutional routes (college rock festivals, industry immersion) as a normal and effective pathway in the Indian context, supporting the prevalence of informal/self-taught formation found in this study. However such informal pathways are not just prevalent in India, but also in England according to Norton, Ginsborg and Greasley (2019). Bigler and Osborne (2021) explicitly recommend mentored teaching as part of ideal preparation for teacher training. Gaunt's (2009, 2011) studies of one-to-one tuition in

conservatoires document the perceived centrality of the teacher-student pair from both student and teacher perspectives. Boyle's (2023) study of UK undergraduate music students' experiences of becoming instrumental and singing teachers similarly foregrounds mentor relationships as central to how teaching competence develops.

Although there is so much convergence of this finding to existing literature, one has to remember the challenges of this mode of learning. In the American and European countries, mentor based learning is one of the options alongside the higher education structures whereas that is the only available option in India. In the traditional mentor-mentee model, the teacher is the sole person in instructing and directing the student (Hughes, 2017) and the knowledge is passed onto the learner through observation and imitation (Crocco, Madill and McCabe, 2017). This kind of model may work well only if there is a strong match between the teacher and student and may fail if the student's learning preferences and learning styles are different from that of the teacher (Bond et al., 2022; Meyer and Edwards, 2014; Meyer and Holding, 2021). In such a one-to-one relation model, lines between a teacher and the student can also get blurry (Bigler and Osborne, 2021).

This model is also similar to guru-shishya parampara (GSP) practiced in India, which is a model endorsed by the Indian government and is deeply embedded in the learning of various Indian art forms (Chaudhary, 2025). The teacher or mentor in Indian culture is perceived as an unquestionable subject authority (Ratikant and Dean, 2024) in India. This can lead to power imbalance, rigid hierarchical learning (Crocco, Madill and McCabe, 2017) with the mentor teacher being put on a pedestal (Ranganathan, 2024) as the subject expert. This therefore can lead to hampering their artistic development (Gaunt, 2009) and their professional self-direction (Gaunt, 2011) to become individual independent teachers.

When it comes to professional teacher development they prefer *formal and certification pathways offered by UK based music examinations boards* and through digital learning. This dependence of Indian teachers on external certifying bodies suggests the lack of access and institutional structure in voice pedagogy. This is not a new result but affirms the overarching music scenario in India. Dumlavwalla (2019) reports that a half of the Indian piano teachers who took part in his study had Trinity exam certification as their highest level of music. Kok's (2023) postcolonial analysis of imperial music examinations in South Asia directly explains the historical and cultural dominance of graded-examination systems (ABRSM, Trinity) as inherited colonial infrastructure now functioning as social and cultural capital. Clausen and Chatterjee's (2012) case study of Western classical music in Indian music schools across Kolkata, Bangalore, Goa and Mumbai, and Avis's (2020) ethnographic study of a Chennai

conservatoire, both provide direct Indian-context confirmation of graded/ formal credentialing structures shaping music education.

The findings also indicate that the vocal teachers agreed that there must be a minimum qualification by completing graded exams and agreed that having a good *vocal pedagogy and content knowledge* to be the most important qualification for being a voice teacher. Generally voice pedagogy programs offer such in-depth study of vocal physiology and anatomy. But India lacks such higher education institutions in vocal pedagogy. None of the participants in this study reported to have done any voice pedagogy course. Hence, it could be interpreted that western vocal teachers in India turn to *digital and social media learning* as a means for equipping themselves in their subject knowledge. Reflecting on my own experience in my early teaching years I had heavily depended on books and video resources by voice pedagogues to understand about physiology and anatomy of human voice and how it is applied to singing teaching. Hutapea et al. (2026) in their recently published study with 250 participants report that singers found YouTube as a valuable resource for learning but cautions not to have it as a primary training resource. The qualitative finding of this study also concurs with this stating the risk of exposure to unfiltered subject information in social media and the variability of content quality.

There was a striking confirmation of theme K found in both quantitative and qualitative data findings. The quantitative analysis gives it numerical backing: identity doesn't just drift qualitatively over a career. It is associated with a measurable, statistically significant age gap in this sample.

Interview respondent's account

"my teaching... was only 10% of my work for a long time... has become now at least 40 to 50%"

and the coded construct C31 (Gradual, Unplanned Performer-to-Teacher Identity Drift, Theme K) described exactly this pattern narratively. However it is worth it to remember that this study is a cross-sectional finding and not a longitudinal tracking of these teachers over time. Although this is consistent with 'gradual Identity drift' identity pattern, it is only *suggestive* and does not prove the causation due to the small sample size.

EXPANSION:

While the quantitative findings underscores the importance of qualification, qualitative findings expand it further. The qualitative finding adds '*psychological and relational competence*' as an added layer to the beliefs about qualifications (RQ4). This holds importance because if teachers primarily learn through *social and relational learning* routes,

then *psychological and relational competency of teachers* becomes a deciding factor on 'how' the teaching is carried out. Ruiling and Sabri (2025) underscores this practical "how to" aspects of teaching carries more weight than the 'why' aspects of teaching, especially in pop-singing teaching. The NATS curriculum for voice pedagogy has named this as the 'teacher self' (Bigler and Osborne, 2021) which states that traits like "empathy, compassion, patience, creativity, a growth mindset and being approachable and communicative" should be practiced by voice teachers and suggests that it be included in voice teaching training programs.

Quantitative findings revealed that 72.7% believed that a 'teacher qualification' like B. Ed is not necessary. The qualitative finding revealed an unresolved tension between certification-as-proxy and experience-based learning with a near equal scoring of (n=13 and n=16, respectively). This result reveals and confirms the tension that is existing in literature. Norton, Ginsborg and Greasley's (2019) UK survey of instrumental and vocal teachers directly also documents this same unresolved tension where only a minority hold formal teaching qualifications, mirroring the pattern found in this study. This is a validating finding for qualitative data's claim that there is a genuine tension and an unresolved debate.

CPD Barriers were mostly expanded upon by the qualitative findings which states that access barriers, policy absence, isolation and self-perpetuating stagnation as major barriers along with financial constraints. The fact that there was no quantitative instrument to measure this was a design gap in this study. It is only through the qualitative strand that has produced empirical evidence and has filled the gap in voice pedagogy literature on CPD access barriers for singing teachers in India. A similar access barrier to higher education institutions is reported by Dumlavwalla (2019) in his comparative study of piano teachers in the Philippines and India. This means that there is absence of awareness among voice teachers about forums which may lead to isolated teaching-learning processes. Since there is no government backup to such western art forms, it places tremendous financial constraints to be able to afford such courses. Hence only the affluent class is able to afford it.

CONCLUSION & FUTURE RECOMMENDATION

The results of this study in general affirms the themes existing in literature but extends it to western singing teachers in India. This empirical study reveals a gap in the available research in the field of western vocal education in India and potentially tried to bridge that gap. Some notable findings of this study are: western singing teachers of India place high

value in their continuous professional development. This study strongly supports the view that the learning pathways of western voice teachers in India are through *informal & experiential learning* and *social & relational learning*. Of this, a majority preferred learning with the help of *digital/social media learning* and through *mentor-based learning* methods. Such learning pathways are mostly self-directed and depend upon the individual's curiosity and motivation.

The participants' awareness of learning pathways and most endorsed qualifications for both entry into teaching and for professional development was *credentialed examination pathways* offered by UK based exam boards. This reflected in their beliefs about minimum qualifications for teaching, the singing related qualifications held by them and their current CPD programs. Indian singing teachers did not believe in the importance of teacher training; they believed *vocal pedagogical and content knowledge* and *psychological and relational competence* as core competencies required for singing teachers.

The study expands on the access barriers that are prevalent for voice teachers in India. It provides empirical data on the kinds of barriers that exist in modern India: the lack of policy, professional isolation, teachers' self stagnation and market-driven profession. This study has also shown the presence of young singers taking up teaching as a career option indicating a shift in the cultural mindset of people. This study calls for a structural change in the music western education landscape of India. If the majority of teachers learn through relational and digital methods, creation of more online/ offline peer-based learning platforms or forums should be initiated to learn from and offer support to one another enhancing a shared learning.

Based on these study results, several other questions need to be addressed to further the research in order to provide support for western vocal teachers in India.

1. This study had a small number of participants (N=25) representing only 5 states in India out of 28. Hence the results from this study are only representative. A similar study with a larger number of participants and from other states would give a better understanding.
2. Future research can focus on how to support the western vocal teacher in India with vocal pedagogical training.
3. What ways can the vocal teaching programs be made accessible to Indian teachers?

The information I learned from this study fulfilled my expectations. I had prior knowledge about the lack of higher education for voice teachers and that voice pedagogy programs are accessible only for the affluent class and this study confirmed it. I am encouraged to know

that my fellow western vocal teachers in India are keen on professionally developing themselves and give a high value to it. However the fact that teachers still preferred Exam boards for their PD took me by surprise initially. But upon careful self-reflection I realised, being an insider I too once considered these TCL vocal teaching certificates before I joined this MA program. This revealed Indian- western vocal teachers' limited awareness of available voice pedagogy programs. This study also has informed me that western vocal teachers in India need strong social, pedagogical and institutional support considering the context of living in a country with its strong indigenous cultural traditions

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Appendix A: Questionnaire

Participant Consent Form

1. I have read and understood the consent form and have voluntarily agreed to participate in this research.

Options (select one):

- Agree
- Disagree

Basic Details

2. Your Name

3. Age

4. Gender

Options (select one):

- Male
- Female
- Prefer not to share
- Other

5. From the list below, please choose the option that describes your professional identity at this moment:

Options (select one):

- Primarily a classroom music teacher also doing part time private vocal teaching
- Full time singing teacher - private practice
- Full time singing teacher - working with an institute
- Professional singer who also does part-time vocal teaching
- Primarily a western singing teacher who also performs
- Professional musician and part time vocal teacher
- Other

6. Which state in India are you currently practicing?

7. Which vocal style do you teach?

Options (select one):

- Western classical singing
- Western contemporary singing - Rock & Pop, Blues, Jazz, R&B, Country, Gospel
- Musical Theatre
- Other

8. How long have you been teaching western vocals?

Options (select one):

- Less than a year
- 1-2 years
- 3-4 years
- 5-10 years
- more than 10 years

9. Please indicate whether or not you currently teach the following age groups:
(Yes/No for each)

Row items (Yes/No each):

- 4 years and below
- Between 5 to 10 years
- Between 11 to 18 years
- Young adults (19 to 25 years)
- Adults (Above 25 years)

10. How would you define a 'western vocal teacher'?

11. In India, currently what is the process to become a western singing teacher?

12. Please indicate which of the following musical learning environment(s) have you experienced during your own personal musical training?

Options (select all that apply):

- Self taught
- One-to-one private lessons with a voice teacher
- Group singing lessons
- Membership of a youth music centre
- Membership of a junior conservatoire
- Undergraduate musical training at a musical college
- Post-graduate musical training at a music college
- Performance as a member of an amateur ensemble/band/group/choir
- Performance as a member or vocalist of a professional ensemble/band/group/choir
- Performance as a soloist with a professional ensemble/band/group/choir
- Part of a church choir/worship band
- Other

Learning Modes

13. What is/are your primary way(s) in which you learn and educate yourself when it comes to teaching or learning singing?

Options (select all that apply):

- Learning from YouTube videos/Instagram/YouTube shorts
- Reading blogs written by other voice teachers
- Vocal pedagogy books or books on teaching singing
- Using AI
- Reading from Journal articles, research papers and magazines
- Attending seminars, lectures or workshops on voice teaching

- Doing a structured program or a certification course offered by a college/university/Institution
- Learning from a mentor/teacher
- Peer learning - from a colleague through observations or discussion
- Participating/observing in vocal masterclasses
- Other

14. What has been your most helpful resource that you often refer back to, regarding teaching singing? And why? (The resource could be a learning material like book, teacher, videos, app, course, workshop.)

15. Which learning method do you prefer for your continuous professional development (CPD) in future?

Options (select all that apply):

- An online workshop/course/degree/certification offered by a certified college/university/Institution
- An in-person workshop/course/degree/certification offered by a certified college/university/Institution
- Vocal teaching certification from TCL/ABRSM/RSL
- Learning from YouTube videos/Instagram/facebook or other social media platforms
- Learning from books/blog written by vocal pedagogues
- Peer learning from other voice teachers either through discussion or class observation

16. What professional development program/pathway/course(s) do you wish to pursue in future that is related to teaching western singing?

Beliefs about Qualifications

17. Kindly mention any or all of your academic qualifications. (Example: Undergraduate degree in English)

18. What do you believe makes a person 'qualified' to teach western vocals?

19. What do you believe should be the minimum qualification(s) required that a singer must have or hold, to become a western singing teacher in India?

20. According to you, what subjects are important for singing teachers to have expertise in to teach western singing?

Options (select one):

- Ability to sing and demonstrate
- Repertoire knowledge
- Basic piano accompaniment skills
- Music theory knowledge
- Compositional skills
- Improvisation skills
- Knowledge of vocal anatomy and vocal technique
- Ability to diagnose vocal faults and offer correction
- General pedagogical skills - lesson planning, goal setting, and documentation

21. Do you think that a teaching qualification (like B.Ed or certification in education) is needed for someone to become a western singing teacher in India?

Options (select one):

- Yes. It is needed.
- Not needed
- I don't know

22. Please list below any or all the qualifications that you hold, which you believe are relevant to your western vocal teaching activities.

Beliefs about Professional Development

23. How important is it for a western vocal teacher to continue to grow in their professional development?

Options (select one):

- 1 - Not important
- 2
- 3
- 4
- 5 - Very Important

24. What are some of the learning pathways/qualifications/opportunities that are available for vocal teachers in India to continue to grow in their teaching profession?

25. What professional development pathway/program/course(s), if any, are you currently undertaking to grow in your voice teaching profession?

26. What are some of the professional growth limitations or challenges or obstacles that you face as a western singing teacher, to develop further in your teaching profession?

27. Currently, what training needs are you most in need of, in terms of professional development?

Appendix B

QUANTITATIVE ANALYSIS

Question	Response Option	Code D	Theme	n	% (of N=22)
Musical learning environments experienced	Self taught	C01	A. Informal & Experiential Learning	15	68.2
Musical learning environments experienced	One-to-one private lessons with a voice teacher	C03	B. Social & Relational Learning	18	81.8
Musical learning environments experienced	Group singing lessons	C04	B. Social & Relational Learning	8	36.4
Musical learning environments experienced	Membership of a youth music centre	C07	C. Formal & Credentialed Pathways	3	13.6
Musical learning environments experienced	Undergraduate musical training at a musical college	C07	C. Formal & Credentialed Pathways	4	18.2
Musical learning environments experienced	Post-graduate musical training at a music college	C07	C. Formal & Credentialed Pathways	3	13.6
Musical learning environments experienced	Performance as a member of an amateur ensemble/band/group/ choir	C16	E. Vocal Pedagogy & Content Knowledge	11	50
Musical learning environments experienced	Performance as a member or vocalist of a professional ensemble/ band/ group/ choir	C16	E. Vocal Pedagogy & Content Knowledge	15	68.2
Musical learning environments experienced	Performance as a soloist with a professional ensemble/ band/ group/ choir	C16	E. Vocal Pedagogy & Content Knowledge	10	45.5
Musical learning environments experienced	Part of a church choir/ worship band	C04	B. Social & Relational Learning	15	68.2
Primary ways of learning to teach	Learning from YouTube videos/ Instagram/ Youtube shorts	C09	D. Digital & Media-Based Learning	12	54.5
Primary ways of learning to teach	Reading blogs written by other voice teachers	C09	D. Digital & Media-Based Learning	8	36.4
Primary ways of learning to teach	Vocal pedagogy books or books on teaching singing	C11	D. Digital & Media-Based Learning	16	72.7
Primary ways of learning to teach	Reading from Journal articles, research papers and magazines	C11	D. Digital & Media-Based Learning	2	9.1
Primary ways of learning to teach	Attending seminars, lectures or workshops on voice teaching	C08	C. Formal & Credentialed Pathways	15	68.2
Primary ways of learning to teach	Doing a structured program or a certification course offered by a college/university/ Institution.	C08	C. Formal & Credentialed Pathways	11	50
Primary ways of learning to teach	Learning from a mentor/ teacher	C03	B. Social & Relational Learning	19	86.4
Primary ways of learning to teach	Peer learning - from a colleague through observations or discussion.	C04	B. Social & Relational Learning	12	54.5
Primary ways of learning to teach	Participating/ observing in vocal masterclasses	C05	B. Social & Relational Learning	10	45.5

Primary ways of learning to teach	Using AI	C10	D. Digital & Media-Based Learning	2	9.1
Primary ways of learning to teach	Other (write-in)			2	9.1
Preferred CPD method	An online workshop/ course/ degree/ certification offered by a certified by a college/university/ Institution.	C08	C. Formal & Credentialed Pathways	11	50
Preferred CPD method	An in-person workshop/ course/ degree/ certification offered by a certified by a college/university/ Institution.	C08	C. Formal & Credentialed Pathways	14	63.6
Preferred CPD method	Vocal teaching certification from TCL/ ABRSM/ RSL.	C06	C. Formal & Credentialed Pathways	18	81.8
Preferred CPD method	Learning from Youtube videos/ Instagram/ facebook or other social media platforms	C09	D. Digital & Media-Based Learning	11	50
Preferred CPD method	Learning from books/ blog written by vocal pedagogues	C09	D. Digital & Media-Based Learning	11	50
Preferred CPD method	Peer learning from other voice teachers either through discussion or class observation.	C04	B. Social & Relational Learning	13	59.1
Preferred CPD method	Other (write-in)			1	4.5
Important subjects for teachers	Ability to sing and demonstrate	C16	E. Vocal Pedagogy & Content Knowledge	20	90.9
Important subjects for teachers	Repertoire knowledge	C15	E. Vocal Pedagogy & Content Knowledge	16	72.7
Important subjects for teachers	Basic piano accompaniment skills	C14	E. Vocal Pedagogy & Content Knowledge	18	81.8
Important subjects for teachers	Music theory knowledge	C14	E. Vocal Pedagogy & Content Knowledge	17	77.3
Important subjects for teachers	Compositional skills	C15	E. Vocal Pedagogy & Content Knowledge	8	36.4
Important subjects for teachers	Improvisation skills	C15	E. Vocal Pedagogy & Content Knowledge	16	72.7
Important subjects for teachers	Knowledge of vocal anatomy and vocal technique	C12	E. Vocal Pedagogy & Content Knowledge	20	90.9
Important subjects for teachers	Ability to diagnose vocal faults and offer correction	C13	E. Vocal Pedagogy & Content Knowledge	19	86.4
Important subjects for teachers	General pedagogical skills - lesson planning, goal setting, and documentation.	C14	E. Vocal Pedagogy & Content Knowledge	18	81.8

QUALITATIVE ANALYSIS:

Cod eID	Code Name	Theme	Origin	n (Total)	n (Survey)	n (Interview)	% of Total Coded Instances
C01	Self-Directed / Self-Taught Learning	A. Informal & Experiential Learning	Deductive	7	3	4	1.8
C02	Learning-by-Doing (Own Teaching Practice as Learning Site)	A. Informal & Experiential Learning	Deductive	11	6	5	2.9
C03	Mentor-Based Learning	B. Social & Relational Learning	Deductive	21	16	5	5.5
C04	Peer Learning & Discussion	B. Social & Relational Learning	Deductive	8	6	2	2.1
C05	Masterclass / Observation of Experts	B. Social & Relational Learning	Deductive	15	10	5	3.9
C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways	Deductive	53	50	3	13.9
C07	Formal Degree / Academic Musical Training	C. Formal & Credentialed Pathways	Deductive	14	14	0	3.7
C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways	Deductive	41	40	1	10.8
C09	Digital / Social Media Learning	D. Digital & Media-Based Learning	Deductive	19	14	5	5
C10	AI-Assisted Learning	D. Digital & Media-Based Learning	Inductive	1	1	0	0.3
C11	Journal / Research Literature Engagement	D. Digital & Media-Based Learning	Deductive	9	6	3	2.4
C12	Vocal Anatomy/Physiology & Technique Knowledge	E. Vocal Pedagogy & Content Knowledge	Deductive	20	14	6	5.2
C13	Diagnostic Skill (Identifying & Correcting Vocal Faults)	E. Vocal Pedagogy & Content Knowledge	Deductive	7	3	4	1.8
C14	Pedagogical Skill (Lesson Planning, Goal-Setting, Documentation)	E. Vocal Pedagogy & Content Knowledge	Deductive	10	9	1	2.6
C15	Repertoire Knowledge & Stylistic Versatility	E. Vocal Pedagogy & Content Knowledge	Deductive	7	4	3	1.8
C16	Performance/Demonstration Ability	E. Vocal Pedagogy & Content Knowledge	Deductive	4	4	0	1
C17	Psychological / Counseling Skill	F. Psychological & Relational Competence	Deductive	14	9	5	3.7
C18	Certification-as-Proxy-for-Qualification	G. Qualification Beliefs	Deductive	13	11	2	3.4
C19	Experience/Practice-Based Qualification	G. Qualification Beliefs	Deductive	17	13	4	4.5
C20	Formal Teacher-Training (B.Ed/Pedagogy) Debate	G. Qualification Beliefs	Deductive	8	3	5	2.1
C21	Access Barrier (Geographic / Institutional / Financial)	I. CPD Barriers	Deductive	18	13	5	4.7
C22	Time / Workload Constraint	I. CPD Barriers	Deductive	8	5	3	2.1

C23	Absence of Policy / Regulatory Recognition	I. CPD Barriers	Deductive	10	5	5	2.6
C24	High Value Placed on Continued PD	H. CPD Value	Deductive	4	2	2	1
C25	Professional Isolation / Lack of Community	I. CPD Barriers	Deductive	12	7	5	3.1
C26	Foreign-Language / Diction Competency	E. Vocal Pedagogy & Content Knowledge	Inductive	3	1	2	0.8
C27	Teacher Age / Perceived Maturity as Legitimacy Factor	K. Professional Identity, Career Entry & Structural Context	Inductive	2	0	2	0.5
C28	Certification as Institutional/Economic Leverage	G. Qualification Beliefs	Inductive	1	0	1	0.3
C29	Guru-Like Hierarchical Mentorship Hybridising with Peer/Digital Learning	B. Social & Relational Learning	Inductive	3	0	3	0.8
C30	Teaching as Fallback/Contingency Career	K. Professional Identity, Career Entry & Structural Context	Inductive	3	1	2	0.8
C31	Gradual, Unplanned Performer-to-Teacher Identity Drift	K. Professional Identity, Career Entry & Structural Context	Inductive	2	0	2	0.5
C32	COVID-19 as Catalyst for Market Expansion / Online-Teaching Entry	K. Professional Identity, Career Entry & Structural Context	Inductive	1	0	1	0.3
C33	Teacher's Own Competency Ceiling Caps Student Progression	J. Embodied Ceiling of Pedagogical Reproduction	Inductive	2	0	2	0.5
C34	Teachers Who Stop Learning Themselves (Self-Perpetuating Stagnation)	I. CPD Barriers	Inductive	2	0	2	0.5
C35	Professional Discipline / Reliability (Time Commitment) as a Qualification Factor	G. Qualification Beliefs	Inductive	2	1	1	0.5
C36	Structural and Attitudinal Barriers to Entering Teaching	K. Professional Identity, Career Entry & Structural Context	Inductive	3	2	1	0.8
C37	High Stakes / Duty of Care in Teaching a Live Instrument	F. Psychological & Relational Competence	Inductive	1	0	1	0.3
C38	Institutional Affiliation as an Access-Mediator	I. CPD Barriers	Inductive	1	0	1	0.3
C39	Risks of Purely Remote/Online Teaching Format	D. Digital & Media-Based Learning	Inductive	2	0	2	0.5
C40	Process-Over-Certificate (Preparation Process Builds Competence)	G. Qualification Beliefs	Inductive	1	0	1	0.3
C41	Market-Driven Legitimacy (Marketing, Pricing, Visibility Over Formal Qualification)	K. Professional Identity, Career Entry & Structural Context	Inductive	1	1	0	0.3

Appendix C: Participant Consent Form

Research Topic: Western vocal teachers in India: their educational pathways, beliefs about qualification and professional development

By filling this form, I voluntarily give consent to take part in this research.

1. I voluntarily agree to participate in this research study.
2. I understand that even if I agree to participate now, I can withdraw at any time
3. I understand that I can refuse to answer any question involved during the research process without any consequences of any kind.
4. I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
5. I understand that participation involves answering questionnaires in written form or giving interviews truthfully to the best of my ability.
6. I understand that I will not benefit directly from participating in this research.
7. I agree to my interview being audio-recorded.
8. I understand that all information I provide for this study will be treated confidentially. I understand that in any report on the results of this research my identity will remain anonymous. This will be done by changing my name and disguising any details of my interview which may reveal my identity or the identity of people I speak about. I understand that disguised extracts from my responses may be quoted in dissertation, conference presentation, published papers.
9. I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will discuss this with me first but may be required to report with or without my permission.
10. I understand that signed consent forms and original audio recordings will be retained in a password protected cloud folder accessible only to the researcher until 2028.
11. I understand that a transcript of my interview in which all identifying information has been removed will be retained for two years until 2028.
12. I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage as specified above.
13. I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Contact Details of the Researcher:

Serene Yoneko D

Appendix D - Permission Letter - Module 6

Serene Yoneko D
Vocal Coach,
MuzicEDU
New Delhi.
sereneyoneko@gmail.com

Dear UWTSD,

Reg : Western vocal teachers in India: their educational pathways, beliefs about qualification and professional development.

I confirm that I approve of the research proposed into “Western vocal teachers in India: their educational pathways, beliefs about qualification and professional development.” to be carried out by Serene Yoneko D, Vocal Coach, Muzicedu during private vocal lessons with the Institute between February 2026 to September 2026.

Regards,
Serene Yoneko D.

Appendix E - Interview transcript

Participant 1:

Speaker 1: Lovely. Um, so I'm gonna just keep those basic ones. And, uh, let's see, um, what describes your professional identity at this moment. How would you describe yourself?

Speaker 2: I'd say I'm primarily a music teacher, uh, but I'm also trying to perform on the side. But since C-2 passed, it hasn't really been much of performance, much more of the teaching.

Speaker 1: Yeah.

Speaker 2: Mostly focused on teaching.

Speaker 1: Yeah. Her passing is a big blow to me.

Speaker 2: Yeah, for all of us.

Speaker 1: Like, shocking. Uh, I remember-

Speaker 2: Yeah

Speaker 1: ... texting you, "What happened? I heard this." [laughs] Yeah. Yeah. Would you consider yourself, like, a performer who's teaching, or you would consider yourself a teacher who performs?

Speaker 2: Hmm. Are you still a performer if you haven't performed recently?

Speaker 1: Mm.

Speaker 2: How are we defining either of them?

Speaker 1: So what do you do mostly?

Speaker 2: I teach mostly.

Speaker 1: Okay.

Speaker 2: But I've always said that teaching is a performance art.

Speaker 1: [laughs] That's interesting.

Speaker 2: You're performing every day in front of your students. Otherwise, how do you keep their attention in front of the class? Otherwise, you can't.

Speaker 1: That's interesting.

Speaker 2: You gotta make it funny. You gotta make it interesting. You gotta make it-

Speaker 1: Oh, yeah

Speaker 2: ... cool.

Speaker 1: Oh, cool.

Speaker 2: You know?

Speaker 1: For today's-

Speaker 2: Oh, otherwise please, Gen Alpha is not interested at all, Miss. Like, who cares about this, Miss? Why do we need to study this?

Speaker 1: They say it straight to your face.

Speaker 2: Yeah, yeah. Yeah, yeah.

Speaker 1: Wow.

Speaker 2: These are not your nice, obedient CBSE kids.

Speaker 1: [laughs]

Speaker 2: Even, although I've heard some stories about CBSE, uh, CBSE schools also in Delhi.

Speaker 1: I think everywhere it's changing.

Speaker 2: Now it's, yeah, because thanks to social media and phones and the internet-

Speaker 1: Yeah

Speaker 2: ... they've all, they're all very ... The, I don't know how to call it. The chance pay dance is much faster.

Speaker 1: Yeah, true. True. So in school-

Speaker 2: Yeah

Speaker 1: ... what kind of music do you generally teach, Ashwati? Uh, what style of music? Is it classical, contemporary, theater, um, country?

Speaker 2: So it really depends on what the kids are... We try to steer the kids a little more towards classical especially, because generally the breathing and the fundamentals are a little stronger that way.

Speaker 1: Mm.

Speaker 2: But most kids prefer musical theater or pop.

Speaker 1: Mm.

Speaker 2: So there's a lot of correction that we're trying to do because they'll, you know, they'll come with these horrible vocal fry and all this, because they're trying to be, I don't know, Ariana Grande or Rihanna or whoever it is. So whatever, whoever the pop person is that they love.

Speaker 1: Mm.

Speaker 2: And it's all, you know, the, the, the jaw tension, the tightness in the neck. There's no support, there's no connection with the body. They've not understood how to create the sound at all. They're just going on whatever they're seeing on YouTube or Instagram or whatever it is.

Speaker 1: Mm.

Speaker 2: So there's a lot of corrective exercises that we have to do.

Speaker 1: Mm.

Speaker 2: Um, but of course, I mean, that's, that's when we are doing practicals mostly in class. In class we are mostly doing, uh, you know, staff notation, theory, composition.

Speaker 1: Mm. Mm.

Speaker 2: Um, but it's mostly, yeah, it would be mostly Western, Western.

Speaker 1: Western.

Speaker 2: But I'm teaching music history. I'm teaching the-

Speaker 1: Wow

Speaker 2: ... I mean, I'm teaching Mozart and Bach and Beethoven and how to analyze it, and who were they, and, you know, what are the characteristics of their music.

Speaker 1: Nice. Wow. That is, that's great that, so the-

Speaker 2: That's all part of the curriculum. [laughs]

Speaker 1: Curriculum. Ah, I see. Nice.

Speaker 2: British curriculum.

Speaker 1: So they are very intentional in sort of really helping them to have a basic-

Speaker 2: Yeah

Speaker 1: ... foundational understanding of history and

Speaker 2: Music history.

Speaker 1: [laughs]

Speaker 2: Yeah. And, like, how it works. Yeah.

Speaker 1: Mm.

Speaker 2: Yeah.

Speaker 1: Interesting.

Speaker 2: Yeah.

Speaker 1: Good. How long have you-

Speaker 2: There's also what, I mean, what they consider non-Western, non-Western classical. So there's also, like, you know, we are studying tango, Latin American, pop, reggae.

Speaker 1: Mm.

Speaker 2: You know, how, how do the different... What are the diff- what's the difference? How do the rhythms work?

Speaker 1: Mm.

Speaker 2: What are the different instruments?

Speaker 1: Mm.

Speaker 2: So there's lots of... It, it all comes in together.

Speaker 1: Mm.

Speaker 2: Into it.

Speaker 1: Very nice.

Speaker 2: And you see how does, like, how did, how did, how did... Mm. This is more for IB kids, but, uh, you know, we'll talk about how does-

Speaker 1: Mm

Speaker 2: ... how does colonialism have an effect on, you know, how did that bring about dubstep?

Speaker 1: Mm.

Speaker 2: Right? How did those samples and how the, the fact that the, you know, what the records that the immigrant parents brought in-

Speaker 1: Mm

Speaker 2: ... when they came in from all the old, old colonies, and they all came and settled in England.

Speaker 1: Mm.

Speaker 2: And then how does that mix together and come and you create this absolutely new genre of music.

Speaker 1: Mm. Yeah.

Speaker 2: Right? Similarly, advent of jazz.

Speaker 1: Mm.

Speaker 2: How did... That's, that's entirely slavery, right?

Speaker 1: Yeah.

Speaker 2: Because when you have Africans who've come, they brought their traditional music with them.

Speaker 1: Yeah.

Speaker 2: And then they finally get a Western music education, and they mix the two, and then you get ragtime, you get jazz.

Speaker 1: Mm. Very nice.

Speaker 2: So.

Speaker 1: This must be very interesting. [laughs]

Speaker 2: It's fun.

Speaker 1: Great.

Speaker 2: It's fun to no doubt about it.

Speaker 1: Mm.

Speaker 2: I'm on a call.

Speaker 1: Ah.

Speaker 3: [background talking]

Speaker 1: Your, your daughter. Good.

Speaker 2: Mm, yeah.

Speaker 1: Uh, so how long you've been teaching, and what age group are the, these children are?

Speaker 2: Uh, I've been teaching at the British school now for about six years.

Speaker 1: Six years.

Speaker 2: I did a short stint at Ashoka University before that.

Speaker 1: Okay.

Speaker 2: But that was very basic-

Speaker 1: Okay

Speaker 2: ... because Ashoka's main focus is, uh, Indian, Indian arts.

Speaker 1: Oh, cool.

Speaker 2: And Hindustani and Cl- Carnatic and stuff like that. So they don't like to do too much Western.

Speaker 1: You do have a-

Speaker 2: But, uh-

Speaker 1: ... Carnatic background, if I remember rightly.

Speaker 2: Very small. Yeah.

Speaker 1: Yeah. Okay.

Speaker 2: Yeah. [laughs] I started in Carnatic music as a good Mallu girl. But, um-

Speaker 1: [laughs]

Speaker 2: But yeah, no, I, I didn't go very far. I didn't go very far with it.

Speaker 1: Okay.

Speaker 2: Um, yeah, so my a- the age group is, uh, like sixth standard to 12 standard, so-

Speaker 1: Six to 12, roughly around 11 to 18, 17.

Speaker 2: 11 to 18, I would say. Yeah.

Speaker 1: Okay.

Speaker 2: Approximately.

Speaker 1: Nice. Nice.

Speaker 2: Middle and high school.

Speaker 1: Mm-hmm. Mm-hmm. So, um, if we take the term... So now we're going into, steering into that vocal teacher, Western vocal teacher. Um, if we take the terminology of Western vocal teacher in India, uh, how would you define a Western vocal voice teacher? Like it could be-

Speaker 2: The ideal def- Like the ideal or the kind of people that we have?

Speaker 1: Uh, no. Your ideal definition of-

Speaker 2: My ideal definition.

Speaker 1: Yeah.

Speaker 2: Well, ideally it should be somebody who has some kind of certification in music.

Speaker 1: Mm-hmm.

Speaker 2: In, uh, definitely in your instrument or if, if we're talking about vocal specifically-

Speaker 1: Vocal

Speaker 2: ... they should have some kind of, some kind of certification, at least having studied the instrument, even if it's not a teaching certification, but at least you've done some study in your instrument, right?

Speaker 1: Mm-hmm.

Speaker 2: So you're an expert at your instrument.

Speaker 1: Mm-hmm.

Speaker 2: You should understand vocal pedagogy. You should understand, uh, conf- you know, uh, how to perform. You should have a whole big array of repertoire. You should not be refined, you know?

Speaker 1: Yeah.

Speaker 2: Like just, "Okay, I've done up to grade five, so I know each those three pieces which I studied and nothing else."

Speaker 1: Mm-hmm.

Speaker 2: Right? "I don't know the history, I don't know the context, I don't know why that piece was written or what it's about, or which opera it's from, or which, you know, uh, who it was written for. I don't know what the performance convention is. I just know those pieces because I learned it for my exam, and now I'm gonna teach the same three pieces to, for the end of time." That is not a vocal teacher.

Speaker 1: Mm-hmm.

Speaker 2: You know, you have to have a wide body of repertoire. You have to be aware of a wide body of repertoire so that whoever comes to you, you can... You have multiple, uh, things to suggest.

Speaker 1: Yeah.

Speaker 2: Right? For different voice types, for different ranges.

Speaker 1: Mm-hmm.

Speaker 2: Uh, you should be able to understand what is the... And you need to be a good diagnostician, right? What is, why is that kid or that person not able to hit that note that way? What are they doing?

Speaker 1: Mm-hmm.

Speaker 2: Which muscle is working or not working? You know, is it the tongue? Is it the head? Is it the placement? Is it the shape of the vowel? Is it the breathing? Too little breath, not enough breath.

Speaker 1: Mm-hmm.

Speaker 2: Is it the support?

Speaker 1: Mm-hmm.

Speaker 2: Right? And you need to have a whole array of tools-

Speaker 1: Mm-hmm

Speaker 2: ... in terms of vocal exercises and warmups and ways to explain.

Speaker 1: Yeah. Yeah.

Speaker 2: So that if one exercise that you love doesn't work for one person-

Speaker 1: Mm-hmm

Speaker 2: ... you should be able to say, "Okay, fine, it's not working for you. Let me think of a different exercise which could work for you, but we'll achieve the same result."

Speaker 1: Mm-hmm.

Speaker 2: Right? If I want, if I want it to be, like an exercise that will, uh, release the tongue, will release the root of the tongue, or release tongue tension or something, it can't... Not everybody can do rrr. Not everybody can do brr.

Speaker 1: Especially North Indians, yeah.

Speaker 2: Yeah. It's quite hard for them, right? Not everybody can do v, w. They mix it all up. North Indians are always doing that.

Speaker 1: Right.

Speaker 2: Right? Not everybody can do even, um, p, t. Like, they can't not do. Now, a lot of kids come who have that very American kind of accent.

Speaker 1: Mm-hmm.

Speaker 2: All the ps, all the Ps and Ts are aspirated.

Speaker 1: Mm-hmm.

Speaker 2: They're not able to not aspirate.

Speaker 1: Mm-hmm.

Speaker 2: It's always p, p, p. And I'm like, "What about p? Just p. We don't need the h. You're losing so much air. You're letting it all go." So, you know, trying multiple things.

Speaker 1: Mm-hmm. Mm-hmm. Hello? Hello? Hello? I lost her. Let me just check. Yes.

Speaker 2: Okay, good. I think that worked. Uh, there's some issue with the... You're muted, Zareen.

Speaker 1: Ah, nice to have you back. [laughs]

Speaker 2: [laughs] Yeah, I don't know why my internet was suddenly dying.

Speaker 1: We were so excited. We were into the topic, you know?

Speaker 2: [laughs]

Speaker 1: Yeah, yeah. Oh, what a loss. [laughs]

Speaker 2: [laughs]

Speaker 1: Happens.

Speaker 2: Yeah.

Speaker 1: Happens. I-

Speaker 2: Uh

Speaker 1: ... lost track what we were talking about, but, uh, thank you for those. Uh, I'm glad I've recorded it and it's there, and I think you talked about so many things. Um, having a wide, uh, range of n- repertoire knowledge, and you talked about warmups, and you talked about knowledge of vocal anatomy, you talked about diagnostic skills and all the-

Speaker 2: Yeah, I think those are the four big ones.

Speaker 1: Yeah. And you talked about strategies.

Speaker 2: Uh-huh.

Speaker 1: Different strategies to, uh, uh, to, uh, teach a particular technique. Not just sticking to one, but have-

Speaker 2: Yeah

Speaker 1: ... approaching in multiple ways on-

Speaker 2: Yeah

Speaker 1: ... a single, um, area of focus. So, um, I think if I understood rightly, those are some of the things that you had, uh, mentioned.

Speaker 2: Yeah. I think all that, uh, is required if you want to be a good teacher.

Speaker 1: Right.

Speaker 2: Good vocal teacher. Yeah.

Speaker 1: Lovely. I think it is quite comprehensive. Uh, uh, your, the way that you have thought about it, it's quite comprehensive. Um, so-

Speaker 2: Yeah

Speaker 1: ... yeah, that's very nice. I, yeah, I shouldn't open, say my thoughts according to the, this particular study, [laughs] but, uh, it's very nice, encouraging to hear your thoughts on that. All right, so let me move ahead and, um, um, are you there? Uh, have I lost you?

Speaker 2: Yeah.

Speaker 1: Are you there?

Speaker 2: It froze for a minute.

Speaker 1: Okay.

Speaker 2: Okay.

Speaker 1: So, um-

Speaker 2: Yeah

Speaker 1: ... let me just, this is, uh... You can just tell me what your musical learning environment or pl- what is the musical learning environment that you have experienced in your own personal music training or singing training? Is it self-taught? Was it one-on-one private lesson with a voice teacher, a group singing lesson, or being a part of a choir, or, um-

Speaker 2: All of them.

Speaker 1: All. [laughs]

Speaker 2: All of the above.

Speaker 1: What would be the main-

Speaker 2: 'Cause I started with, I had one-on-one lessons. I was in choir in schools. Um, then, uh, I have a bachelor's in music. So I did my bachelor's in music, so I also had, and part of that was one-on-one lessons as well as being in the choir, being in ensembles.

Speaker 1: Mm.

Speaker 2: Um, perfo- lots of performance obviously.

Speaker 1: Mm. Mm.

Speaker 2: Um, and then, I mean, you just keep, you have to ke-keep taking, keep taking lessons, keep attending master classes.

Speaker 1: Mm.

Speaker 2: Um, and I think for me, the thing that I really like about master classes is seeing how the master trainer, what is the feedback that they give-

Speaker 1: Mm

Speaker 2: ... to the other people.

Speaker 1: Mm.

Speaker 2: And does it align with what I'm thinking, and am I, like, in the right, am I thinking or is there a new strategy that I can learn from them?

Speaker 1: Yeah.

Speaker 2: For the same thing that I would have, like, how would I have done it and what are they trying? And, you know, is that something that I can take away and reuse?

Speaker 1: Mm. I think it's very important for voice teachers to have multiple tools in hand, uh-

Speaker 2: Exactly

Speaker 1: ... to teach the same thing. Um-

Speaker 2: Yeah

Speaker 1: ... it's not just, uh, it's not just the only one recipe that you have to give to everybody.

Speaker 2: Correct. Correct.

Speaker 1: Every voice is different. Yeah. Very nice.

Speaker 2: And each kid is different. Each, each person's method of approaching the song will be different.

Speaker 1: Right.

Speaker 2: And, and also how they're approaching their bodies and their voices. So it's really... I mean, at some points I feel like, especially with teenagers when you're working, you're really, you have to be a bit of a psychologist and like a counselor.

Speaker 1: [laughs]

Speaker 2: Be like, "Yeah, you know, just trust your voice." Yeah, a little bit of a therapist. "Trust your voice. It's okay. Never mind, I know you don't like that sound. I know you don't think it's a beautiful sound, but what we hear and what you hear are different things. It's okay. Let it come out." [laughs]

Speaker 1: [laughs]

Speaker 2: "No, I'm scared." All of this.

Speaker 1: Yeah. Yeah.

Speaker 2: Yes.

Speaker 1: Uh, do you think voice teachers should also have that element of being a, um, a milder counselor and a therapist in the classroom, in the studio?

Speaker 2: I think it helps. I think it definitely will help because more than any other instrument, when you're singing, there's a filter that's missing, right? As opposed to playing piano or violin or flute or any oth- anything else where you're playing a physical instrument.

Speaker 1: Yeah.

Speaker 2: When you're a singer, you have to be the instrument and play the instrument, and it's really sc- it's really quite scary for people because you're saying it's not, you can't say, "Oh, well, you know, my finger slipped on the keys."

Speaker 1: Mm.

Speaker 2: It's not, you know, it's not the same as, as saying as, as that. It's like, "Oh, it's, I'm standing there. Everyone's judging me."

Speaker 1: [laughs] Mm.

Speaker 2: That's the fear. That's, and that's what I see again and again, especially in teenagers.

Speaker 1: Mm-hmm.

Speaker 2: Um, and of course many, many adults as well.

Speaker 1: Yeah. True.

Speaker 2: Um, right? That's the main fear that anybody has of... That's everyone's first thing is, "Oh, I can't sing. I can't sing."

Speaker 1: Mm. Yeah.

Speaker 2: Right?

Speaker 1: There's this fear of feeling being exposed, standing there as a singer.

Speaker 2: Yes.

Speaker 1: And so-

Speaker 2: Yeah

Speaker 1: ... and that people are gonna look at me or hear me and judge me.

Speaker 2: Yeah.

Speaker 1: Some of them-

Speaker 2: And they're gonna judge me. Exactly

Speaker 1: ... there's so much that as voice teachers also, maybe that's an angle that we could look at, like how do we, uh-

Speaker 2: How to empathize with your students

Speaker 1: ... students. Yeah. Yeah.

Speaker 2: Yeah.

Speaker 1: Very nice. So let me move ahead, and here we're gonna talk about your, uh... So the first question I asked was what are the learning pathways you had? If you were to pick up, um, one primary way or method or mode of learning or to educate yourself, let's say in your teaching environment you come up with certain, uh, a topic that interests you or a real li- um, real, real-time issue that you're facing and you wanna, "Oh, I don't know this. I need to just maybe learn about it." What would be that, uh, primary mode of learning for you? Would it be like, um, YouTube video, Instagram shorts, blogs, reading voice vocal teacher blogs or pedagogy books? Or AI-

Speaker 2: I really think it depends on the subject. Uh, depends on what the problem is, right?

Speaker 1: Mm.

Speaker 2: If it's a problem with a, if I'm having a problem with a student, like I can't break through, I can't figure out how to help this one person, right? Then most probably I wanna discuss it with another voice teacher-

Speaker 1: Mm

Speaker 2: ... or with another singer and say, you know, "Have you come across this issue before?" Like, you know, how, how, how have you tried to solve such a problem?

Speaker 1: Mm.

Speaker 2: Right? I'm just not able to. I've tried this, I've tried that, and it's not working.

Speaker 1: Mm.

Speaker 2: If it is something more, um- I don't know. If it was something like, uh, something that I can actually look up in a journal, yeah, sure. Because especially through school, and the school library is very well connected, there's a massive amount of, uh, information out there.

Speaker 1: Hmm.

Speaker 2: Um, I like the NatsChat on YouTube. That's really, really good-

Speaker 1: Hmm

Speaker 2: ... because you have actual professionals discussing lots of st- you know, lots of stuff about, about vocal pedagogy and about the issues and about how to... There's multiple, there's-- it's a huge array of stuff, and anybody on YouTube can go and, like, find it. It's not like you have to be a... So there's, there's been some very interesting things that I learned over there.

Speaker 1: Hmm. Hmm. Very nice.

Speaker 2: Yeah.

Speaker 1: So your first go-to would be like a peer, and then, uh, you'd also go look up journals-

Speaker 2: Yeah

Speaker 1: ... and lovely.

Speaker 2: Yeah.

Speaker 1: Um, so looking back at your own teaching and teaching singing, what has been the most useful or a helpful resource, uh, for you that you often go back and refer, "Oh, this has been the most helpful for me," in terms of teaching?

Speaker 2: My own experience. My own experience, right? When I had this problem, how did I deal with it?

Speaker 1: Right.

Speaker 2: How did I wish it was explained to me-

Speaker 1: Hmm

Speaker 2: ... so then I can think about how to explain it to them, right? Or when I had this issue, what was the actual problem? I wasn't able to flip up into my... I wasn't able to go past the second passaggio, right? Why? What was going on?

Speaker 1: Hmm.

Speaker 2: For years and years and years, I could only do it in... And I couldn't get up past F-sharp. G was like, "Ugh," it's so high, right? Now D and E is very much there.

Speaker 1: Hmm.

Speaker 2: So what was the problem? Why was I so stuck?

Speaker 1: Hmm.

Speaker 2: And how can I make su- like, then what is it that I need to do with my students to, uh, make sure that they don't have that same issue?

Speaker 1: Hmm.

Speaker 2: You know?

Speaker 1: Hmm.

Speaker 2: Um, tongue tension. A lot of kids have tongue tension, or breathing, not able to get through long phrases. So what are the things that I have done that helped me?

Speaker 1: Hmm.

Speaker 2: Because I'm the best example that I can give to the student.

Speaker 1: Right. Hmm.

Speaker 2: Right? To be able to demonstrate, "Here's how I'm doing it. Here's where I'm using it. Put your hands and feel how the muscle is working, how I'm holding the ribs," or whatever it is, right? Or put your own hands, put your hands on your body-

Speaker 1: Hmm

Speaker 2: ... and figure it out.

Speaker 1: Hmm. Yeah. It's a very interesting, uh, perspective. Thanks for sharing that. We go back to, how did I do it for myself, because most of singing is also very sensory, right?

Speaker 2: Yeah.

Speaker 1: Feel it-

Speaker 2: It's so internal

Speaker 1: ... embodied in your body, so. So going back and trying to tap into that knowledge, experiential knowledge, it's, it's great.

Speaker 2: Hmm.

Speaker 1: Thanks for sharing. Um, now every, in every profession, there is a way that people continue to grow, right? So continuous professional development. So, um, which learning method would you prefer for your, like, CPD in future? Like, there may be some things that you're like, "Ah, I wanna grow in this aspect and I wanna do this." If there are something, what learning methods? So when I listed, I was thinking, okay, these could be some of the options people may think, like an online workshop, course degree, in-person workshop, or peer learning, or learning from books, or reading a particular book, or, um, some teaching certification, or learning from YouTube or whatever. Uh, or doing a course, a, a BA, MA, or a post-graduate certificate, whatever. Um, what are your, what are your thoughts on that, and is there anything that you are looking at as a method?

Speaker 2: Oh.

Speaker 1: This is a learning method.

Speaker 2: Learning method, yeah.

Speaker 1: Or tell me, is there any course that you want to do or anything?

Speaker 2: I think I'm not looking at any specific courses as such right now. Um, at least not for vocals. Uh, I might look at a, a choral conducting-

Speaker 1: Wow

Speaker 2: ... more because I am, that is a big part of... I've done some amount. I've done a small, I've done, like, beginner and intermediate choral conducting. Um, but I need, I think I want to go for advanced. Um, but the people who do it aren't coming to India anymore. That was pre-COVID.

Speaker 1: Hmm.

Speaker 2: So it's too expensive for me to go to the, go to Britain [laughs] to get it done there. Um, but, um, in terms of vocals, I think what I would want to do is just keep having, um, just be able to work with mas- like, with, have masterclasses with, you know, top, top people. If I could attend masterclasses with really big, uh, performers, current performers, people who are in the field, who are professionals-

Speaker 1: Hmm

Speaker 2: ... you know, or working with top professionals. What do they have to say? What's working? What is the most current form of pedagogy? What is the current, you know, what are people saying now? What is, what are people doing?

Speaker 1: Hmm. Hmm.

Speaker 2: Uh, last sum- last, last summer I attended a, a vocal conference-

Speaker 1: Hmm

Speaker 2: ... online. And, uh, it was really, really fascinating. And one of the people who was running a, who was doing a presentation on, you know, vocal warm-ups and exercises was the lady who coached Cynthia Erivo while she was filming "Wicked," for her voice, for her vocal part. Now, I don't love what Cynthia Erivo's done in "Wicked"-

Speaker 1: Hmm

Speaker 2: ... but there's no denying that she's a vocal athlete.

Speaker 1: Yeah. Yeah. Hmm. Hmm.

Speaker 2: You know? I don't love her rendition of the songs and all that, but I mean, it's, it's what you do for a movie, nah?

Speaker 1: Hmm. Hmm.

Speaker 2: But you know, so that was quite exciting. Like, it's seem to be able to see what are the most cutting-edge people and the, like, the top people in various ways.

Speaker 1: Hmm.

Speaker 2: What are they saying?

Speaker 1: Hmm.

Speaker 2: So I think that's the kind of thing that I learn most from now.

Speaker 1: Hmm. And that's the preferred method as well, like learning from masters and peers.

Speaker 2: Yeah.

Speaker 1: And-

Speaker 2: Yeah. I think so. Because especially with singing being such a, um, be- is such a practical art form-

Speaker 1: Yeah

Speaker 2: ... right? Practical exp- ex- exercise that just, just learning it from a book doesn't work. Yes, very important, you must have books also, but you know, there's lots of stuff that you can do with a book. But unless you're actually trying it out or seeing it-

Speaker 1: Hmm

Speaker 2: ... you know, happen with, in a master class situation-

Speaker 1: Hmm

Speaker 2: ... it's not going to, you're not, you're not gonna be able to visualize it as clearly-

Speaker 1: Hmm

Speaker 2: ... and understand it as immediately as you would when you see it actually working in front of you.

Speaker 1: Hmm. Hmm. Hmm. Makes sense. So what you're saying is this method you prefer because you really are able to see, um, the technique in action, and you're able to-

Speaker 2: Yes

Speaker 1: ... see that.

Speaker 2: Yeah.

Speaker 1: Yeah.

Speaker 2: I think it's the most, for me, to my mind, it's the most efficient form of-

Speaker 1: Hmm

Speaker 2: ... vocal learning.

Speaker 1: Hmm. Okay. So I have a request if, uh, so this time is two minutes left. Can we just come back and join again? Can we end and-

Speaker 2: Yeah, sure

Speaker 1: ... join again?

Speaker 2: Sure. No worries. That's fine.

Speaker 1: And then I'll join.

Speaker 2: Okay.

Speaker 1: Sorry. So, okay, let me ask the question.

Speaker 2: Okay, go again. Yeah.

Speaker 1: What makes a person qualified to teach Western voice?

Speaker 2: I think, uh, to be qualified to teach Western voice-

Speaker 1: Mm

Speaker 2: ... apart from having years of study of the voice yourself-

Speaker 1: Mm

Speaker 2: ... you also need to have, uh, some kind of certification in music generally, right?

Speaker 1: Mm.

Speaker 2: You need to be-- You need to have studied. If you're going to teach Western voice, then you need to know Western music.

Speaker 1: Mm.

Speaker 2: You need to be able to understand the difference between teaching a Mozart aria and teaching a Puccini aria and teaching, like, a Schumann lied or a Schubert lied, right?

Speaker 1: Mm.

Speaker 2: You need to know that difference, and if you haven't studied it and you don't understand the history, then you don't understand how it's supposed to be performed.

Speaker 1: Mm.

Speaker 2: Right?

Speaker 1: Mm.

Speaker 2: You can't expect somebody who's singing mostly, like, Baroque and has a very thin kind of s- tone to be able to pull off Puccini or Rossini, right? Because you have-- They need to be, you need to be able to understand that what a bel canto sound is versus an early music sound versus a classical sound.

Speaker 1: Mm.

Speaker 2: And how to teach that. What is the difference? You know, how would that be... What is it that they need? What does the student need to do in order to make that difference in their performance?

Speaker 1: Mm.

Speaker 2: What are the, what are the conventions? What are the performance conventions? What are the ornaments which would be appropriate?

Speaker 1: Mm.

Speaker 2: Right? Uh, otherwise you're not really, you know, what are you actually teaching?

Speaker 1: Mm.

Speaker 2: Are you just teaching technique? Then you're a vocal coach. You're not necessarily a, you're not teaching Western music singing specifically.

Speaker 1: Mm. Mm. Mm.

Speaker 2: Right?

Speaker 1: So basic musical knowledge of-

Speaker 2: Basic musical, music knowledge is-

Speaker 1: Right. It's-

Speaker 2: ... I think very much required.

Speaker 1: Stylistic interpretation of-

Speaker 2: Stylistic understanding has to be there, otherwise your students are going to be singing everything like, if everything sounds like a pop song-

Speaker 1: Mm

Speaker 2: ... then what is the point?

Speaker 1: Mm.

Speaker 2: Right? If they take a Puccini aria and they sing, "One dominant love," I mean, please.

Speaker 1: [laughs]

Speaker 2: Right?

Speaker 1: Demo. [laughs]

Speaker 2: [laughs] You'd be surprised at some of the nonsense I've heard.

Speaker 1: I see.

Speaker 2: It's, it's quite scary what kids will do. [laughs]

Speaker 1: [laughs] Mm. Interesting. So you're saying some certification in music, musical-

Speaker 2: Yeah. Or some, at least some, some years of study.

Speaker 1: Some years of study. Mm.

Speaker 2: From some reputed institution which knows what they're talking about.

Speaker 1: Okay. Okay. Okay. Mm. So does this also apply for a Western, um, singing teacher in order to teach? Um, what would be the basic minimal qualification that you would say that a singer must hold in order to start teaching?

Speaker 2: I mean, they should be able to... First, at least they should have, they should have a certain amount of years of singing themselves, right? And have covered a variety of repertoire.

Speaker 1: Okay.

Speaker 2: If they want to teach Western mus... Now, Western musical singing, what do we usually consider? One second. Kanna, that is not plugged in. You have to plug it into the wall. It's not plugged into anything. Sorry. Um-

Speaker 1: Nice to see your mom's side. Mm. [laughs]

Speaker 2: But, but see, see underneath? The, yeah, you'll have to take a plug out of mama's drawer. Sorry, one second.

Speaker 1: Yeah, yeah, sure.

Speaker 2: The, the other drawer. The drawer underneath that. Mm. See the plug? Yeah, use that one. He was charging his iPad.

Speaker 1: Mm.

Speaker 2: Okay. Sorry, where was I? Um-

Speaker 1: A minimum qualification

Speaker 2: ... qualifications.

Speaker 1: Minimum.

Speaker 2: Minimum qualifications.

Speaker 1: Minimum.

Speaker 2: Um, at least grade, grade eight-ish in singing for yourself.

Speaker 1: Mm.

Speaker 2: Right? Plus general music.

Speaker 1: General music.

Speaker 2: Plus a general music qualification in some, of some kind.

Speaker 1: Mm.

Speaker 2: So most, I think most people don't bother with the general music part of it.

Speaker 1: Mm.

Speaker 2: Right? But if you haven't got the general music part of it, then you haven't understood any of the stuff that you learned.

Speaker 1: Mm. Mm. All right.

Speaker 2: Right? And the general music should be because e- like, even whether we look at ABRSM or Trinity, there's a... and look at, looking at what the market wants.

Speaker 1: Mm.

Speaker 2: Right? Kids want to do musical theater. They don't want to do classical only. Most, most kids are not interested in just classical. They at least want to do musical theater.

Speaker 1: Right.

Speaker 2: Uh, so... And you have to understand the stylistic difference between those two.

Speaker 1: Yeah.

Speaker 2: And you have to have, you have to know some history. You have to know what is the, you know, what is, uh, legit singing, what is belting, what is the difference, how do you teach that?

Speaker 1: Mm.

Speaker 2: Uh, which are, what is the appropriate style for that?

Speaker 1: Mm.

Speaker 2: Am I going to sing a song from West Side Story the same way that I would sing "Wicked" or something from Hamilton? I'm not going to, right? And then if I don't know that difference-

Speaker 1: Mm

Speaker 2: ... then my student is not gonna know that difference.

Speaker 1: Exactly. Mm.

Speaker 2: So.

Speaker 1: Nice. Thank you. Now, uh, I think, um, the question that I'm gonna ask you, you've given me a hint already, but still I'll ask. According to you, what subjects are important for singing teachers to have expertise in, in to teach Western singing? So I had listed ability to sing and demonstrate. You can say yes or no for this.

Speaker 2: Yes, please. Yeah, this is the one where I said we have to have multiple choice. [laughs] We have to be able to ch-

Speaker 1: Yeah, I would change it. Thank you for that. Uh, repertoire knowledge?

Speaker 2: Absolutely, yes.

Speaker 1: Basic piano accompaniment skills?

Speaker 2: Helpful, but I would say not nec- I can't accompany. I can't accompany. I, I do-- I have my three chords in my left hand, and I can do the melody, and that's about it.

Speaker 1: Hmm. Music theory knowledge.

Speaker 2: I think you need to know some theory, you know? Otherwise, how will you explain what's going on in the song?

Speaker 1: Hmm.

Speaker 2: How will you count out rhythms-

Speaker 1: Yeah

Speaker 2: ... if you don't, if... At least that much basic-

Speaker 1: Basic

Speaker 2: ... basic amount of sight-reading you should be able to do.

Speaker 1: Hmm.

Speaker 2: You should be able to understand the s- the staff, the score.

Speaker 1: Hmm. Hmm. Uh, improvisation skills.

Speaker 2: Helpful-

Speaker 1: Hmm

Speaker 2: ... but-

Speaker 1: Is it-

Speaker 2: ... not absolutely necessary, I think

Speaker 1: Not really necessary, but it's helpful.

Speaker 2: Depending on the, depending on what you're teaching, what level you're teaching.

Speaker 1: Yeah. Okay. Compositional skills.

Speaker 2: Helpful, but not necessary, again, depending on the, depending on the level.

Speaker 1: Level. Yeah. Uh, knowledge of vocal anatomy and vocal technique.

Speaker 2: 100%, yes.

Speaker 1: 100%. Ability to diagnose vocal faults and offer correction.

Speaker 2: 100%, yes.

Speaker 1: Okay. General pedagogical skills, lesson planning, goal setting, and other documentation.

Speaker 2: Yes. Otherwise, how do you plan or set a study for the kids? Yeah.

Speaker 1: Thank you. Do you also think a teaching qualification, like a BEd or a certificate in general education or education, would, is needed for someone to become a Western voice teacher in India?

Speaker 2: I don't think it's necessary.

Speaker 1: Not needed.

Speaker 2: Um, it might be helpful- you know what?

Speaker 1: Because in general education, you also have the child psychology aspect, you also have-

Speaker 2: Yeah

Speaker 1: ... uh, you try to pedagogically-

Speaker 2: Then maybe, yes

Speaker 1: ... psychological knowledge.

Speaker 2: I mean, I, I don't have a teaching degree.

Speaker 1: I, I'm, yeah, even I don't have a teaching degree.

Speaker 2: I don't have a teaching degree, but I, I would argue that I'm a pretty good teacher. Um, well, I minored in education in my bachelor's. I was one, one, one credit short of getting my minor.

Speaker 1: Oh.

Speaker 2: And I stopped doing it because, yeah. [chuckles] I stopped doing it because I was like, "Oh, actually this minor will only, is only applicable if I want to teach in the state of New York," which is-

Speaker 1: Gotcha

Speaker 2: ... not relevant to me. So basically, those last, the last few courses were basically just about education law in New York.

Speaker 1: Oh.

Speaker 2: So I said, "This is pointless."

Speaker 1: Okay. So you were very clear that you're not gonna stay there.

Speaker 2: Yeah. Well, I wasn't sure.

Speaker 1: You weren't sure. Yeah, okay.

Speaker 2: I wasn't sure, so I was like, "I don't wanna limit myself to the state of New York."
[chuckles]

Speaker 1: Ah, okay. Okay. So if I, um, understand you're saying it's not needed, right? It's...
Or you don't know, or yes, it is.

Speaker 2: I mean, if we talk specifically about the way people assume that they can teach
in India, then yeah, maybe it should be a requirement.

Speaker 1: It could be a requirement.

Speaker 2: Because it would help. It should be. Yeah. Maybe it should be a requirement,
right? Most people do not instinctively understand how to teach.

Speaker 1: Hmm.

Speaker 2: I mean, not that I did either. It came to, I came to it over years and years of
practice, but then I had, I had the help of, you know, h- like having TA ships in my m- during
my master's. I did TA ships during my bachelor's also.

Speaker 1: Yeah.

Speaker 2: I was a teacher's assistant for multiple... That's how I was, that was part of my
scholarship.

Speaker 1: Hmm.

Speaker 2: Or, right? So you'll, you, you pick it up along the way. You're tutoring, you're
teaching-

Speaker 1: Hmm

Speaker 2: ... you're helping, e- even if it's just peer tutoring or peer mentoring.

Speaker 1: Hmm.

Speaker 2: Right? But then again, that's, in a way it's teaching experience, 'cause you start
practicing explaining things to other people and stuff like that.

Speaker 1: Hmm.

Speaker 2: So yeah, maybe I think, yeah, kind of teaching certification.

Speaker 1: Okay. Okay.

Speaker 2: That's what should be.

Speaker 1: So if you were to list out... So let's move on. If we were to-

Speaker 2: Hmm

Speaker 1: ... list out your qualifications that you hold that are relevant to Western vo- vocal teaching activities, can you name, uh, can you name them?

Speaker 2: Uh, bachelor's in music and, uh, ATCL, I guess.

Speaker 1: Lovely. Thank you. Let's, uh, th- that's not easy. [laughs] Let's move more into now professional development. Your beliefs, uh, in professional development as a voice teacher or a voice educator-

Speaker 2: Yeah

Speaker 1: ... or a classroom voice educator, whatever. Uh, on a scale of one to five, uh, one being not important and five being very important, um, what would you say? How important is it for a Western vocal teacher to continue to grow in their professional development?

Speaker 2: Five.

Speaker 1: Five. What are some of the learning pathways that are available for voice teachers in India to continue to grow in their teaching profession, voice teaching profession?

Speaker 2: Oh, very few. Um, access is a problem, I think. Access to master trainers, access to master classes with, um, current professional, current top professionals in their field.

Speaker 1: Hmm.

Speaker 2: Most people are not coming to India, so you have to look for ways to connect online.

Speaker 1: Hmm.

Speaker 2: NATS is one very good thing, I think, because through NATS I've, like the NATS, um, region cha- region conferences so far, they've been all online.

Speaker 1: Hmm.

Speaker 2: Which is very good. I mean, the timings are not ideal because it's usually on, uh, American time.

Speaker 1: Hmm.

Speaker 2: East Coast time.

Speaker 1: Hmm.

Speaker 2: So it's like evenings and stuff for us. But, um, because it's such a massive, uh, worldwide thing, you get a lot of very top people. So you get access to... That's one way to get access.

Speaker 1: Hmm.

Speaker 2: Uh, to, you know, talk professionals in your field and have discussions and find out, you know, what's going on and ha- ask your questions-

Speaker 1: Mm

Speaker 2: ... about what is it that, how do I fix this, or how do I get over this-

Speaker 1: Mm

Speaker 2: ... obstacle with my student that I'm having.

Speaker 1: Mm.

Speaker 2: Or, you know, is there new repertoire? Is there ... There's, there's new art mu- there's new music being written every day.

Speaker 1: Mm.

Speaker 2: You know, is there new repertoire in different languages that we're not used to hearing from before? I heard about, uh, new art songs being written in Afrikaans in South Africa.

Speaker 1: Ah. Mm.

Speaker 2: Art songs ... You know, did we know that there was art songs and musical theater in Cantonese and Mandarin and Korean?

Speaker 1: Mm.

Speaker 2: Korean musical theater songs.

Speaker 1: Mm.

Speaker 2: You know? And right now it's like the Korean wave, right? Everybody is completely into K-pop and everything.

Speaker 1: Yes.

Speaker 2: So Korean art songs, why not?

Speaker 1: Yeah. Yeah. Yeah.

Speaker 2: So it's really, I think that is one amazing way-

Speaker 1: Mm

Speaker 2: ... thanks to the internet that we can, that, you know, professional ... That's, that's a big, uh, big one for me, the big s- a big CPD opportunity for me.

Speaker 1: Mm.

Speaker 2: I'm learning a lot from there.

Speaker 1: Mm. Very nice. So I'm also assuming that's something that you are currently doing, um, to grow in your voice teaching profession, or if there-

Speaker 2: Yeah

Speaker 1: ... any other professional development pathway that you are currently undertaking?

Speaker 2: Uh, the other thing ... Uh, so basically it's conferences.

Speaker 1: Conferences.

Speaker 2: Mostly it's conferences. Uh, there's also, thanks to the school, uh, the school is a member of the, uh, Federation of British International Schools, and, uh, they have an annual music teachers conference-

Speaker 1: Oh

Speaker 2: ... where they'll invite top ... They'd have really fantastic top people who come from the UK and Europe and stuff to, to run, you know, run sessions. You're doing vocals. Last year, last year I went and, uh, the main, the main speaker was the head of music at the Cardiff Royal, the Royal Academ-

Speaker 1: Mm

Speaker 2: ... Royal School. What is it? The Royal School of Music.

Speaker 1: School.

Speaker 2: Royal College of Music.

Speaker 1: Mm.

Speaker 2: Royal College of Music in Cardiff, which is Wales.

Speaker 1: Mm.

Speaker 2: Southern. And he's the head of music there.

Speaker 1: Mm.

Speaker 2: And they're doing opera, they're doing art songs, they're doing jazz, they're doing thing. And so it's really great to see, and like some, those students go on to be big stars. They're in Glyndŵr, they're in, you know, they're winning Operalia, they're going to all kinds of stuff.

Speaker 1: Mm.

Speaker 2: So to see what that guy is teaching-

Speaker 1: Mm

Speaker 2: ... and how it is, it's very much relevant, and I am very much in line with that, that's great. And also to, like, make sure that I'm still, you know, to check myself and make sure that I'm on the right path-

Speaker 1: Mm

Speaker 2: ... you know, in terms of, what am I doing? Am I, am I, is my technique still good? Is it still okay?

Speaker 1: Mm. Mm.

Speaker 2: So, yeah. So like the conferences with master trainers is really, there's nothing to beat it.

Speaker 1: Mm.

Speaker 2: And of course one-on-one training-

Speaker 1: Mm

Speaker 2: ... if you can get it-

Speaker 1: Mm

Speaker 2: ... with a teacher yourself to stay on track.

Speaker 1: Mm. Mm. So talking about that, I'm so, since you're working with a British school, you're able to have that access, but there are also people who may not have that access.

Speaker 2: So then NATS, because anybody can join, join NATS as long as they're a vocal teacher.

Speaker 1: Mm. So in your experience, in your professional experience, have there been any challenges-

Speaker 2: Mm. Mm

Speaker 1: ... or limitations or obstacles that you have faced as a teacher to grow further?

Speaker 2: Mm.

Speaker 1: Professional-

Speaker 2: Obstacles of-

Speaker 1: Professional development. Obstacles or limitations.

Speaker 2: Uh-

Speaker 1: Challenges that you-

Speaker 2: Yeah, I mean, time is a big issue.

Speaker 1: Mm.

Speaker 2: For me, like, you know, as a, as a teacher, your, you get ti- your voice gets tired.

You're overusing the instrument a lot. So that's a big one. H- It's a big challenge, right?

You're shouting at the kids constantly, you're using the thing, and then you want to go and also sing, right? If I've had six lessons through the day-

Speaker 1: Mm

Speaker 2: ... and then I have two hours of choir at the end of the day.

Speaker 1: Oh, wow. That's a lot.

Speaker 2: By the time I come home.

Speaker 1: You'll be very-

Speaker 2: Yeah

Speaker 1: ... very fatigued.

Speaker 2: Yeah. The voice is exhausted, right?

Speaker 1: Mm.

Speaker 2: So I'm not gonna schedule a one, a one-on-one voice lesson on that day.

[laughs] Um, and maybe, maybe I'll wait for like, 'cause I have, I have double choir on Mondays and Wednesdays.

Speaker 1: Okay.

Speaker 2: So, uh, then maybe I'll do it for a Friday or a Thursday. Give myself a little time to relax. Um, but yeah, vocal fatigue is a major challenge because you're using the instrument constantly.

Speaker 1: Mm.

Speaker 2: Like overuse.

Speaker 1: Mm. And when it comes to professional development, what would be the challenges that you would, um, you have faced, if at all?

Speaker 2: Access. Access.

Speaker 1: Access. Mm.

Speaker 2: Access or, like, you know, if it's, if there's a course I really wanna take or a conference I really wanna attend, but it doesn't line up with the school calendar.

Speaker 1: Ah.

Speaker 2: Right? It's, it's during exams or something.

Speaker 1: Mm.

Speaker 2: Or I'll have to take, like, a very long leave and there's important stuff going on in school, which I can't miss, it's like I'm required to attend.

Speaker 1: Mm.

Speaker 2: Then that's an issue.

Speaker 1: Mm. Okay. So we come to our final question, which is, in India, what are some of the training needs that voice teachers are in need of to grow in their profession?

Speaker 2: Oh, understanding that, you know, achieving grade 5 means nothing.

Speaker 1: [laughs]

Speaker 2: Sorry. You are not qualified to be a teacher just because you've passed grade 5.

Speaker 1: Mm.

Speaker 2: Sometimes even if you pass grade 8, you're still not qualified to be a teacher.

Speaker 1: Mm.

Speaker 2: I mean, I have kids who are in, like, nine standard who've passed grade 8 piano.

Speaker 1: Mm.

Speaker 2: Am I going to say that they're qualified to teach piano? No.

Speaker 1: Right.

Speaker 2: Absolutely not.

Speaker 1: Mm.

Speaker 2: You know?

Speaker 1: Yeah.

Speaker 2: You-

Speaker 1: Makes sense

Speaker 2: ... like kids who are learning piano and violin and all that, they take the, they take advanced grades much earlier.

Speaker 1: Mm.

Speaker 2: I've got a kid who's doing, uh, they're in, uh, 10 standard and they've finished grade seven pia- grade seven violin.

Speaker 1: Right.

Speaker 2: Right? Because they started really early, and the parents are really pushy, and they've been doing violin, violin, violin, violin.

Speaker 1: Mm.

Speaker 2: But again, you know, just, so just passing the grade is not good enough to qualify you as a teacher.

Speaker 1: Mm.

Speaker 2: Uh, I think ... Say the question again.

Speaker 1: What training needs, what training needs-

Speaker 2: Training

Speaker 1: ... do Western sing teachers are in need-

Speaker 2: Yeah

Speaker 1: ... in India to grow in their profession?

Speaker 2: I think passing the grade but also be- uh, vocal pedagogy, the vocal pedagogy. They have to understand what is the instrument, how does it work. So many of them really don't know, especially the ones who are teaching, like, rock and pop and musical theater.

Speaker 1: Mm-hmm.

Speaker 2: You know? Because Western music in India covers all three of those genres, right? It's-

Speaker 1: Yes

Speaker 2: ... it's pop also, it's musical theater also, and it's classical.

Speaker 1: Yes.

Speaker 2: And many of them do not make a distinction between the technique for those three.

Speaker 1: Mm.

Speaker 2: Nor have they understood the instrument properly-

Speaker 1: Mm

Speaker 2: ... in order to teach it. Because if you don't understand the instrument, then you don't understand what your student is doing right or wrong, and then you're not suggesting appropriate repertoire for them also.

Speaker 1: Mm. Right. Right.

Speaker 2: So that, I mean, if ... So vocal pedagogy you can't miss, because without that, then how are you able to te- You're not able to teach, right?

Speaker 1: Mm. Mm.

Speaker 2: And you'd be causing damage to your students.

Speaker 1: It's very difficult to find such places where you can learn.

Speaker 2: That's the problem.

Speaker 1: Do the instruction.

Speaker 2: That is the problem. So unless you find a good ... The only way then to learn vocal pedagogy, at least on a basic level, is to go to a teacher yourself who will teach you on yourself, in your technique. So the more you understand your own technique and the more you work on your technique, the more you'll understand generally, one hopes.

Speaker 1: Mm. Mm.

Speaker 2: Right? A lot of people who are teaching are not learning themselves. They've stopped learning.

Speaker 1: Mm. Wonderful.

Speaker 2: They're continuing to teach, but they're not taking lessons themselves.

Speaker 1: Mm.

Speaker 2: Right? There's a mentality that if I'm, if I am seen to be taking lessons, then people will not take me seriously as a teacher.

Speaker 1: Mm.

Speaker 2: Right? I mean, I don't know if this is ... This is my opinion.

Speaker 1: Mm.

Speaker 2: I don't know if this is something that you've come across.

Speaker 1: Okay. Mm.

Speaker 2: And I feel this especially with younger people who start, start teaching mu- very young.

Speaker 1: Mm.

Speaker 2: Because as it is, they're feeling quite insecure that they're young and they want to be teachers.

Speaker 1: Mm.

Speaker 2: They want to start making money, so they're going to start taking voice lessons.

Speaker 1: Mm.

Speaker 2: And they want to immediately distance themselves-

Speaker 1: Mm

Speaker 2: ... from the idea that they might be students.

Speaker 1: Mm.

Speaker 2: So they stop taking lessons.

Speaker 1: Mm.

Speaker 2: And then their own vocals technique stagnates.

Speaker 1: Mm.

Speaker 2: So then what they're teaching is also stagnant, right? They're not able to-

Speaker 1: Mm

Speaker 2: ... keep up with it.

Speaker 1: Mm. Thank you. Thank you for your very, uh, in-depth thoughts on these-

Speaker 2: Thank you. [laughs]

Speaker 1: ... on these topics. I think you have really reflected on your teaching, you as a singer, and, uh, teaching as a profession, teaching singing as a profession. Um, and it's very valuable. Thank you. And it is valuable for me and for my study as well.

Speaker 2: Excellent. [laughs]

Speaker 1: More than the study, I think, uh, uh, just to get to know another voice teacher's mind, I think it's, it has been, uh, thrilling and exciting for me. And thank you for making time as well.

Speaker 2: You're welcome.

Speaker 1: Yeah.

Speaker 2: No, my pleasure. This is al- I'm always happy to talk about-

Speaker 1: Mm

Speaker 2: ... teaching singing and how to do it, and when and what should we be doing, and what can we do more.

Speaker 1: Mm.

Speaker 2: Have you spoken to Tanisha? Do you know Tanisha in Bangalore?

Speaker 1: No. Who is Tanisha?

Speaker 2: They don't know about ... Oh. Tanisha, she, um, she's a really, uh-

Speaker 1: Who's making all the-

Speaker 2: ... big mezzo voice.

Speaker 1: Uh-huh.

Speaker 2: Mezzo soprano voice. Um, I'll give you her information. I'll ask her if she, if it, it's okay for me to share her information.

Speaker 1: Yeah.

Speaker 2: She's a pal of mine. She's based in Bangalore.

Speaker 1: Okay.

Speaker 2: And she and her husband, her husband is a violinist and, uh, they sing a lot in Bangalore with, um ... But they also have a music school. So she's been teaching music for a very long time also.

Speaker 1: Lovely. Lovely. I would-

Speaker 2: And, and-

Speaker 1: Yeah, I would love to get as many people's beliefs and their thoughts, their perspectives on this. Um, yeah.

Speaker 2: She came when we went for Operalia, when, when Operalia was in Bombay two years ago. Uh, and we, we all went from Delhi. Situ and a whole bunch of us all went together from Delhi to go and watch.

Speaker 1: Mm.

Speaker 2: And, uh, she came from Bangalore and she joined us just, just for that evening to watch it, 'cause only the finals were, were open for people to watch at NCPA. It was-

Speaker 1: Yeah. Remember Darwin had come-

Speaker 2: ... quite an-

Speaker 1: ... to attend.

Speaker 2: Yeah, Darwin. Yeah, Dar- Darwin was participating then unfortunately he got eliminated in the semifinals or something.

Speaker 1: Oh. Mm.

Speaker 2: Yeah. So then he was sitting with us and watching the finals.

Speaker 1: [laughs] Okay.

Speaker 2: Yeah.

Speaker 1: Well, thank you so much, Aswathi, for your thoughts.

Speaker 2: Yeah, you're welcome.

Speaker 1: Thank you for sharing them.

Speaker 2: I'm, I would love to know, once your study is done and-

Speaker 1: Yeah. Okay

Speaker 2: ... you know, I'd love to see the data.

Speaker 1: I-

Speaker 2: I would love to see the data, 'cause I think this would be really fascinating. It's very relevant.

Speaker 1: So I'll make a note and get back with to you with the results.

Speaker 2: Awesome.

Speaker 1: That's it.

Speaker 2: Awesome. And s- I- I'm really serious, please do consider presenting your data once it's, once you're done and once you're published and stuff.

Speaker 1: Okay.

Speaker 2: Yeah, I think it w- this would be, like, really... It could b- it'll be very valuable. It's very important for us, you know, and especially through NATS and stuff, I think it would be really good because NATS is still growing in India. It's such a small chapter. Were you a member before?

Speaker 1: I was a member last year, but I just didn't renew it.

Speaker 2: Okay.

Speaker 1: I was thinking, uh, what's happening in India? I don't know. [laughs] So I was not very sure.

Speaker 2: So they were trying to make stuff happen. So my student, I have-

Speaker 1: My student is interested-

Speaker 2: ... I'm kind of sharing him with Sandra

Speaker 1: ... to, uh, NATS and all of the-

Speaker 2: Ah

Speaker 1: ... journals. So-

Speaker 2: Journals and all that

Speaker 1: ... okay, let me finish this.

Speaker 2: They were like, okay, this year it's okay. Yeah, it's fine.

Speaker 1: Yeah.

Speaker 2: Um, but it's really... See, my, uh, the... I thought it was really interesting because this year we sent, we sent a kid for the student auditions for the competition.

Speaker 1: Mm.

Speaker 2: And he did pretty well.

Speaker 1: Mm.

Speaker 2: He's done really well in his, uh, category in classical singing, and he's won classical. He's won the International Region classical singing for his category.

Speaker 1: Lovely.

Speaker 2: So now let's see what happens when he goes to the quarterfinals. Um, but, uh, because it's a great... If, if we ha- like, if there are a few kids who are actually interested and working hard and, like-

Speaker 1: Mm

Speaker 2: ... you know, then what is the scope for them?

Speaker 1: Yeah. Yeah.

Speaker 2: So from that perspective, for me, I-

Speaker 1: They have to go out.

Speaker 2: Yeah, they have to go out, and they have to be seen somewhere. And so then this is a great platform for them, right?

Speaker 1: Mm-hmm.

Speaker 2: And then it gives you also a little bit of, like, that, okay, you know, I'm, I'm doing it right, right? My kid is doing well in, on this, on this global-ish platform.

Speaker 1: Mm-hmm.

Speaker 2: So, and it's nice. It's really great to see what people are doing across because, uh, the International Region, when I... 'Cause I sat then, we sat through the International Region finals. It was all online.

Speaker 1: Mm.

Speaker 2: And we all, we heard all the finalists across all the categories.

Speaker 1: Mm.

Speaker 2: So it's really cool to see what they're doing in Hong Kong. You know, what, what is the style? There's, there were some kids from Italy. There were some kids from Hong Kong. There were some kids from South Africa. It was, like, quite a mix because International Region basically covers everything that's not US and Britain, I think. [laughs]

Speaker 1: Yeah.

Speaker 2: Right? Rest of world is International Region.

Speaker 1: Yeah.

Speaker 2: But yeah, it was quite, it was very, it's very cool to see. So, like, there is some... So if we can try and start making things happen because there are so many thousands of teachers who call themselves Western teachers in India.

Speaker 1: Mm.

Speaker 2: If more people join NATS, maybe they'd get interested in vocal pedagogy.

Speaker 1: Mm.

Speaker 2: They'd understand that it's a thing that-

Speaker 1: Yeah

Speaker 2: ... needs to happen.

Speaker 1: Yeah.

Speaker 2: That needs to be happening, yeah.

Speaker 1: Yeah. I will. I will. Thank you. Thank you for that push.

Speaker 2: Yeah.

Speaker 1: [laughs] Appreciate it. Appreciate it. All right. I, uh-

Speaker 2: Okay.

Speaker 1: Thank you again.

Speaker 2: Okay.

Speaker 1: So with that-

Speaker 2: You're my, my pleasure. Take care.

Speaker 1: Yeah. And if you want to do anything-

Speaker 2: Good luck with the rest of your things. Yeah. Sure. Absolutely

Speaker 1: ... in the future, if, uh, any performance we could do together, that'd be nice.

Speaker 2: Yeah. That would be great.

Speaker 1: We can catch up with that. Yeah.

Speaker 2: Okay.

Speaker 1: All right.

Speaker 2: Bye. Take care.

Speaker 1: Bye.

Speaker 2: Bye.

Participant 2: Interview transcript

- I have a wait. And the printer on paneo, please. Please.

Hello brother, good evening. Can you hear me?

Hi dear, good evening, good evening. Super. New car? How are you?

No, no, I am not. I am just trying to buy this. I will just put the phone aside. I am driving. Please, please. Yes, yes. You don't need to be distracted. Ok, ok. I am fine. But I can talk. No problem. Alright. Anna, just for my data analysis, I am recording this with your permission. Please, please go ahead.

Alright. I will just quickly dive into the interview and then after that maybe we can chat. Okay. So there is also participant consent form that I am not pushing you that you are voluntarily participating and that every information that you provide will be kept confidential. It will not be shared or diverged to anybody. So with your consent may I move on?

Yes please go ahead. Alright. Now, can you tell me your full name, please?

Jonathan Vakesilan. Alright. Thank you. And your age? Forty-five. Forty-five. Alright, gender is male. From, okay, how would you describe your professional identity? Would you call yourself primarily a classroom music teacher doing private vocal teaching or full-time singing teacher with a private practice or full-time singing teacher working with an institute or a professional singer who also does part-time vocal teaching? I mean, whatever, how would you describe your professional identity?

I am a full time singing teacher who also does vocal renditions through my choir. Teaching is my predominant. Teaching is your predominant. So first is the teaching part, then comes the other aspect. That's what I need to make sure. Yes, yes, you are right, you are right. Great. So which state in India is Tamil Nadu? What vocal style do you teach, Anna? Western classical, western contemporary, musical theatre or other?

I predominantly teach classical. For the last one year, I have started teaching contemporary and other rock and pop music. Okay, musical theatre?

Musical theatre is very minimal. Very minimal, okay. I think three students, that's all.

How long have you been teaching western vocals?

Western vocals?

17 years. Oh my goodness! That's a lot. I started my music school and it has crossed 17 years now. So my first two students are like singing students. Oh, super. So I can remember the year correctly.

Wow, that's incredible. 17 years. Okay, please. What age categories do you teach her now?

You can just say yes or no. Four years and below? Okay. No. Between five to ten years?

Yes. For the last five years, that's also no. No, okay. Between 11, I mean, you can think currently what you're doing. Yeah. 11 to 18 years? Yes, 11 to 18 years. Young adults, 19 and above? Yes. Adults who are above 24 years of age? Yes. Yes, okay, thank you.

If we talk about your musical learning environment, can you tell me your experience during your own personal music training? You can say yes or no also for this.

Are you a self-taught voice singer?

Mostly self-taught and my first teaching teacher is Serene Yoriko.

Oh really? Yes. That's the news. And after you, I of course had a few classes with one more person but it's only just five to six classes.

Ok, that's all. So the proper, at least for an education, an LTCL, towards an exam, properly taken and singing, one and only teacher is trained. But I'm sure there might have been other learning environments that would have shaped your musical training, right?

Yes, yes, of course, learning environment. Basically we try to imitate whomever we see in life. I do a lot. I don't practice a lot, but I try to imitate a lot. That's how I learn. Suppose I like a singer in YouTube, I try to imitate even the sound, even the... Suppose if a singer has his own style of going high, I train to imitate those. Those kind of learning I do. I think every student does that personally. I don't practice heavily singing. I don't practice like Chattal actually. Whenever I teach singing, I don't think that I'm going to teach as a student. I always think like, when I show how to sing, I practice myself. Every singing class, I assume that singing class when I teach is for me, not for the student. Little selfish also, but that's how it goes. But that's also good to sort of see if it works for myself and then if it works for me, maybe it may work for my student as well. So that belief is also great. Have you taken, I mean you can think of all these learning environments and you can say yes or no.

Self-taught you said, then one-on-one private lessons with a voice teacher? Yes. Group singing lessons have you taken? No.

Membership of a youth music center or a junior conservatoire? Growing up years? No.

Undergraduate or postgraduate musical training in a college? Nothing. The maximum I did was LTCL. LTCL. Wow. Okay. But were you part of any choir? Member of a choir? Of course, my team's inspirations. Thank you. That's the only choir I've been part of since you came and sang, right? Years before. The same choir I'm running till now. That's the... Lovely. Lovely. So one of the things that I am trying to study through this research is also how voice teachers are continuing to learn. That is one. Number two is what ways and methods and mode are they using for learning? So the next set of questions are related to the learning modes or methods of our voice teachers.

So what is your primary way in which you learn and educate yourself to teach singing? I have a list here. You can choose from this or you can also share from your own thoughts as well. You tell me the list. I'll finish that first. Then I'll tell you what actually transformed me and

what learning. Okay. Number one, learning from YouTube videos, Instagram or YouTube shots? No, not really. That only gives a slight direction, not even direction. That gives a slight motivation to start, but it actually will not guide you. Guide you, okay. You can tell me, it can be multiple answers also. So this is like, choose all that applies. Number two, reading blogs written by other voice teachers? Yes. In the internet? Yes. Yes. Vocal pedagogy books or books on teaching singing? Yes, selectively yes. Selectively yes.

Using AI? No, I have not tested that until date so I don't know. Okay. Reading from journal articles, research papers and magazines? Yes. Yes, but I have not done that much. I have done very little on that. Very little on that. But yes. Ok, I can hear you, right? Yes, I can hear you well. Because it is very heavy rain, that is why I am saying so. The voice is clear. Ok, can you hear me? Yes, I am perfect. I am just speaking in speaker. Lovely, lovely. I can hear you clearly. Yes, yes, yes.

The next one is attending seminars, lectures, workshops on voice teaching. Is that your primary way of learning? No. Doing a structured program or a certification course offered by a college, university or an institution? Yes. Learning from a mentor or a teacher? learning from a mentor or a teacher yes highly yes highly yes okay pure learning uh through observations like a master class i'm sorry pure learning from a colleague through observation or discussions like if you have a question you ask another voice teacher yes yes yes yes yes yes that's a primary way okay uh participating or observing in vocal master classes yes Yes. Is there any other way, primary way of learning? That is the first default mode of learning for you? Default mode of learning? See, I think you need all these things. Self-learning comes, self-learning, if that happens after all these things, then it is good. If you do all these things without anything, just by self-learning, you will end up learning everything wrongly. Because it is very difficult to unwind all these things. So that's why I think what you say is primarily covered. Thank you. In the past, what has been your most helpful resource? Which you go back and often refer. Teaching resource when it comes to teaching singing. I refer to books. Books. Is there any particular book? I have... I don't know. I have a book which I always go back to. I have a couple of books which I always go back to. I see. Okay. I'll set it up. The next is, we are still talking about the learning methods, modes of learning. See, that's all. One more thing, in the previous question, not books, but I follow few singers, whenever, I won't ask you to check everything, but I have few singers in the list. I watch their YouTube videos.

He is a Russian based soloist. You can check him out. He is a big fellow artist. And obviously every singer will see his way of singing. I follow him a lot. I see. Thank you Anna for sharing. So is there... Ok, I think I covered that. Now we go into qualifications. Your idea about qualifications. What do you believe about qualifications for voice teachers?

Before we move, your academic qualifications. You have done a doctorate. Doctorate in what?

Social Media Marketing. It's a management business.

Can you tell us your qualifications relevant to your voice teaching?

Voice teaching, teaching le le, enneke actual qualifications le le. Enneke rey singing qualifications, na singing le le, rinde e rinde exams le le, onee LTCL, onee LTCL. These all, these both are my qualifications in singing. Teaching le le, actually I don't have any qualifications. But you do have a LTCL in singing performance?

Yeah, rinde mai performance ha, teaching le le.

Now, let's talk about your belief. What do you think, personally, should be the minimum qualification that a singer must have in order to become a western singing teacher in India?

One question that I have asked myself. See, qualification... I didn't say it was necessary. Once again, it depends on what level of students you are going to teach. Even in the 17 years, I think I was in your house for 6 years. In the first 10 years, I didn't have any of that. Probably because I was in other music, I didn't need that. If you have an understanding, they can handle it to a level. But when you come to singing, you need to know the basics of music. So it will be helpful to make them learn singing. Whether they have qualification or not, they should have studied with another teacher. So that is, because I have taught my students like this, whether it is degree or paper, whether it is ATCL or LTCL. Of course, yes, I gained some experience in this ATCL or LTCL preparation, I will accept that I am a better teacher now, as a singing teacher. The preparation, the process, the process made me learn many things. But I don't think I need a degree to teach singing. I think it's enough if they have adequate learning and exposure. At least what we call a fifth or sixth grade teacher. I know some very good teachers who don't have any single qualification, but they teach at another level.

How to sing. They should know the difference. Every little thing, I should differentiate and bring a sound like me. How my anatomy helps me. If they understand this correlation, I think they can be a good teacher. Do you think will there be any aspects like in the understanding varradhuku, aungilku repertoire knowledge or the levels of singing, is there any correlation or how do you see that playing into their... Knowledge. Yes, yes, Danny. That is, they can take personal examples. For example, you can derive the answer. I have studied a lot of books and I have done a lot of self-study. But I have understood singing in a wholesome way and I have advanced technically. Technically, I have come better than my previous state.

Thank you for sharing. It's a very interesting thought which is true. Because it sort of frees you from being worried about the technical thing which is the lyrics. Yes, yes. That has happened. Yes, that period, during the time I was studying you, before the exam, I felt that. That was a big eye-opener for me.

Should be the minimum qualification. Yes. Yes, yes, yes. That teacher is qualified or not, but he cannot become a teacher without going through that process. We tell that a teacher does not have to be a performer. We say that a performer teacher. A piano teacher does not have to be a great pianist. But they cannot teach that piece without reading it 100 times.

The process also helps expand one's knowledge. Yes, definitely. Process is what plays the main role. When we go through the process of reading, studying, and learning on YouTube, we can internalize it as a teacher and bring it out to the students. Otherwise, we will be just speaking jargons and some stuff. It will not connect to the students.

Now that you talk about the process feeding into the knowledge of the singer, what is that leads me to the next one is like what subjects I'm going to list out certain subjects or aspects I will say what are these subjects are important for singing teachers to have expertise? Yes. Yes. Not that important, but yes. Okay. Basic piano accompaniment skills? Not really. I'll take it as a no. Music theory knowledge? Yes. Compositional skills? Not required. Improvisation skills? Vocal? Yes, at least for little advanced singers. Yes, you need. Knowledge of vocal anatomy and vocal technique? Very much. Ability to diagnose vocal faults and offer correction? Yes. General pedagogical skills like lesson planning, goal setting and documentation? Very much. Okay, thank you. Do you think a teaching qualification like a B.Ed or a certification in education is needed for someone to become a Western singing teacher in India? Or generally? Generally not required. But if somebody wants to join an institutional school or something, probably they might demand, but I don't think for a teacher it's not required. Not needed. Okay. Ok, now we go to the next category which is professional development of voice teachers and your belief about them. The question is, how important is it for a voice teacher to continue to grow in their professional development? You can answer in a scale of 1 to 5. 1 is not important at all. 5 is very important. 2 is somewhat important. Question is, How important is it for a voice teacher to continue to grow in their professional development? Five. Very important. What are some of the learning pathways that are available for voice teachers in India to continue to grow in their teaching profession? PDPs. To grow as a teacher. You are asking me... Yeah, what are some of the learning pathways or opportunities or qualifications that are available for voice teachers in India to grow in their teaching profession? I'm not that knowledgeable about what is available in Indian parlance. For example, in Bangalore, in the Christ University, they say that there is music. I've seen those students who have been trained there. They too...

teaching skills irukara maari enak roma theriye la. Angarirunthe learn mandara wala, for example, taniya padichana, fifth grade, sixth grade theory padicha, abdi irupo. So, aadharukka, choral knowledge irukka, enammaari ellathe kathu ushukka, enammaari enak cleana theriye la. So, Indian parlance la, like, Indian parlance sollamudhi aadhi ena, ena kala exposure la. At least South Indian side la, illa anna I feel padhara.

So, you are saying not much available.

Yes, not much available. So in terms of professional development currently in India, what are the needs that you observe for voice teachers? What training needs do voice teachers in India are most in need of in terms of growing in their profession as a teacher?

My blatant answer would be, 90% of singing teachers are still thinking that singing is just singing. More than 90% Like we take a song, we teach the notes of that song, we correct that note Singing, I don't know if singing starts only after that So I think they don't have that awareness 90% of teachers More than 90% The entire musical school system, if you filter it and take a niche Some people are like

[Untranscribed segment]

So, we need it. If you want to, like, in the order of importance, you can say that in training a voice teacher, in India,

[Untranscribed segment]

Ja, what I mean is... First they should have the capability to listen and find out what actual problem they have. At that time, in adolescence, this voice is like this. A 14-15 year old boy, whether he sings in high voice or low voice, his voice actually breaks towards low. They will make him stay up so hard. So sometimes like this, you should know how his instrument is. What is he? What is his limit? I understand that, but I need to know how to do it. I think this is very basic, at least for a singing teacher. Otherwise, they can only sing at a very low level. They will only spoil the singers, the students.

[Untranscribed segment]

I think I said it correctly apart from your survey. I think I said it okay, right? Because I feel very much. Amma, I mean we were dealing with a live person and their body, you know, live instrument. It's not like you're breaking a string in a violin. If you break it, it's only the vocal cords that are damaged. I mean, the repercussions are high here. So, true to me. Thank you so much for this interview. I really, really appreciate for taking time out. My questions are more than enough. Thank you, thank you. Sorry for delaying you. It's okay, but I really appreciate it.

Participant 3: Interview transcript

Speaker 1: To the-

Speaker 2: Recording. Sorry-

Speaker 1: Yeah. Yeah

Speaker 2: ... your permission to record.

Speaker 1: Okay.

Speaker 2: Can I record?

Speaker 1: Yeah, yeah, yeah.

Speaker 2: Yeah.

Speaker 1: No problem. Please, please go ahead.

Speaker 2: Thank you.

Speaker 1: So the w- Western voice teacher in an Indian context is surrounded by students who are much more exposed to Indian music sound. They may be Indian p- music performers or not, but the sound that they hear is an Indian music sound.

Speaker 2: Right.

Speaker 1: And, and the amount of Western music sound that they hear is very less. See, in an average, a, a music teacher, including me, the number of students that we, uh, get acquainted with when they come to us, only 20 to 25% of them have heard a choir.

Speaker 2: Mm.

Speaker 1: They haven't heard a choir at all. They've heard only pop music.

Speaker 2: Mm.

Speaker 1: They might have heard one and-- one or two opera pieces here and there for fascination. But they don't have, uh, have a very sustained sound of a Western music sound.

Speaker 2: Mm.

Speaker 1: So first of all, we have to tell them that the Western singing is a sty- different from Indian music style.

Speaker 2: Mm.

Speaker 1: What are the ways? One is the scooping of notes.

Speaker 2: Mm.

Speaker 1: The style, how you bend your notes as and when you want to in Carnatic music or in, uh, film songs or in contemporary music, which we are rigid about the notes and how you enter the note and exit the note. All these are very s- which is I have, uh, about, uh, 20% of my students who are high-level achievers in Indian music. High-level achievers means they would have won, uh, an id-- uh, uh, this, uh, singer competitions in, uh, Telugu or in Tamil or in Kana- in, in Hindi.

Speaker 2: Mm.

Speaker 1: In whichever category they appear in. There's, there's a junior category also. Right now there are two girls who have appeared in the junior category, who've done very well in that. They, they came to the last three.

Speaker 2: Mm.

Speaker 1: And they are in 11th standard. And they, they finished, uh, sixth grade level pieces in, uh, four months time. Now they have started preparing for eighth grade. When they sing perfect, when I, I give a piece, next week they'll sing, sing it back to me.

Speaker 2: Mm.

Speaker 1: And the way she has practiced one week, her younger sister, which is, uh, six or eight years old, is able to sing that song.

Speaker 2: Wow.

Speaker 1: And that girl wants to come and show, show me that song that the sister is singing. I don't know the song. Which is "Quella Fiamma."

Speaker 2: [chuckles]

Speaker 1: So that level. So they practice so hard.

Speaker 2: Mm.

Speaker 1: But they just have to be guided to avoid the Indian touches and bring the Western. And for getting that sound, it's not only imitation or knowing the sound, but we have to teach them technically how to get that sound. That is the difference between a teacher A and a teacher B and a teacher C, how they help the child to get that Western tone. And, uh, it-- in my opinion, it's basically in breathing, first of all. They, they-- if they teach the breathing properly, the posture and, uh, how the transition from the middle register and to the high register and all that, without sometimes explaining theoretically or, uh, anatomically so much, just get it by teaching them the right technique to sing.

Speaker 2: Mm.

Speaker 1: By doing exercises. Uh, naturally it should come instead of them knowing that E is my breakpoint or F is my breakpoint where I have to switch, which will confuse them more.

Speaker 2: Mm.

Speaker 1: So this kind of a thing the, a voice teacher has to equip himself with or herself with.

Speaker 2: Mm.

Speaker 1: And whenever they see a candidate, they choose, uh, what to apply, how to apply.

Speaker 2: Mm.

Speaker 1: And that depends on teacher to teacher. So that is, that sometimes grows with experience, where you encounter three, four different cases, then you form a, a line of teaching. Then you find another child with another problem, then you-- for I'm a little privileged in the sense I don't have to tackle children below 13.

Speaker 2: Mm. Mm.

Speaker 1: I tackle only 13 and above.

Speaker 2: Mm.

Speaker 1: And, uh, of that, 50% are at least adults.

Speaker 2: Mm.

Speaker 1: Of that, 50% is professional musicians, so they, they are good singers. The style only has to be changed.

Speaker 2: Mm.

Speaker 1: And, uh, how to read has to be taught. So, um, my, uh, uh, area is a safer area, whereas my st- Ten, 10 years ago, I would say, uh, in Chennai-

Speaker 2: Mm

Speaker 1: ... there were only two, three teachers, including me.

Speaker 2: Oh.

Speaker 1: Voice teachers. And, uh, there were many of my students finishing eighth grade or ATCL and going out, but nobody opted to, uh, teach. Including Shekinah, who finished her FTCL, the music school was begging her to come and join. She never wanted to. So teaching was not very, what do you call it? They didn't take it seriously. Now, I would say there are at least 30 to 40 voice teachers in Chennai.

Speaker 2: Mm.

Speaker 1: 30 to 40 voice teachers in Chennai, who most of them are my students and some of them other teachers' students also teaching. I am looking back and seeing the history how and why they started teaching.

Speaker 2: Mm.

Speaker 1: Pandemic was one issue.

Speaker 2: Mm.

Speaker 1: Everybody was bored at home. Everybody asked for, uh, teachers online. So there were more teachers available. They try-- Uh, they experimented teaching online and they, they became comfortable teaching online. They started earning more online. So now there are at least 30 to 40 teachers.

Speaker 2: Mm.

Speaker 1: So every music school has got a voice teacher.

Speaker 2: Mm.

Speaker 1: A guitar teacher and a keyboard teacher.

Speaker 2: Mm.

Speaker 1: There are fewer piano teachers.

Speaker 2: Mm.

Speaker 1: And, and these teachers, I'm not saying they're all Western classical teachers. They have done rock-- They moved into rock and pop.

Speaker 2: Yeah.

Speaker 1: Or, uh, uh, rock school. Uh, so they diversify, but there are voice teachers now available

Speaker 2: So if I understand from, uh, what you had expressed, an, a Western vocal teacher in an Indian context, uh, needs to have a good understanding of how a pure Western voice should sound and to differentiate it-

Speaker 1: Mm-hmm

Speaker 2: ... from the, from the Indian-

Speaker 1: Mm-hmm

Speaker 2: ... sound and to be able to guide the student.

Speaker 1: Mm.

Speaker 2: Uh, did I-

Speaker 1: Mm. Yeah

Speaker 2: ... did I get it right, Leonco? Or a little bit fairly?

Speaker 1: Yeah. Yeah, yeah, exactly. Exactly. For this, I, I help my students to get the sound through various lines. Like, uh-

Speaker 2: Okay

Speaker 1: ... making them listen to classical music, one, and I invite them to come and listen to choir concerts.

Speaker 2: Mm.

Speaker 1: And many of them, uh, the age of 24, 25, have attended choir concert for the first time. And as soon as the concert is over, the first question is: "How-- what do I do to get, get into this choir?"

Speaker 2: [chuckles]

Speaker 1: "How do I get into the choir?"

Speaker 2: Mm.

Speaker 1: So I say, "You've done your eighth grade. Of course, very good. Your voice is developed. You must be able to read." You can't come and expect them to teach you a song. You will be given score, you should read. So if you have done your theory also up to at least sixth s- fifth to sixth grade level, you'll be able to read.

Speaker 2: Mm.

Speaker 1: So they go and do that also, if they have done it-- if they haven't done it before. Like that, all my students who are not exposed to Western music, they come into the choir and they, they learn a lot.

Speaker 2: Mm.

Speaker 1: They come into the choir only, they understand what I'm talking about, Western tone, Western tone, or I'm harping on. So you have to expose them through different, uh, channels to receive that sound in-into their ears or minds. And as soon as they listen to a child, they must be able to see what is needed.

Speaker 2: Mm.

Speaker 1: For that they should have a talisman, uh, or a, or a, uh, one, uh, not a talisman, touchstone. Touchstone song.

Speaker 2: Mm.

Speaker 1: Uh, this is Western song. I have to get my students to this song.

Speaker 2: Yeah.

Speaker 1: What are the, uh, things that are lacking in the child so I can bring them to this song? So like this one is a breathing technique. The, then the head voice technique in the higher notes and, uh, uh, diction and all these things put together, what makes it Western?

Speaker 2: Mm. Thank you.

Speaker 1: So in that way, as you said, it's, uh... [sniffs]

Speaker 2: And let me move to the next one, Uncle. In India currently-

Speaker 1: Mm

Speaker 2: ... what is the process for a singer to become a Western singing teacher? In your opinion.

Speaker 1: Now, one is, uh, uh, one is, the number one is the, uh, uh, the inclination to become a teacher. Many of the singers don't have the patience or the inclination to teach. Whatever they have in mind is-

Speaker 2: Mm

Speaker 1: ... they're performing on stage.

Speaker 2: Mm.

Speaker 1: The lights, the applause, the money. So they have-- that's the first thing that is-- comes to the mind.

Speaker 2: Mm.

Speaker 1: Some people think going to teaching is, uh, below the standard.

Speaker 2: Mm.

Speaker 1: Below their dignity.

Speaker 2: Mm.

Speaker 1: And only people when they lose their job or lose their, uh, uh, what do you call it? Uh, marketability, they go to teaching. And some of my very good students who, who've been, uh, singing with me from their childhood or maybe from their, uh, youth-

Speaker 2: Mm

Speaker 1: ... through their college days and working days, chose to become full-time musicians who are all in, uh, every week they sing some program here or there. They sing in hotels. They sing in concerts everywhere. But they have started teaching-

Speaker 2: Mm

Speaker 1: ... at the age of 30 just to fall back on, because they know that this, uh, this life cannot go on forever. They need to teach, so they are teaching. So inclination is one, then situation is another.

Speaker 2: Mm.

Speaker 1: Then, uh, the, the time. The time, needed time to dedicate. If a teacher gives time for class whenever she's free, the student also comes only whenever she's free.

Speaker 2: Right.

Speaker 1: Now, for me, I have set class hours where I don't commit anything more. If there's a wedding, I plan it one month ahead. The, the moment the card comes to me and I know that I have to attend service, wedding service, and if the, the girls of my student or my friend, family, they want me to conduct a choir there, I mark it in the calendar and I'll compensate that Wednesday before I cancel it. So I tell, "This Wednesday I'm not going to be there, so can I have a class on Friday like this? Or will you come on Monday evening like this?" I ask them three options and finish the class before I cancel it. This is difficult for many, uh, singers whose work is not like mine.

Speaker 2: Part time.

Speaker 1: So they have-- they are called for a, a recording session in, in, uh, one hour's notice. So the last minute they cancel the class.

Speaker 2: Mm.

Speaker 1: So when they come to compensate a class, the child is not free. Then the chi-parent says, "I'll come only on Saturday." Then you are not free on Saturday. So if you are regular in class, then the students also are regular. So this is a commitment which many of them are not able to give. So who come-- becomes a teacher? Who's willing to teach, interested in teaching, who's able to dedicate time without default.

Speaker 2: Mm.

Speaker 1: Then the ability to teach. Ability to teach and then knowledge [audio glitch]

Speaker 2: Mm. Uncle, I think I lost you in between. Just give me a moment and let me change the Wi-Fi, please.

Speaker 1: And

Speaker 2: Hello, uncle. Can you hear me?

Speaker 1: Yeah, yeah, yeah. Yeah, yeah. Now only I can hear you.

Speaker 2: Sorry.

Speaker 1: For, for-

Speaker 2: It's the weather

Speaker 1: ... for a minute it went off.

Speaker 2: Yeah. Mm, ab- so you talked about willingness and the commitment-

Speaker 1: Mm

Speaker 2: ... and the ability.

Speaker 1: Ability, and then I said the infrastructure.

Speaker 2: Ah.

Speaker 1: Whether you're going to teach at home, is there a place for you to teach at home or you need to go to an institution?

Speaker 2: Mm.

Speaker 1: Uh, or join an institution online.

Speaker 2: Mm.

Speaker 1: This, this ability-- This, this is also a, a challenge for some people who are not able to take a class at home. They are no- neither willing to go to a place to teach.

Speaker 2: Mm.

Speaker 1: That is, uh, that is holding them back from teaching.

Speaker 2: Mm. Mm. Yeah. Thank you, uncle. Thank you for sharing. Next, I'm, mm, I may go into this, uh, next question which says, if we talk about your musical learning environment, your own personal music training, uh, what are the learning environments that you grew in? Um, was it a self-taught learning environment or was it a one-on-one private lesson with a voice teacher? Was it group singing lessons, membership or a youth music center, uh, undergraduate? So there are a lot-- Let me just share this with you. Or you can-

Speaker 1: Yeah

Speaker 2: ... or any other. What was your learning, um-

Speaker 1: Okay. I am talking about my learning time, which is in the '70s and '80s when there were no music schools.

Speaker 2: Okay.

Speaker 1: There was only one music school in Chennai called Music Musicals.

Speaker 2: Right.

Speaker 1: All the others are private teachers-

Speaker 2: Mm

Speaker 1: ... who did not even have a name for the school. They'll, they'll be, they'll be known as teacher names only. Because when we were running ABRSM exams for a while-

Speaker 2: Mm

Speaker 1: ... uh, I'm in a meeting.

Speaker 2: Hello.

Speaker 1: Hey. Hi, then I come back to the-

Speaker 2: Hi, music lovely

Speaker 1: ... I'm in a meeting. I'll finish this, okay? Okay? Eh?

Speaker 2: [laughs]

Speaker 1: Okay.

Speaker 2: Sweet.

Speaker 1: Yeah, come back. Okay.

Speaker 2: It looks like you liked it-

Speaker 1: So-

Speaker 2: ... a little bit. Yeah, sorry. Continue.

Speaker 1: Say many, many, many say that. Many say that.

Speaker 2: Yeah.

Speaker 1: Yeah.

Speaker 2: Sorry, uncle.

Speaker 1: So that-

Speaker 2: Let's go, yeah

Speaker 1: ... so, so there, there was a Music Musicals was the only school that I could think of.

Speaker 2: The rest-

Speaker 1: There was one other music school called Harmonia Music School because he had a board called Harmonia, but nobody knew it as the school name. They called it Ab- Abdul Sattar Piano, Piano Room. So they went to him.

Speaker 2: Okay.

Speaker 1: Like that there were teachers only and not music schools or institutions.

Speaker 2: Okay.

Speaker 1: So when I want to do my eighth grade theory-

Speaker 2: Mm

Speaker 1: ... ABRSM theory, I had to ask these teachers: "Can I do grade eight theory?" They said, "That's impossible. It's too much of a work. You can't do this." So I did it on my own. So once I did that-- So I had to, uh, do on my own. When I succeeded in eighth grade, then I went to Amos Decel on my own like this. I had to do on my own. At that time, nobody knew, uh, how to teach Amos Decel or anything, so I explored on my own and did it.

Speaker 2: Sure.

Speaker 1: Voice also, there was-- there were only two people who trained voices in Chennai. One is Robin Daniel and Alice Manuel, Handel Manuel's wife. Handel Manuel, big musician, but he never went into training voices. So there nobody knew how to train a voice. Only two people were there, that Robin Daniel uncle also I said infrastructure, no place to teach, so he'll go from home to home in a cycle-

Speaker 2: Oh

Speaker 1: ... and teach children. I've seen it happening till '90. So '90 to 2000, no, there was-- there were no teachers. So I went and did some, uh, classes with Nisha Majoli.

Speaker 2: Okay. The one in Bangalore?

Speaker 1: Then-- Bangalore. So she used to come to Chennai also at that time, so I used to meet her there. Then she-- I used to go to Bangalore to work with her. Then there was, uh, there were workshops. Uh, uh, I'm-- please, did you-- do you use it to daddy? No. Go, go, go and I come. Okay. Uh, so there were, uh, Maxwell Abound used to organize with Sithu Singh Bueller.

Speaker 2: Sithu Singh, uh.

Speaker 1: Yeah. So the first two, uh, great opportunities were with Sithu Singh. Fortnight, fortnights. Two years I did with her. That helped us to go to Nisha Majoli later. But, uh, Sithu Singh, when we faced her, it was Italian, German, which we were not familiar with, not even heard about. So it was a struggle. But technique was very good. She taught us some good techniques. So I went to Nisha Majoli, we were a little more comfortable. So at one point she said, "Enough of cl- your classes, you can go and do whatever you are able to do."

Speaker 2: Mm.

Speaker 1: At that time, due to pressure, I had to start teaching. That's how I started teaching. Then books-- Even then, at that time, there were no YouTube support. I was reading books.

Speaker 2: What were the initial books that you read, uncle?

Speaker 1: Uh, how to sing books like that. I had about four or five books I brought. I can give you the names. I have it in my cupboard. These books I, uh, re- I'll read and connect it with what I, uh, used to get from, uh, Nisha or what I get from Sithu Singh and, uh, "Aha, this is correct. This is correct." I, I have formed my own things like that. Uh, so for instance, to explain breathing, I, I follow certain things from this book Follow certain ideas from this book, then follow certain ideas which, uh, Isia gave. Then a-after a little while we knew what we wanted and I have certain workshops with the Patricia's workshop. Everybody's workshops I'll be there as an observer. My students will be there. So my students' voices, how they change their voices when they see a new teacher. What is, uh-- which, which, uh, stagnant for some time become better. How it is changed. So the combinations and pr- I know how to tackle this. So with now it is a, it's an experience of seeing so many workshops, so many students coming through. We know if it is like this, what should I do like this? So my teaching was with these two people whom- who have lot of inputs for me. Apart from that, experiment and reading, all that.

Speaker 2: Mm.

Speaker 1: So that's how I've, I've, uh, learnt all these things.

Speaker 2: Mm. So you, you learned from Ma-

Speaker 1: And, uh, my te-teaching, uh, singing was only 10% of my work for a long time, which has become now at least 40 to 50% of time. It was 10% of my time for a long time. I was teaching piano also at the time. Singing, piano, theory.

Speaker 2: Sure.

Speaker 1: And performing with the orchestra, with, uh, MMA and, uh, church choir, so performance was also taking a long time. Now, my ti- uh, if I put my ratio, my teaching takes most time, so... But I still-- I've-- I'm not, I'm not teaching piano anymore, but I'm teaching theory to a great level. Theory is full classes I have.

Speaker 2: Mm. Lovely, lovely. So currently what-- or if you just think of yourself, what is your primary way of learning or, or educating yourself when it comes to teaching singing or learning about singing? Especially teaching singing. What is your primary way? Do you-

Speaker 1: Um, primary way is, yeah, I, I-- even now I look up for some YouTube videos for, uh, new warm-up exercises, new technical exercises. I scan through, but, uh, i-in more or less every, every video, every expert is coming to the same point through a different, uh, method. And, uh, we must be on top of the situation. Uh, do you need this video for, uh, uh, only for yourself, no? You-- she can be around or-

Speaker 2: For my study.

Speaker 1: Okay, she can be around little, not, not a problem, no?

Speaker 2: Yeah, no problem at all.

Speaker 1: Yeah, okay, okay.

Speaker 2: It won't-

Speaker 1: Okay, you can also-

Speaker 2: I mean, it won't go to the public. Yeah.

Speaker 1: Okay, okay. Right. Fine. So, uh, in my-- now with all this, uh, 30 years of experience, uh, I have to analyze and see what is needed for me. I take all these things. Uh, looking at a particular exercise immediately, I should relate and see why this exercise and what does it solve, what does it help?

Speaker 2: Mm.

Speaker 1: So what form can I bring this exercise in? Like this, we analyze and we take in the best. This how I still keep updating.

Speaker 2: Mm.

Speaker 1: And I, I give scores to the-- even a newcomer who does not know EGBDFAC also I give a score. And, uh, when she goes out with the score, then she reluctantly comes back and says, "Sir, is there a YouTube link for this?" I said-

Speaker 2: [chuckles]

Speaker 1: "... maybe. I don't know." I won't say, "You should not listen to..." I say, "Maybe, I don't know." So they-- but anyway, they go and search.

Speaker 2: They go and search.

Speaker 1: They'll search, and they learn and come and, and when they come back with the Italian song, they would have listened to a different Italian song.

Speaker 2: Mm.

Speaker 1: With a different, uh, interpretation, different, uh, ornaments.

Speaker 2: Mm.

Speaker 1: And they'll come and sing for me, then I'll ask them, "Did you look at this girl with the yellow dress?" Then say, "Yeah, I saw that." [chuckles]

Speaker 2: [chuckles]

Speaker 1: That is a different, different book and different, uh, interpre- uh, ornamentation, so we have to learn this. So they all do that, but we also have to see one, now and then what is around so that-

Speaker 2: Mm

Speaker 1: ... and for if I give one particular song, they'll say-

Speaker 2: What would that be for you, uncle? Personally for your own learning, where-- what would be the ways of-

Speaker 1: There's no-- see, there's no point in, uh, listening to or watching, uh, Italian songs, uh, from 24 Italian songs sung by XYZ in an examination or in a recital or anything for me to, uh, upgrade myself. So we have seen all that.

Speaker 2: Yeah.

Speaker 1: For a particular opera piece that I do, I may watch an opera performance.

Speaker 2: Opera.

Speaker 1: Maybe. Maybe.

Speaker 2: Mm.

Speaker 1: When I, when I have to work on an opera. I do that more for chromatics, you know, more, more for my chromatics and not for my s- uh, students like. I watch a few opera performances. Now they have proposed, uh, that we'll do Dido and Aeneas, uh, with the MMA choir.

Speaker 2: Mm.

Speaker 1: So I will watch a few versions-

Speaker 2: Mm

Speaker 1: ... and see how people interpreted it. That way. Uh, but for teaching, uh, my diploma students, I don't have to go to a particular singer and watch it. I have a particular sound in mind and, uh, uh, I start expecting that from the students.

Speaker 2: Mm.

Speaker 1: And I somehow get it.

Speaker 2: Mm.

Speaker 1: And when they are ready with those sound and with that lightness in a, in a Baroque piece and, uh, a difference in a romantic piece-

Speaker 2: Mm

Speaker 1: ... and, uh, Lieder and things like that, then I say we are ready for exam.

Speaker 2: Mm.

Speaker 1: So that way, uh, I, I-- and I know by listening to two, three different students of mine doing the same piece also, I know, "Okay, this I could have done with the first student also. This girl has done it better." Then I could have urged the first student to do this.

Speaker 2: Mm.

Speaker 1: And, uh, one particular Purcell piece which we would have done for, uh, say, 10 years, we have finished an exam. After 10 years, one student comes up with a new ornamentation on, uh, one section, which is a repeat of the first section. I would have th-- I'll think, "Okay, I should have done this for-- could have taught them something like this."

Speaker 2: Mm.

Speaker 1: We were going with the book only. Uh, the improvisatory part we haven't worked. If this girl is able to do it, she would have listened to it some from I- some YouTube level.

Speaker 2: Mm.

Speaker 1: So that way, every day is a learning process.

Speaker 2: Mm.

Speaker 1: Uh, in, uh, uh, learning process, in, um, explaining techniques is still very much going on.

Speaker 2: Mm.

Speaker 1: Because when we see different, uh, techniques being used for different sounds, then, uh, it is, uh, it is a learning process. So I compare it with my student or some, some, some, uh, recital happens in Bombay, and we go and we listen to it, and then we come back and see what is lacking in our students.

Speaker 2: Hmm. Hmm. Okay. Thank you, uncle. Now, on the same, uh, lines, uh, what is your primary way of learning or educating yourself when it comes to teaching singing? Yes or no question. Um, do you learn or te-- do you learn from YouTube videos, Instagram, YouTube Shorts? Yes, no. What would you-

Speaker 1: No, no, I don't.

Speaker 2: Reading blogs written by other people.

Speaker 1: I am-- I, I don't, I don't, uh, have Instagram. I for- stopped following, uh, Facebook.

Speaker 2: Okay. YouTube videos.

Speaker 1: So my own-- YouTube videos now and then, but necessity based only. Not simply I don't have free time every night, two hours to do-- not to do, not, uh-

Speaker 2: [laughs]

Speaker 1: ... uh, knowing what to do. "Okay, I'll jump into YouTube and see something." Specifically, I need to see something, I go search for it, see it and come out.

Speaker 2: Yeah.

Speaker 1: Which happens maybe once a month or twice a month-

Speaker 2: Mm

Speaker 1: ... for necessity.

Speaker 2: Oh, I see. Okay. Reading-

Speaker 1: But not, uh, reading I've-- of course I do reading. Magazines with, uh, art-articles about voice, uh, or, uh, some articles which, uh, somebody says it's interesting, I read.

Speaker 2: Okay.

Speaker 1: Even now I finished reading, uh, German poetry, uh, how is it set to tune.

Speaker 2: Hmm.

Speaker 1: Uh, so I, I read that article. It's a book, a full book. I've read, uh, three pa-chapters which are very relevant to a leader.

Speaker 2: Hmm.

Speaker 1: So I read articles-

Speaker 2: Okay

Speaker 1: ... now and then.

Speaker 2: You read articles.

Speaker 1: Yeah.

Speaker 2: Which has been the most helpful resource that you often refer back to in all of your years of teaching?

Speaker 1: Because of, uh, because of our, uh, age and, uh, the, the era that we lived in, where YouTube was not there, it is, uh, rather books for me than YouTube.

Speaker 2: Yeah.

Speaker 1: Maybe because of the age, I am still falling back on books, and I have lot of books.

Speaker 2: And it's good. [laughs]

Speaker 1: Paper books.

Speaker 2: It's good.

Speaker 1: I have books. And [coughs] for instance, I refer to books. Uh, for instance, when I teach a theory, I say when somebody writes a chord for every note and it sounds very jerky and things like-- and I want to explain it to them. I pull out a book and, uh, uh, Murray Brown book in one place, I would have marked one small passage which says, Haydn's, uh, separate symphony, somebody can harmonize it like this, and it'll be foolish to harmonize, uh, a passage with a chord to a note. It'll be, it'll be foolish to do, and I, I underlined foolish and kept it there. So the child reads it and then say when, when they read it from the book, they, they take it more seriously than if I say it's foolish to do that.

Speaker 2: Okay.

Speaker 1: So once they read that, the next day I don't find them doing that. So like that, I, I have some favorite passages from books. I have biographies of big composers and what they said about, uh, singing and all that. So I kept them. So I w- pull out the book when I have to explain, I give it to them. So my, my, my fallback more on books than on YouTube.

Speaker 2: Okay.

Speaker 1: Though I have a good, uh, facility to play any, uh, piece on YouTube with Wi-Fi in my room, and, uh, I don't play and show, "See, listen to this girl singing this way." No, no, I don't do that.

Speaker 2: Great. Which learning method do you prefer for your continuous professional development? I, I don't know. Uh, the question is actually in future if talk about, uh, but you could also talk about in general as well for voice teachers presently here.

Speaker 1: Yeah. Voice teachers now-

Speaker 2: For-

Speaker 1: ... young teachers, I think should, yeah, yeah, should-- to upgrading the professional, uh, thing, they should move more to whatever is, uh, media is available now. Because there are a lot of, uh, uh, visual media available explaining things, and they must be clever and prudent to choose the right one. There are a lot of different methods floating around. If you just keep watching everything, you will not be able to come to a conclusion to what to apply. So when you watch, uh, videos of, uh, voice training and all this, you should know in, in three se- minutes, you should know whether this is the style that you want. They may be in a different tangent going. If you keep listening to it, you'll think that you are wrong. A teacher may be talking about breathing in a wrong way, and, uh, she would, uh, you know, immediately you check whether it's, uh, authentic or not by the number of likes. And if it is crossed, uh, 5,000 likes, then the, then you think it must be right, which may not be right. So, uh, there are-- you may be misled by listening to media without any-

Speaker 2: Hmm

Speaker 1: ... uh, prudent analysis. So you should be-- I-- Now I, I am, I'm old, I can see through some of those things and see whether it's right or wrong. But young teachers will ee five videos and after that they may like one video, may like one video because there's s something interesting in that.

Speaker 2: Yeah.

Speaker 1: And they think what was going on is right.

Speaker 2: Yeah.

Speaker 1: So learning process can be-- it's, it's easy. See, uh, now I'm telling you, is, is there a, is it-- there are so many tutorials. Do you think an opera singer can come and say that I did entirely on my own listening to YouTube videos?

Speaker 2: Hmm. No.

Speaker 1: If there is somebody is achieving that, it's well and good. Well and good. But- I, I'll-- I-- and that, uh, candidate comes and sings to professionals. They'll have at least the three, five major points to, uh, which is lacking in the child. So many people think like that. They think that, uh, they can listen to opera and they imitate opera. There's one boy in Bangalore now who imitates opera. Whenever there is a practice going on, he sits in one corner and belts out some operatic piece. People think that he's a great tenor. He cannot read. He cannot sing a choir tenor portion, but he can imitate a sound and sing like that. And he tries to do his eighth grade exam now, uh, just listening to YouTube. He's not going to any teacher yet. Because he cleared the sixth grade pieces listening to YouTube. Okay. Interesting. He's a good voice. He'll imitate. He'll imitate voice. He's, he's busy. He's a busy, uh, uh, professional, but he thinks that he can do his eighth grade just without a teacher. He's not breathing properly, but he's imitating a sound with a nice, uh, uh, operatic tenor. Mm. And somehow he gets that sound. I'll tell them, "You may be able to do singing upside down, standing upside down also when you are 20. When you become 40, if you don't have a technique, you cannot imitate." You, you must have... And he's-- I'm talking about men who are at 40, and I'm talking about women when they are at 30. If it is childbirth is before there or after it, it's a place where you feel it. Yeah. Without technique. Yeah. Yeah. So I, I have-- and there's one student of mine who had a child, and she was ready with grade eight. She re- realized that she's, uh, pregnant, so she kept coming for classes. But the exam, we took it after. So the day she was allowed to go out, she started wearing the belt and put her tummy back in place and breathing, breathing, breathing. She was able to come back to where we left, and she finished exam. [chuckles] So I tell them, "You can imitate sounds, but when you don't have a technique, you will not be able to." So- Mm ... it is good for the teachers to follow all the available methods- Mm ... and, uh, and the blogs. Even last, uh, time when we did, uh- Uncle, just a minute uncle. Uh. The thing- It'll- ... you want to get- Get over now? Can I just call you back, uncle? Uh, so you-- we'll come in the same line? Same line. Same again? Yes, yes. Yeah. Okay. I'll do that. I'll do that. Thank you.

Speaker 1: You.

Speaker 2: Mm.

Speaker 1: S-so here I have the fa-facility to sit and write immediately-

Speaker 2: Mm

Speaker 1: ... and send it. So I make use of my free time whenever I, I could for, uh, upgrading myself, learning something-

Speaker 2: Mm

Speaker 1: ... new things. And every time I come, I take down some of the new exercises-

Speaker 2: Mm

Speaker 1: ... uh, warm-up exercises, and I-- when I go back in June, I'll, I'll straightaway start those exercises.

Speaker 2: Mm, nice. Uncle, let me ask you about-- Let me go into the qualifications aspect.

Speaker 1: [clears throat]

Speaker 2: Uh, qualifications. When we talk about, uh, singing teachers-

Speaker 1: Mm

Speaker 2: ... what do you believe should be the minimum qualifications required for a singer to become a singing teacher in India?

Speaker 1: So if I say eighth grade, that is at least to make the, uh, teacher to go through that many number of pieces.

Speaker 2: Mm, mm. Eighth grade in-

Speaker 1: But-

Speaker 2: ... terms of, uh, classical music, uncle, or rock and pop like that?

Speaker 1: Cla-- If they want to teach rock and pop, rock and pop. If they want to teach classical, classical.

Speaker 2: Ah.

Speaker 1: Whichever line they want to teach in, they should.

Speaker 2: Okay. So this is in performance, you're saying, right?

Speaker 1: Performance, and in the process of, uh, doing eighth grade, you should have accumulated knowledge on, uh, techniques and, uh, what are the things like this.

Speaker 2: Mm.

Speaker 1: And I was-- I don't know whether you ever wanted to write a teacher's exam.

Speaker 2: Mm.

Speaker 1: When I was, uh, in my, uh-- when 1970-- uh, 1997 or '98, I wrote one exam called LTCL teaching. So there are three components.

Speaker 2: Yes. Mm.

Speaker 1: One-

Speaker 2: Last-

Speaker 1: One theory paper-

Speaker 2: Mm

Speaker 1: ... one, uh, uh, principles of teaching-

Speaker 2: Mm

Speaker 1: ... and one piano, like. I finished the first two. The piano live, I should have finished in three years' time. I became busy. I never practiced. I didn't do that. I, I missed it.

Speaker 2: Mm.

Speaker 1: And when I learned the principles of teaching one, one paper-

Speaker 2: Mm

Speaker 1: ... that was a paper very good in explaining teaching, uh, uh, techniques, like a BEd course or something like this. In-- Now they say in Australia somewhere, even if you want to teach, you should clear a teaching course.

Speaker 2: Even if you want to teach-

Speaker 1: Like a BEd.

Speaker 2: Yes, yes.

Speaker 1: Music.

Speaker 2: Yeah.

Speaker 1: Yeah. You should have a teacher's, uh, diploma.

Speaker 2: Yes. Yeah.

Speaker 1: So, uh, in my mother's time, they'll say secondary grade teacher. Secondary grade training, teacher's training is one year.

Speaker 2: Yeah.

Speaker 1: Everyone who finishes, uh, SLC immediately goes for a training like this, and they become a secondary grade teacher.

Speaker 2: Yeah.

Speaker 1: And if they finish the BA, they go for a BT, and they become s- high school teacher.

Speaker 2: Yeah.

Speaker 1: And then when they finish MA, they go for a college teacher. That was how it was. Now everything is upgraded. Now you, you have to have BEd or, uh, a doctorate like this. In teaching music, in the subject-wise, if you do your grades, it'll be great. And a knowledge other than this, whatever you can accumulate, if you accumulate, you must be able to interpret a piece for which you need more theory. And if a child asks, "What is-- how do you do this ornament?" You don't know. You won't listen to his YouTube. You can't say. You should explain what a turn is and how do you sing a turn. They should know how to do this, so they interpret the same, uh, ornament in any other piece also.

Speaker 2: Mm.

Speaker 1: So the theory comes into play.

Speaker 2: So minimum in a theory-

Speaker 1: So-

Speaker 2: ... grade five or grade-

Speaker 1: Five level at least.

Speaker 2: At least.

Speaker 1: And, and a constant touch in theory. They should not be scared of any symbol in a music score that they see.

Speaker 2: Mm.

Speaker 1: They must be interpret the whole music with the right interpretation. There, there are teachers who have mis-misinterpreted pieces, wrong, uh, repeats, wrong things, just because they didn't know how the piece progresses.

Speaker 2: Mm.

Speaker 1: So the examiner has to point it out.

Speaker 2: Mm. Okay.

Speaker 1: So that level of, uh, uh, capacity you should have when you become a teacher.

Speaker 2: Okay.

Speaker 1: And there are some, some ways that the teachers when they finish the grade, they would have finished grade five, uh, not in singing. I'm talking about piano, keyboard. They teach children for grade one and two, one and two. 100 students they'll have. They would have done only grade five.

Speaker 2: Mm.

Speaker 1: They don't want to teach anybody grade eight.

Speaker 2: Mm.

Speaker 1: So they teach one and two level, 100 students they'll teach.

Speaker 2: Mm.

Speaker 1: So that's also happening. So if you want to become a thing-- But why I'm saying is by coming to eighth grade level, you would have touched at least so many Italian songs, so many German songs, so many, uh, uh, theater songs.

Speaker 2: That's your personal-

Speaker 1: And-

Speaker 2: ... like, uh, standpoint

Speaker 1: ... de-developed. And in the, and in the process you would become at least 18 years, 19 years of age.

Speaker 2: Mm. Oh, age is also something that you're looking at.

Speaker 1: Ah, yes, yes.

Speaker 2: Age.

Speaker 1: Yeah, yeah. Now there is a, a request from last week. One of the parents asked me, called me and asked me that, uh, whether I can take a girl for piano who's studying piano with a student of mine, who's, uh, my theory student, who is 16 year old.

Speaker 2: Mm.

Speaker 1: Who is a big achiever in piano from German, uh, no, Russian piano school in KM. She goes around all over the country to play concerts. In big, big shows, Rahman says you go and play, so she goes and plays. She's a small girl, but she plays beautifully.

Speaker 2: Mm.

Speaker 1: But she's a very no-- juvenile teacher.

Speaker 2: Mm.

Speaker 1: So the, uh, family friends, they put the children under her.

Speaker 2: Mm.

Speaker 1: After a little while, the child which is 13 doesn't look at the 16-year-old as a teacher.

Speaker 2: [chuckles] Mm.

Speaker 1: So this is why I say age is also-

Speaker 2: Mm

Speaker 1: ... will be useful.

Speaker 2: Thank you, uncle, for your thoughts. Now let me go into-

Speaker 1: And in the same way, there may be a generation gap between my 13-year-old and si- 16, 19-year-old.

Speaker 2: Yeah, I know.

Speaker 1: So I have to be careful. I have to be careful So I, I, uh, always say there is something called, uh, artist psychology. You have to have that in mind

Speaker 2: Say it a little more. Artist psychology.

Speaker 1: Psychology. A child who comes to class, I have taught children theory-

Speaker 2: Mm

Speaker 1: ... piano, singing. Okay? If you tell the child that you are not ready for the piano piece today, and, uh, your fingers are not working properly, you have-- should have practiced more. Or if I tell a, a, a theory student that your-- this section is bad, they don't take it to eart. When I tell a child that you, your voice is bad, they take it very personally. Because h the voice is part of your body and you produce it-

Speaker 2: Your body

Speaker 1: ... unlike-- and in a piano, you can blame the piano.

Speaker 2: Mm.

Speaker 1: You can blame the keyboard. The-- so it is half-half. It is not-- but when I say your voice is bad, they, they really don't like it. So I have to tell them, "Today you didn't do justice to this piece. Today."

Speaker 2: Mm.

Speaker 1: I don't say, "You, your voice is not doing justice." Instead of that you could say, "Today you were not too good. I hope you can do better next week." So like this, you have to put your things a little differently.

Speaker 2: Mm.

Speaker 1: So, so it is a psychological thing that we have to keep in mind. And when a little girl comes to class, 13-year-old girl, she is, uh, not focusing on why-- what I'm saying, all this. In the middle of the class, she asked me, "Did you notice that I have cut my hair?"

Speaker 2: [laughs]

Speaker 1: I wouldn't have noticed.

Speaker 2: [laughs]

Speaker 1: She wanted me to re- see that in the moment she entered the class, but I didn't. So half an hour she is waiting for me to see that, and she couldn't hold it back, so she asked me, "Sir, did you see that I have cut my hair?"

Speaker 2: [laughs]

Speaker 1: So these are things which I am learning still. I know-

Speaker 2: Mm

Speaker 1: ... that what I, what I have to say when we cannot compare two s- two students' performance or s- so-- there are two teachers coming to me who are working as music teachers in schools. They are coming only to get a grade eight certificate so that their salary will be consolidated. Otherwise, they are saying you're a part-time teacher, part-time teacher.

Speaker 2: Oh, okay.

Speaker 1: They are good in Carnatic music also. They teach all kinds of the class, everything. They have to teach singing. There are two teachers. They-- both of them, I told them, "Don't wait for eighth grade. Do an e- sixth grade exam at least and get one certificate in hand." So they appeared now.

Speaker 2: Mm.

Speaker 1: Both of them have a close rivalry.

Speaker 2: Mm.

Speaker 1: Who's better? So I cannot compare them both.

Speaker 2: Mm.

Speaker 1: Uh, both of them finished A six- A sixth grade. They didn't want to go at the same time and record, so they did it one month later so that both of them got 81 and 82, thankfully. If one has got 71 and one has got 82, they would have been, they would say that.

Speaker 2: Mm.

Speaker 1: So these are competitions, rivalries inside which we should tackle. Whenever it's a good result, I don't mind announcing it public. But a bad result, I will never open the paper, keep it under, call the parents first and inform them or through whom I should inform the result. It's a very difficult, difficult task. When something good happens, it's always easy.

When bad, uh, things happen, it's very difficult to tell the child. You don't know how they are going to react. [coughs]

Speaker 2: Thank you, Uncle. Thank you for your-

Speaker 1: So psychology is also important here in, uh, teaching. So that's why the age a little bit of a matter-

Speaker 2: Mm

Speaker 1: ... where they should know. Uh, and when you are very young and you are sometimes overpowered by the parents, uh, ambitious parents.

Speaker 2: Yeah.

Speaker 1: Very-- sometimes they are very rude with you and sometimes they're very aggressive with you.

Speaker 2: Mm.

Speaker 1: Uh, be in areas of attendance, in areas of fees, or in areas of, uh, uh, the child not performing. The areas where the child doesn't get selected for something. So you must be in a, in a level where you can tackle all this. It's not only teaching.

Speaker 2: Mm.

Speaker 1: We have extra forces like the parents, grandparents.

Speaker 2: Mm. Thank you, Uncle. Thank you. Uncle, um, on that note, particular note that you were talking about the BEd and teaching, all of that, do you think a teaching qualification in the BEd or the general pedagogical knowledge, the BEd part, or even a tiny bit of that, or a certificate in education is needed for a voice teacher? Is it good-

Speaker 1: Yes, it is, it is needed. Means where will they get it? That's the question. If they-- you, you cannot expect a singer to go and do a BEd, and when they go to BEd, there is no, uh, college or institution which, uh-

Speaker 2: Undergrad

Speaker 1: ... approves of your LTCL. LTCL has a base course for BEd.

Speaker 2: Mm.

Speaker 1: They'll ask you to do a BA in something and come, and they'll connect it with that only. They-- there's no institution which gives you a teacher's course through music. And-

Speaker 2: Mm

Speaker 1: ... Trinity gives you-- I mean, in India. In Trinity it gives you a teacher's, uh, diploma. If you want to teach, you take, uh, a class for a student and they assess it and all that. That is a, that is one, one day's assessment.

Speaker 2: One-

Speaker 1: But there's no course to prepare for it.

Speaker 2: Mm-hmm. Yeah.

Speaker 1: There's no course material to prepare for it. You know what you have to do, and you prepare it on your own. So there is no, uh-- in India, we do not have any access to, uh, teaching courses.

Speaker 2: Mm.

Speaker 1: If there are, uh, teaching courses available, it will always be good for, uh, a teacher.

Speaker 2: Mm. Thank you.

Speaker 1: So what I, I always suggest this to my institution. There's a PMA School of Music, now it's become Aspire Conservatory because they had a restructured, uh, uh, what you call it? Uh, restructure registration, everything because of, uh, GST. They have eight branches.

Speaker 2: I see.

Speaker 1: If they show all the income in PMA, then they, they come under GST now. So they have to go to, uh, GST filing, which was very difficult.

Speaker 2: Yeah.

Speaker 1: So the auditor suggested that you start a new institution called Aspire. So the names have all been changed, and they started paying GST under this new name. So I tell the Aspire Music, uh, uh, people to organize, uh, workshops for teachers so that they'll-- we'll have a-- give them how to teach things like this. And they have, uh, uh, one of the directors takes a session for all of them how to behave with students.

Speaker 2: Yeah.

Speaker 1: There are, uh, there are 40 to 50 teachers in these branches, and at least every month there is one complaint about one teacher on behavior or the way they come dressed to the class. So these are things that they address together. So there is teachers', uh, decorum. A teacher's, uh, behavior in class also is a thing which has to be told.

Speaker 2: Exactly. Yeah.

Speaker 1: Uh, so if at all we can design a particular course, some institution can design a course. And now we're-- we have designed a course for conductors, uh, first level. Aspiring conductors, instead of just coming in talking, we, we organize a course for four, four sessions where I tackle this, this, this, this. We have finished four sets of people. 16 people have done this. Out of the 16, now at least 12 of them have started conducting now. They were playing violin. They're standing up and conducting a orchestra now.

Speaker 2: Nice.

Speaker 1: Because they didn't know how to wave their hand. That is the first thing they, they were stuck. Now they are able to do that. So at least, uh, out of the 16-

Speaker 2: Mm

Speaker 1: ... about 12 have started conducting.

Speaker 2: Mm.

Speaker 1: So like that, if you can, uh, design a teacher's course and, uh, touch on things like this, uh, it'll be very useful.

Speaker 2: Mm.

Speaker 1: It is useful. I would say that a teaching part with irrespective of the, uh, subject.

Speaker 2: Mm.

Speaker 1: How to teach is, is a very, very interesting thing. We have to, uh, give some, some-- somewhere it is touched very nicely, we can recommend it to them.

Speaker 2: Mm. Okay. Thank you, Uncle. Again, a very quick yes or no questions. It's series of things.

Speaker 1: Mm-hmm.

Speaker 2: So I'm going to read out and you can say yes or no.

Speaker 1: Okay. Okay.

Speaker 2: Uh, what subjects are important for singing teachers to have expertise in in teaching Western music? Number one, ability to sing and demonstrate.

Speaker 1: Yes.

Speaker 2: Repertoire knowledge.

Speaker 1: Yes. Oh, of this, of this one, uh?

Speaker 2: No, no, no, no.

Speaker 1: Yes or no?

Speaker 2: Yes.

Speaker 1: Yes or no? Okay.

Speaker 2: Basic piano accompaniment skills.

Speaker 1: Yes.

Speaker 2: Music theory knowledge.

Speaker 1: Yes.

Speaker 2: Compositional skills.

Speaker 1: Not always.

Speaker 2: Not always. Improvisational skills.

Speaker 1: Yes.

Speaker 2: Yes. Okay. Knowledge of vocal anatomy and vocal technique.

Speaker 1: Yes.

Speaker 2: Ability to diagnose vocal diagnosis-- uh, sorry. Ability to diagnose vocal faults and offer correction.

Speaker 1: Yes. This is-- these are two things. The ability to-

Speaker 2: Diagnose

Speaker 1: ... uh, diagnosis many people will do. Only very few will have the remedy for it. The people sitting as judges in all the singing competitions are good at the first part.

Speaker 2: [laughs]

Speaker 1: And the second part, they don't have a clue.

Speaker 2: But for teachers, it's both is needed.

Speaker 1: Teachers, it is both needed.

Speaker 2: So I've put together both together. Uh, general pedagogical skills like lesson planning, goal setting, simple documentation.

Speaker 1: Yeah. It is necessary, but it cannot be a general one. It has to be each student should be-

Speaker 2: Customized

Speaker 1: ... assessed in a different-- customized. It should not be even a batch. A batch of four may have different, uh, levels, so each student has to be... In my classroom I ha-I have had a grade four level student and eighth grade student also.

Speaker 2: Yes.

Speaker 1: Which has benefited the fourth grade student enormously listening to eighth grade student singing. Many things I had to teach will come naturally for her.

Speaker 2: Mm.

Speaker 1: And when she's in fourth grade itself, she'll book a piece for her eighth grade. "I want to sing this piece when I come to eighth grade," she'll say. Like that, it's sometimes the cross-matching is also very useful.

Speaker 2: Mm. Yeah. Thank you, Uncle. Now, if we talk about professional development for Western vocal teachers, how important do you think it is on a scale of one to five, one being not very important and five being very important, um, uh, what would you s-scale it? How would you scale it?

Speaker 1: Mm.

Speaker 2: How important is it for a voice teacher to continue in their professional development? One, two, three, four, five.

Speaker 1: Four. Four. Four.

Speaker 2: Four. Okay. Thank you. Um, currently in India for voice teachers, what are the limitations or challenges they face to grow professionally as a teacher, teaching part-

Speaker 1: Teacher, it-

Speaker 2: ... not as a singer

Speaker 1: ... it, this is explanatory. Ex-explanatory, not number wise, no. I explain, I have to explain.

Speaker 2: This is explanatory. Yeah. Yeah. This, that is done. So now-

Speaker 1: Okay

Speaker 2: ... we're going into talk about talking about professional development for voice teachers. Like, for example-

Speaker 1: Mm

Speaker 2: ... you were talking about yourself, like there were no s-structured programs or a course th-those days or a music school those days. Um, so you learned by yourself, you

learned through reading books and all of that. Uh, but when we think of it now in the current generation, um, so those were your obstacles when you were growing up. But now having handled so many generations of voice teachers, produced generations of voice teachers-

Speaker 1: Yeah

Speaker 2: ... what do you s-still think India is lacking? In terms of professional development pathways for voice teachers

Speaker 1: Okay, now the, the, the development part of it. Now, uh, as to a teacher is successful in, uh, dealing with kids up to grade five level. They are happy with whatever they're achieving and whatever they know and whatever they're transmitting. And because they don't have any higher grade students. They-- If you take-- I, I constantly, every meeting I ask my, uh, management, my class, uh, I present about, uh, 10 students a year for grade eight, and, uh, three or four diploma students, and, uh, uh, 15 grade six level students. rade five, maybe two or three. Uh, this is what I'm doing. Apart from me, how many eighth G grades have you presented through the year? They say nil. How many piano students have finished grade eight? Nil. How many years? Three years, four years. So when you say grade five level, you have, uh, finished, uh, 20 people. Where have they gone? Whose students are they? Explore. They-- The teachers themselves do not encourage them to go beyond that.

Speaker 2: Mm.

Speaker 1: And happily for them, they come to plus two and they go away. It's gone. They don't come back for grade six to the same teacher. So one reason why they don't want to upgrade themselves is they're happy in their level, tackling that level of problems, not anything which is above the head.

Speaker 2: Mm.

Speaker 1: They keep getting students at that level, continuous flow of students, which does not affect their income, does not affect their, uh, what do you-- teaching, uh, profession, as long as they get students of this level. They don't think of bringing them to this level or beyond because they are not-- they don't know how to handle the next level. If they have students of that level coming, then they will grow. So what happens is a child which reaches this level with this teacher jumps to another teacher or another school where they take care of high grade students. Over 20% of my students come from my students. Either they say, "You go to sir for this level."

Speaker 2: Oh, okay.

Speaker 1: "I cannot handle it," because they, they think, feel, feel that way or the child thinks that, "I should go to this teacher when I come to grade six. He won't take me for grade three." So they come to me also. That is one la- area. So now there is a boy who's trained a girl to sing "Queen of the Night" when she's in 12th grade.

Speaker 2: When they-

Speaker 1: One of my students.

Speaker 2: Okay.

Speaker 1: She, uh-- girl who's in 12th grade, she does-- sings "Queen of the Night." And he says, uh, "Uncle, I'm sending her to you for ATCL." I said, "No. You have trained her to this level, you train her beyond this."

Speaker 2: Mm.

Speaker 1: "No, I haven't presented anyone for ATCL." I said, "Present. I'll give you the pieces. Choose pieces from this book, this book, this book. I'll give you the original books." So I encourage them to go beyond their level. So now he will explore teaching. He-- Though he is an ATCL, he's not an eighth grade, he's an ATCL.

Speaker 2: Mm.

Speaker 1: But he is scared to present a child in ATCL level. So I try to upgrade them. So one is availability of resources, that is, uh, repertoire. They don't know what repertoire, where to get the book and all that. Now, fortunately, singing books has also come from Trinity. You buy one book, all the pieces are in that book finished. I have about 70 books, uh, 60 books I would have ha- uh, bought.

Speaker 2: Wow.

Speaker 1: So for grade eight, I can have-- take out at least 60 pieces.

Speaker 2: Mm.

Speaker 1: From which we choose. We have-- I don't take all the 60 pieces. About 20 pieces we rotate. So if I-- Now it's easier for a school to buy this book and keep it. And now they say you can add books. No, no book goes out of, uh, syllabus. So when they, when, uh, uh, Trinity, uh, Anjali and all of them, they come and talk, uh, what is the plus point of having old books available, even adding more and more books to it. The first book does not get outdated. Best thing is they do-- No teacher buys a new book. They, they-- Every teacher has chosen the six pieces which he knows, and he's going to stick to those six pieces. He's not going to look at the new pieces.

Speaker 2: Yeah.

Speaker 1: So this is how it is. So the-- This is theoretical. So-- And, uh, I have about 25 pieces maximum or 20 for my ATCL diploma level. And my accompanist knows all the 25 pieces. So my students, whichever piece they choose, three rehearsals we are-- The accompanist never falters. He's ready all the time. So the students will have to match up with him.

Speaker 2: Mm.

Speaker 1: And once in a while, I throw in a new piece, uh, so that, uh, the accompanist also will find it interesting. So like that, this is going to be-- The teachers will have to upgrade themselves so that they can bring the children also up. Most of the teachers, I find that they are very comfortable in their zone, where they have enough number of c-clientele for that level, and they know how to handle it.

Speaker 2: Mm-hmm.

Speaker 1: So who's going to tell them you have to develop? Either the management of the school have to do, and if you're an individual teacher, you have to tell yourself to develop.

Speaker 2: Even if they want to develop, are there any pathways for them, uncle?

Speaker 1: Yeah. They should consult somebody. What do I do, miss, and what do I do? Then there are senior teachers who can guide them, but there are no institutional help for them.

Speaker 2: Mm.

Speaker 1: We-- If anybody-- Like this, every day there will be somebody talking to me about some kind of a upgrading or something. I always tell them, "Do this, do this." Whatever my knowl- my knowledge, I give them some guidance.

Speaker 2: Mm. Mm.

Speaker 1: So this, obviously, this girl whom I was mentioning, that girl, girl first candidate, eighth grade failed, she has not done her homework properly because she has forgotten about insisting on breathing Which I had to point out. Like this, we can be-- find some ways of t-telling them how to do it.

Speaker 2: Mm-hmm.

Speaker 1: And I tell all my teachers who do online classes, make it a point to meet the children at least once in three months personally for a session, weekend session. Somewhere ask them to come, do sessions with them.

Speaker 2: Mm-hmm.

Speaker 1: A lot of things will get solved in a personal session.

Speaker 2: Mm-hmm.

Speaker 1: So at least once in three months when you get to meet, they-- some of them meet the child for the first time on the day of the exam.

Speaker 2: Mm.

Speaker 1: Online students appearing for face-to-face exam.

Speaker 2: Oh.

Speaker 1: So they see the teacher, like, in person only on the day of the exam.

Speaker 2: Mm-hmm. That's also tricky.

Speaker 1: So, mm-hmm.

Speaker 2: Mm-hmm.

Speaker 1: And the, and the, and the child arrives two days before to practice with accompanist, which is watched by the teacher online.

Speaker 2: [chuckles]

Speaker 1: See, some of the advantages are misused now, I would say.

Speaker 2: Mm-hmm. Thank you so much, Uncle, for sharing your thoughts on these, uh, yeah, on this subject and these-

Speaker 1: Yeah

Speaker 2: ... questions.

Speaker 1: So my, my contribution may be only one small, uh, what you call it? An area where this age group teachers you won't find many of them. So-

Speaker 2: [chuckles]

Speaker 1: ... uh, mine, mine may be old-fashioned and, uh, the, the young, the young people will be able to come up with new things. And now I've done ra- uh, lot of reels for, uh... they'll ask me to speak for the 30 seconds and send or, uh, say something for 30 seconds. I don't know where it goes. I haven't followed anything. They say that 5,000 viewers, 6,000 viewers. Who's seeing all this? Who wants to see this? Trends are changing. I don't know how it's, uh-

Speaker 2: Uncle, you have so much to offer, Uncle. Uh, because of, uh, the paths that you have walked and the experience, uh, I think God has given you, I think there's so much that you can, yeah, so much we younger generation can learn.

Speaker 1: Mm-hmm.

Speaker 2: Um, and I'm so grateful. Thank you for, yeah, taking out this time and sharing, uh, your thoughts.

Speaker 1: Yeah. It's, it's, it is my pleasure to be s-some help. I'm very proud of you that you gone and, uh, tried one MA now at this stage and, uh, now you are great, upgrading yourself. See, this kind of a-

Speaker 2: This is part of my-

Speaker 1: ... motivation-

Speaker 2: Yeah

Speaker 1: ... motivation many people don't have. That's the idea. Mm.

Speaker 2: But I'm also, I'm realizing in India not everybody can afford such a thing.

Speaker 1: Mm.

Speaker 2: Because it's not-

Speaker 1: Yeah

Speaker 2: ... uh, easy. And-

Speaker 1: Mm-hmm

Speaker 2: ... uh, um, yeah, they stand-- outside India, their level of thinking or even their, uh, knowledge level of an ordinary private voice teacher is way higher than ours.

Speaker 1: Mm-hmm. Yes.

Speaker 2: And, uh, their learning methods are also very different compared to Indians.

Speaker 1: Mm-hmm. Mm-hmm.

Speaker 2: So I just wanted to understand how in India we are, um, we as teachers generally learn, where do we-

Speaker 1: Mm-hmm

Speaker 2: ... which source do we gravitate to? What methods we are taking? And, um-

Speaker 1: And as language, uh, singing teachers, we sh- our, our knowledge about foreign language is also very important, which is, uh, not, uh, understood by many teachers because they-- that's why they try to confine themselves to all English songs.

Speaker 2: Mm-hmm.

Speaker 1: I say, if you say Western music, English is only 20%.

Speaker 2: Mm-hmm.

Speaker 1: The remaining 80% is other languages.

Speaker 2: Mm-hmm.

Speaker 1: Italian, German, French-

Speaker 2: Mm-hmm

Speaker 1: ... Russian.

Speaker 2: That's right.

Speaker 1: So you-

Speaker 2: Mm-hmm

Speaker 1: ... Spanish. So you got, you have a lot of other languages where you have to learn. So fortunately for me now, this, uh, Isabella from UK came twice, and I did a workshop with the first one group. Second, we said we'll bring it down to lower level also. First time we did only for high level students. So now this we brought to kids 12, 13 year old. There was a boy, 9 year old boy who asked pertinent questions.

Speaker 2: Mm-hmm.

Speaker 1: "Madam, you said this, this sound is A sound. Now you're saying E sound. How is it?"

Speaker 2: Mm-hmm.

Speaker 1: She was shocked that, "You are following me now in this sitting in this room?" And she was shocked.

Speaker 2: [chuckles]

Speaker 1: Like that. And in this Wakai access report, after that workshops, two years, we see excellent Italian diction everyone writes.

Speaker 2: Mm-hmm.

Speaker 1: So we have to do language training also for, uh... we have to le- first of all, we have to learn language and should, uh, expose them to language training also.

Speaker 2: Mm-hmm. Yeah. True, Uncle. True. Um, thank you so much for making time, Uncle. I-

Speaker 1: Most welcome. Do you want me to fill, fill up this form again or that is done? You're, you're taking care of it now.

Speaker 2: Uh-

Speaker 1: The questionnaire.

Speaker 2: I think I will-

Speaker 1: You want me to fill up the-

Speaker 2: ... take care of it. If you do not mind, if you could, it'll take few minutes.

Speaker 1: I can.

Speaker 2: You could do that.

Speaker 1: Yeah. I'll, I'll, I'll send it also.

Speaker 2: Yeah, no problem. I'll take-

Speaker 1: Before the end of the day, I'll send it, uh, I'll send it to you.

Speaker 2: Thank you so much. Thank you so much.

Speaker 1: Hmm?

Speaker 2: Anything you wanna ask me or question?

Speaker 1: No, no. Apart from this, uh, now, now this, uh, what you present to them, uh, in your, in consultation, you are talking only to the teachers in India?

Speaker 2: Yes, only teachers in India.

Speaker 1: And is it not co- it's not compared with any other, uh, teachers abroad?

Speaker 2: I-- my primary document that I'm using is the study, it's a similar kind of study done in UK.

Speaker 1: Mm.

Speaker 2: Uh, so when I'm trying to draw a discussion and yeah. So maybe I'll talk about how this is how Indians are thinking compared to-

Speaker 1: Mm

Speaker 2: ... yeah, I may do that too.

Speaker 1: Now, in this, uh, line of, uh, discussion, do you, will you find, uh, teaching piano or guitar very different from what we are talking today?

Speaker 2: Um, I haven't interviewed many musicians, like instrumental teachers Uh, I wanted to do very specifically on voice and-

Speaker 1: Voice

Speaker 2: ... voice teachers. Um, their struggles and-

Speaker 1: Now, what I'm trying to, trying to come to is, uh, y- the problems that we identify here, maybe, uh, 50% of it may be common in all other disciplines also, right?

Speaker 2: Yeah.

Speaker 1: Yeah.

Speaker 2: Yeah. It might be common.

Speaker 1: Mm.

Speaker 2: Especially in Indian scenario where... Yeah.

Speaker 1: Yeah.

Speaker 2: Where we don't have any programs or structured or endorsement by the government to even-

Speaker 1: Uh, yeah

Speaker 2: ... do such things. So, yeah.

Speaker 1: Yeah.

Speaker 2: Well, thank you so much. I said-

Speaker 1: Come on. Thank, thank you

Speaker 2: ... half hour but I've taken almost one and a half hours of your time.

Speaker 1: No, no problem. No problem. No problem.

Speaker 2: I'm so benefited.

Speaker 1: No problem.

Speaker 2: Uh-

Speaker 1: Okay

Speaker 2: ... and it's so good to see you again, uncle. When I'm come to-

Speaker 1: Yes

Speaker 2: ... Chennai probably I'll, I'll drop in to your home.

Speaker 1: Yeah, we'll meet up. Yeah. Okay.

Speaker 2: Yeah. Take care.

Speaker 1: Right, Ma. I, I, you, you, you were there for the wedding, right? Uh, just, uh, the-

Speaker 2: I was there for the wedding, and I wanted to come for the reception.

Speaker 1: I, I somehow missed you. I saw you in the church.

Speaker 2: Yes. [chuckles]

Speaker 1: And somehow-

Speaker 2: All of my alumni, and they were all... We were all so thrilled to see each other, and they all dragged me to further MCC photo and-

Speaker 1: Oh. Oh, oh, oh

Speaker 2: ... for that, uh, I, yeah, I missed you.

Speaker 1: No, I, that day I had to go home and bring Celine and come for the reception. So, came for the reception, but there also I missed you sometime.

Speaker 2: I didn't come for the reception, uncle.

Speaker 1: Uh, somewhere. Oh, that's why.

Speaker 2: Because we were having our wedding in our own family the next day.

Speaker 1: Okay.

Speaker 2: So, I just wanted to come for the marriage, the ceremony, and just go back. Uh-

Speaker 1: Oh, say so. Mm.

Speaker 2: Srinle was a college junior.

Speaker 1: Yeah. I know. So I, I thought I'd see you at the reception. When I went home and came back, I, I didn't see you. That's how I missed you that day. Mm.

Speaker 2: Mm. Mm.

Speaker 1: Nice. Okay.

Speaker 2: Yeah. Take care, uncle.

Speaker 1: Right.

Speaker 2: Thank you again.

Speaker 1: Uh, see you. Bye-bye. Right. Bye. Say hi to everyone at home.

Appendix F - Ethics Form

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

PG2 / E1 FORM

APPLICATION FOR ETHICAL APPROVAL

RESEARCH STUDENTS

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

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

This document is also available in Welsh.

RESEARCH STAFF ONLY

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

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

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

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

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

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

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

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

SECTION A: About You (Principal Researcher)

1	Full Name:	Serene Yoneko D
2	Tick all boxes that apply:	Member of staff: ☐ Honorary research fellow: ☐ Undergraduate Student: ☐ Taught Postgraduate Student: ☒ Postgraduate Research Student: ☐
3	Institute/Academic Discipline/Centre:	WAPPAR
4	Campus:	CARMARTHEN
5	E-mail address:	sereneyoneko@gmail.com
6	Contact Telephone Number:	+91 8826573099
	For students:	
7	Student Number:	2320705
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 ☐
		Source	Date
2	If Yes, please indicate source of approval (and date where known): <i>Approval in principle must be obtained from the relevant source</i>	Research Degrees Committee ☐	

	<i>prior to seeking ethical approval</i>			
		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	ICMR National Ethical Guidelines	☒

SECTION D: External Collaborative Research Activity

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

1	Institution	
2	Contact person name	
3	Contact person e-mail address	
4	Is your research externally funded?	YES ☐ NO ☐

5	Are you in receipt of a KESS scholarship?	YES ☐	NO ☐
6	Are you specifically employed to undertake this research in either a paid or voluntary capacity? – Voluntary	YES ☐	NO ☐
7	Are you specifically employed to undertake this research in either a 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:	Western vocal teachers in India: their educational pathways, beliefs about qualification and professional development.	
2	Proposed start date:	February 2026	Proposed end date: October 2026
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:			

Purpose of Research Activity; Proposed Research Question; Aims of Research Activity; Objectives of Research Activity

Demonstrate, briefly, how Existing Research has informed the proposed activity and explain what the research activity will add to the body of knowledge and how it addresses an area of importance.

3	Purpose of Research Activity
	The purpose of this research is to understand the ways in which the western singing teachers in India learn and grow in their profession as voice teachers. In India there are not many higher education institutions that provide such focussed training for teachers in western vocal teaching. However, western singing classes are thriving (Kelman and Cashman, 2019) and there is a growing demand for western vocal education in India (Avis, 2017). With this given scenario, I seek to understand how these western vocal teachers in India learn, equip, and grow in the subject knowledge and train themselves continually as educators without the scaffolding of formal vocal education. So, this study aims to understand the developmental pathways of western vocal teachers in India; how they begin their teaching career; how they learn as a voice student; how they learn and grow as voice teachers; what to do they do and how do they continue to develop professionally as a vocal educator. Such a study has been done by Norton, Ginsborg and Greasley (2019) among the vocal educators in UK. This study I believe, would be informative in understanding the educational landscape of western vocal education in India; identify the gaps present in the education system and will be of benefit to teacher educators and policy makers.
4	Research Question
	1. How does learning and professional development happen among western vocal educators in India? 2. What are the challenges faced by Indian western vocal teachers in their continuous professional development? 3. What educational pathways do a western singing teacher undertake to enter this profession in India? 4. What qualifications are believed to be needed to become a western singing teacher in India?
5	Aims of Research Activity

	1. To explore the professional development pathways prevalent among western vocal teachers in India 2. To understand the current educational landscape and gaps in western vocal music education system in India.
6	Objectives of Research Activity
	1. To conduct a survey to understand the professional development pathways adopted by western vocal teachers in India. 2. To find out the educational and training needs of the current voice teachers in India and the challenges they face in their professional development.
7	Proposed methods (maximum 600 words) Provide a 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.
	It will be a mixed methods study with: Closed and open-ended Questionnaire Structured and semi structured Interviews Field notes Reflective journal Audio and video recording
8	Location of research activity
	Identify all locations where research activity will take place. Online – zoom meeting rooms Participant suggested places My voice studio Online google forms WhatsApp video/audio calls

9	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.		
	The research falls within the guidelines prescribed by ICMR National Ethical Guidelines, India.		
10	Use of documentation not in the public domain: Are any documents NOT publicly available?	NO ☒	YES ☐
11	If Yes, please provide details here of how you will gain access to specific documentation that is not in the public domain and that this is in accordance with the current data protection law of the country in question and that of England and Wales.		

	Does your research relate to one or more of the seven aims of the Well-being of Future Generations (Wales) Act 2015?	YES	NO
12	A prosperous Wales	☐	☒
13	A resilient Wales	☐	☒
14	A healthier Wales	☐	☒
15	A more equal Wales	☐	☒
16	A Wales of cohesive communities	☐	☒

17	A Wales of vibrant culture and thriving Welsh language	☐	☒
18	A globally responsible Wales	☐	☒
19	If YES to any of the above, please give details:		

SECTION F: Scope of Research Activity

	Will the research activity include:	YES	NO
1	Use of a questionnaire or similar research instrument?	☒	☐
2	Use of interviews?	☒	☐
3	Use of focus groups?	☐	☒
4	Use of participant diaries?	☒	☐
5	Use of video or audio recording?	☒	☐
6	Use of computer-generated log files?	☐	☐
7	Participant observation with their knowledge?	☐	☒
8	Participant observation without their knowledge?	☐	☒
9	Access to personal or confidential information without the participants' specific consent?	☐	☒
10	Administration of any questions, test stimuli, presentation that may be experienced as physically, mentally or emotionally harmful / offensive?	☐	☒
11	Performance of any acts which may cause embarrassment or affect self-esteem?	☐	☒
12	Investigation of participants involved in illegal activities?	☐	☒
13	Use of procedures that involve deception?	☐	☒
14	Administration of any substance, agent or placebo?	☐	☒
15	Working with live vertebrate animals?	☐	☒

16	Procedures that may have a negative impact on the environment?	☐	☒
17	Other primary data collection methods. Please indicate the type of data collection method(s) below. Details of any other primary data collection method:	☐	☐

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

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

SECTION G: Intended Participants

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

	Who are the intended participants:	YES	NO
1	Students or staff at the University?	☐	☒
2	Adults (over the age of 18 and competent to give consent)?	☒	☐
3	Vulnerable adults?	☐	☒
4	Children and Young People under the age of 18? (Consent from Parent, Carer or Guardian will be required)	☐	☒
5	Prisoners?	☐	☒
6	Young offenders?	☐	☒
7	Those who could be considered to have a particularly dependent relationship with the investigator or a gatekeeper?	☐	☒
8	People engaged in illegal activities?	☐	☒
9	Others. Please indicate the participants below, and specifically any group who may be unable to give consent. Details of any other participant groups:	☐	☐

	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?	20
11	Who will the participants be?	Adults who are working as western voice educators in India.
12	How will you identify the participants?	Participants will be identified through references and their references through snowball sampling. Initially the participants will be from the researcher's known circle of voice teachers. During data collection, the researcher will request the participant to recommend other voice teachers known to them. This snowball sampling method will be employed for identifying the participants. Participants need not be part of all the data collection methods. Participating in any one of the data collection methods mentioned will be enough to be considered as a participant for this study.

	Information for participants:	YES	NO	N/A
13	Will you describe the main research procedures to participants in advance, so that they are informed about what to expect?	☒	☐	☐
14	Will you tell participants that their participation is voluntary?	☒	☐	☐
15	Will you obtain written consent for participation?	☒	☐	☐
16	Will you explain to participants that refusal to participate in the research will not affect their treatment or education (if relevant)?	☒	☐	☐

17	If the research is observational, will you ask participants for their consent to being observed?	☒	☐	☐
18	Will you tell participants that they may withdraw from the research at any time and for any reason?	☒	☐	☐
19	With questionnaires, will you give participants the option of omitting questions they do not want to answer?	☒	☐	☐
20	Will you tell participants that their data will be treated with full confidentiality and that, if published, it will not be identifiable as theirs?	☒	☐	☐
21	Will you debrief participants at the end of their participation, in a way appropriate to the type of research undertaken?	☒	☐	☐
22	If NO to any of above questions, please give an explanation			

	Information for participants:	YES	NO	N/A
24	Will participants be paid?	☐	☒	☐
25	Is specialist electrical or other equipment to be used with participants?	☒	☐	☐
26	Are there any financial or other interests to the investigator or University arising from this study?	☐	☒	☐
27	Will the research activity involve deliberately misleading participants in any way, or the partial or full concealment of the specific study aims?	☐	☒	☐
28	If YES to any question, please provide full details			
	Line 25 - Recording devices will be used during zoom, WhatsApp or in-person interviews.			

SECTION H: Anticipated Risks

Outline any anticipated risks that may adversely affect any of the participants, the researchers and/or the University, and the steps that will be taken to address them.

If you have completed a full risk assessment (for example as required by a laboratory, or external research collaborator) you may append that to this form.

1	Full risk assessment completed and appended?	Yes ☐	No ☐
2	Risks to participants For example: sector-specific health & safety, emotional distress, financial disclosure, physical harm, transfer of personal data, sensitive organisational information		
	Risk to participants: 1. Participants may fear the risk of transfer of their personal data and information. 2. Participants who are colleagues or friends may feel pressured to participate. 3. The risk of being misrepresented or judged while expressing their opinions and thoughts on the subject	<i>How you will mitigate the risk to participants:</i> 1. All personal information will be confidential and will not be divulged or disclosed. All participants will be requested to keep confidentially of the focus group discussions and be required a sign a consent form. 2. The participant's participation is voluntary and will not be forced upon on anyone. They will be assured that either participation or non-participation in the research will not in affect of the nature of their relationship with me. 3. The participants will be completely assured that their opinion and thoughts are valuable and will not be divulged, misjudged or misrepresented and their personal details will be kept anonymous.	
3	Sensitive topics 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	
	NA	
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 risk of accusation of misrepresenting the data 2. Emotional stress of having to complete the research within the stipulated time and risk of oversight and overlooking details.	<i>How you will mitigate the risk to the investigator:</i> 1. Due diligence will be given to the interpreting and the synthesis of the collected data. 2. Adequate measures will be taken during this research to efficiently plan the time so that care is given to every detail possible. I intend to have a timeline for the research project.
5	University/institutional risks For example: adverse publicity, financial loss, data protection	
	Risk to the University: 1. May be criticized for data breach	<i>How you will mitigate the risk to the University:</i> As a principal researcher I will take adequate efforts to ensure the safety and confidentiality of all the personal data of the participants.
6	Environmental risks For example: accidental spillage of pollutants, damage to local ecosystems	
	Risk to the environment: NA	<i>How you will mitigate the risk to environment:</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 researcher's email address will be provided to the participants. Further details will be provided individually to participants who contact the researcher on an individual basis.
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.
	Participants consent will be received through a google form. The responses of the form will be saved in a password protected folder accessible only by the principal researcher.

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.
	Individual names will not be disclosed at any level. Since the purpose of this research is to further inform and improve my knowledge and teaching pedagogy, none of the personal information of the participants will be disclosed to others in any form.

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.	☒	☐
2	If YES, provide a description of the data and explain why this data needs to be collected:		
	Name – will not be disclosed. Pseudo names will be used. Gender, Age – basic demographic details Email – for communicating with the participants. Professional details – qualifications, where and what about their studies, nature of work and study. Audio/ video recordings of sessions with participants – for recording the data and not to miss details. Participant consent forms		

	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),	☐	☒
4	If YES, provide a description of the special category data and explain why this data needs to be collected:		
	NA		

	Will data from the research activity (collected data, drafts of the thesis, or materials for publication) be stored in any of the following ways?	YES	NO
5	Manual files (i.e. in paper form)?	☐	☒
6	University computers?	☐	☒
7	Private company computers?	☐	☒
8	Home or other personal computers?	☒	☐
9	Laptop computers/ CDs/ Portable disk-drives/ memory sticks?	☒	☐
10	“Cloud” storage or websites?	☒	☐
11	Other – specify:	☐	☐
12	For all stored data, explain the measures in place to ensure the security of the data collected, data confidentiality, including details of backup procedures, password protection, encryption, anonymisation and pseudonymisation:		
	All data will be kept confidentially in a password protected folder in a password protected cloud storage. All participants will be given a unique identifier to ensure		

	confidentiality. Audio/ visual data will be transcribed and would be shown to participants to check accuracy of reporting.
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	Data Protection — Will the research activity involve any of the following activities:	YES	NO
13	Electronic transfer of data in any form?	☒	☐
14	Sharing of data with others at the University outside of the immediate research team?	☐	☒
15	Sharing of data with other organisations?	☐	☒
16	Export of data outside the UK or importing of data from outside the UK?	☒	☐
17	Use of personal addresses, postcodes, faxes, emails or telephone numbers?	☒	☐
18	Publication of data that might allow identification of individuals?	☐	☒
19	Use of data management system?	☐	☒
20	Data archiving?	☐	☒
21	If YES to any question, please provide full details, explaining how this will be conducted in accordance with the GDPR and Data Protection Act (2018) (and any international equivalents, where appropriate):		
	All data will be encrypted and kept in password protected cloud storage on personal office 365 system which will not be shared. All data transfers will password protected. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. Participants will have final decision on the data they want to include in the research.		
22	List all who will have access to the data generated by the research activity:		
	Principal researcher		
23	List who will have control of, and act as custodian(s) for, data generated by the research activity:		
	Principal researcher		

24	Give details of data storage arrangements, including security measures in place to protect the data, where data will be stored, how long for, and in what form. Will data be archived – if so how and if not why not.		
	All data will be encrypted and kept in password protected cloud storage on my personal Office 365 system which will not be shared. Any USB sticks used to store or transfer data will be password protected and will be reformatted at the end of the project in order to destroy the data. The data will be stored until the completion of the project and then deleted.		
25	Please indicate if your data will be stored in the UWTSD Research Data Repository (see https://researchdata.uwtsd.ac.uk/). If so please explain. (Most relevant to academic staff)		
	NO		
26	Confirm that you have read the UWTSD guidance on data management (see https://www.uwtsd.ac.uk/library/research-data-management/)	YES	☒
27	Confirm that you are aware that you need to keep all data until after your research has completed or the end of your funding	YES	☒

SECTION K: Declaration

The information which I have provided is correct and complete to the best of my knowledge. I have attempted to identify any risks and issues related to the research activity and acknowledge my obligations and the rights of the participants. In submitting this application I hereby confirm that I undertake to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice which is published on the website: https://www.uwtsd.ac.uk/research/research-ethics/			
1	Signature of applicant:	SERENE YONEKO D	Date: 6 JANUARY 2026

For STUDENT Submissions:

2	Director of Studies/Supervisor:		Date:
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3	Signature:		
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For STAFF Submissions:

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

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

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

RESEARCH STUDENTS ONLY

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

RESEARCH STAFF ONLY

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

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

Appendix B

QUANTITATIVE ANALYSIS

Question	Response Option	Code D	Theme	n	% (of N=22)
Musical learning environments experienced	Self taught	C01	A. Informal & Experiential Learning	15	68.2
Musical learning environments experienced	One-to-one private lessons with a voice teacher	C03	B. Social & Relational Learning	18	81.8
Musical learning environments experienced	Group singing lessons	C04	B. Social & Relational Learning	8	36.4
Musical learning environments experienced	Membership of a youth music centre	C07	C. Formal & Credentialed Pathways	3	13.6
Musical learning environments experienced	Undergraduate musical training at a musical college	C07	C. Formal & Credentialed Pathways	4	18.2
Musical learning environments experienced	Post-graduate musical training at a music college	C07	C. Formal & Credentialed Pathways	3	13.6
Musical learning environments experienced	Performance as a member of an amateur ensemble/band/group/ choir	C16	E. Vocal Pedagogy & Content Knowledge	11	50
Musical learning environments experienced	Performance as a member or vocalist of a professional ensemble/ band/ group/ choir	C16	E. Vocal Pedagogy & Content Knowledge	15	68.2
Musical learning environments experienced	Performance as a soloist with a professional ensemble/ band/ group/ choir	C16	E. Vocal Pedagogy & Content Knowledge	10	45.5
Musical learning environments experienced	Part of a church choir/ worship band	C04	B. Social & Relational Learning	15	68.2
Primary ways of learning to teach	Learning from YouTube videos/ Instagram/ Youtube shorts	C09	D. Digital & Media-Based Learning	12	54.5
Primary ways of learning to teach	Reading blogs written by other voice teachers	C09	D. Digital & Media-Based Learning	8	36.4
Primary ways of learning to teach	Vocal pedagogy books or books on teaching singing	C11	D. Digital & Media-Based Learning	16	72.7
Primary ways of learning to teach	Reading from Journal articles, research papers and magazines	C11	D. Digital & Media-Based Learning	2	9.1
Primary ways of learning to teach	Attending seminars, lectures or workshops on voice teaching	C08	C. Formal & Credentialed Pathways	15	68.2
Primary ways of learning to teach	Doing a structured program or a certification course offered by a college/university/ Institution.	C08	C. Formal & Credentialed Pathways	11	50

Primary ways of learning to teach	Learning from a mentor/ teacher	C03	B. Social & Relational Learning	19	86.4
Primary ways of learning to teach	Peer learning - from a colleague through observations or discussion.	C04	B. Social & Relational Learning	12	54.5
Primary ways of learning to teach	Participating/ observing in vocal masterclasses	C05	B. Social & Relational Learning	10	45.5
Primary ways of learning to teach	Using AI	C10	D. Digital & Media-Based Learning	2	9.1
Primary ways of learning to teach	Other (write-in)			2	9.1
Preferred CPD method	An online workshop/ course/ degree/ certification offered by a certified by a college/university/ Institution.	C08	C. Formal & Credentialed Pathways	11	50
Preferred CPD method	An in-person workshop/ course/ degree/ certification offered by a certified by a college/university/ Institution.	C08	C. Formal & Credentialed Pathways	14	63.6
Preferred CPD method	Vocal teaching certification from TCL/ ABRSM/ RSL.	C06	C. Formal & Credentialed Pathways	18	81.8
Preferred CPD method	Learning from Youtube videos/ Instagram/ facebook or other social media platforms	C09	D. Digital & Media-Based Learning	11	50
Preferred CPD method	Learning from books/ blog written by vocal pedagogues	C09	D. Digital & Media-Based Learning	11	50
Preferred CPD method	Peer learning from other voice teachers either through discussion or class observation.	C04	B. Social & Relational Learning	13	59.1
Preferred CPD method	Other (write-in)			1	4.5
Important subjects for teachers	Ability to sing and demonstrate	C16	E. Vocal Pedagogy & Content Knowledge	20	90.9
Important subjects for teachers	Repertoire knowledge	C15	E. Vocal Pedagogy & Content Knowledge	16	72.7
Important subjects for teachers	Basic piano accompaniment skills	C14	E. Vocal Pedagogy & Content Knowledge	18	81.8
Important subjects for teachers	Music theory knowledge	C14	E. Vocal Pedagogy & Content Knowledge	17	77.3
Important subjects for teachers	Compositional skills	C15	E. Vocal Pedagogy & Content Knowledge	8	36.4
Important subjects for teachers	Improvisation skills	C15	E. Vocal Pedagogy & Content Knowledge	16	72.7
Important subjects for teachers	Knowledge of vocal anatomy and vocal technique	C12	E. Vocal Pedagogy & Content Knowledge	20	90.9
Important subjects for teachers	Ability to diagnose vocal faults and offer correction	C13	E. Vocal Pedagogy & Content Knowledge	19	86.4
Important subjects for teachers	General pedagogical skills - lesson planning, goal setting, and documentation.	C14	E. Vocal Pedagogy & Content Knowledge	18	81.8

QUALITATIVE ANALYSIS:

Cod eID	Code Name	Theme	Origin	n (Total)	n (Surve y)	n (Intervi ew)	% of Total Coded Instance s
C01	Self-Directed / Self-Taught Learning	A. Informal & Experiential Learning	Deductive	7	3	4	1.8
C02	Learning-by-Doing (Own Teaching Practice as Learning Site)	A. Informal & Experiential Learning	Deductive	11	6	5	2.9
C03	Mentor-Based Learning	B. Social & Relational Learning	Deductive	21	16	5	5.5
C04	Peer Learning & Discussion	B. Social & Relational Learning	Deductive	8	6	2	2.1
C05	Masterclass / Observation of Experts	B. Social & Relational Learning	Deductive	15	10	5	3.9
C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways	Deductive	53	50	3	13.9
C07	Formal Degree / Academic Musical Training	C. Formal & Credentialed Pathways	Deductive	14	14	0	3.7
C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways	Deductive	41	40	1	10.8
C09	Digital / Social Media Learning	D. Digital & Media-Based Learning	Deductive	19	14	5	5
C10	AI-Assisted Learning	D. Digital & Media-Based Learning	Inductive	1	1	0	0.3
C11	Journal / Research Literature Engagement	D. Digital & Media-Based Learning	Deductive	9	6	3	2.4
C12	Vocal Anatomy/Physiology & Technique Knowledge	E. Vocal Pedagogy & Content Knowledge	Deductive	20	14	6	5.2
C13	Diagnostic Skill (Identifying & Correcting Vocal Faults)	E. Vocal Pedagogy & Content Knowledge	Deductive	7	3	4	1.8
C14	Pedagogical Skill (Lesson Planning, Goal-Setting, Documentation)	E. Vocal Pedagogy & Content Knowledge	Deductive	10	9	1	2.6
C15	Repertoire Knowledge & Stylistic Versatility	E. Vocal Pedagogy & Content Knowledge	Deductive	7	4	3	1.8
C16	Performance/Demonstration Ability	E. Vocal Pedagogy & Content Knowledge	Deductive	4	4	0	1
C17	Psychological / Counseling Skill	F. Psychological & Relational Competence	Deductive	14	9	5	3.7
C18	Certification-as-Proxy-for-Qualification	G. Qualification Beliefs	Deductive	13	11	2	3.4
C19	Experience/Practice-Based Qualification	G. Qualification Beliefs	Deductive	17	13	4	4.5
C20	Formal Teacher-Training (B.Ed/Pedagogy) Debate	G. Qualification Beliefs	Deductive	8	3	5	2.1
C21	Access Barrier (Geographic / Institutional / Financial)	I. CPD Barriers	Deductive	18	13	5	4.7

C22	Time / Workload Constraint	I. CPD Barriers	Deductive	8	5	3	2.1
C23	Absence of Policy / Regulatory Recognition	I. CPD Barriers	Deductive	10	5	5	2.6
C24	High Value Placed on Continued PD	H. CPD Value	Deductive	4	2	2	1
C25	Professional Isolation / Lack of Community	I. CPD Barriers	Deductive	12	7	5	3.1
C26	Foreign-Language / Diction Competency	E. Vocal Pedagogy & Content Knowledge	Inductive	3	1	2	0.8
C27	Teacher Age / Perceived Maturity as Legitimacy Factor	K. Professional Identity, Career Entry & Structural Context	Inductive	2	0	2	0.5
C28	Certification as Institutional/Economic Leverage	G. Qualification Beliefs	Inductive	1	0	1	0.3
C29	Guru-Like Hierarchical Mentorship Hybridising with Peer/Digital Learning	B. Social & Relational Learning	Inductive	3	0	3	0.8
C30	Teaching as Fallback/Contingency Career	K. Professional Identity, Career Entry & Structural Context	Inductive	3	1	2	0.8
C31	Gradual, Unplanned Performer-to-Teacher Identity Drift	K. Professional Identity, Career Entry & Structural Context	Inductive	2	0	2	0.5
C32	COVID-19 as Catalyst for Market Expansion / Online-Teaching Entry	K. Professional Identity, Career Entry & Structural Context	Inductive	1	0	1	0.3
C33	Teacher's Own Competency Ceiling Caps Student Progression	J. Embodied Ceiling of Pedagogical Reproduction	Inductive	2	0	2	0.5
C34	Teachers Who Stop Learning Themselves (Self-Perpetuating	I. CPD Barriers	Inductive	2	0	2	0.5

	Stagnation)						
C35	Professional Discipline / Reliability (Time Commitment) as a Qualification Factor	G. Qualification Beliefs	Inductive	2	1	1	0.5
C36	Structural and Attitudinal Barriers to Entering Teaching	K. Professional Identity, Career Entry & Structural Context	Inductive	3	2	1	0.8
C37	High Stakes / Duty of Care in Teaching a Live Instrument	F. Psychological & Relational Competence	Inductive	1	0	1	0.3
C38	Institutional Affiliation as an Access-Mediator	I. CPD Barriers	Inductive	1	0	1	0.3
C39	Risks of Purely Remote/Online Teaching Format	D. Digital & Media-Based Learning	Inductive	2	0	2	0.5
C40	Process-Over-Certificate (Preparation Process Builds Competence)	G. Qualification Beliefs	Inductive	1	0	1	0.3
C41	Market-Driven Legitimacy (Marketing, Pricing, Visibility Over Formal Qualification)	K. Professional Identity, Career Entry & Structural Context	Inductive	1	1	0	0.3

Appendix G - Data

Quantitative Data

Re sp on de ntl D	A ge	Ge nde r	Sta te_ cle an	Profession al identity	Vocal style	Ye ars tea chi ng	T e a c h e s a g e 4 & b el o w	T e a c h e s a g e 5 - 1 0	T e a c h e s a g e 1 1 - 1 8	T e a c h e s a g e 1 9 - 2 5	T e a c h e s a g e 2 5 +	B. Ed /te ac hi ng qu alif ica tio n ne ed ed ?	Im po rt an ce of co nti nu ed P D
1	52	Mal e	Del hi NC R	Full time singing teacher - working with an institute	Western contemporary singing - Rock & Pop, Blues, Jazz, R& B, Country, Gospel	mo re tha n 10 ye ars	Y e s	Y e s	Y e s	Y e s			5
2	35	Mal e	Del hi NC R	Full time singing teacher - working with an institute	Western contemporary singing - Rock & Pop, Blues, Jazz, R& B, Country, Gospel	mo re tha n 10 ye ars			Y e s	Y e s	Y e s	No t ne ed ed	5

LIVE
SUMM
ARY
(auto-
update
s)

B.Ed - 1
Not 6
neede
d (n)

B.Ed - 2
Yes
neede
d (n)

3					Western contemporary singing - Rock & Pop, Blues, Jazz, R& B, Country, Gospel	5-10 years	Y	Y	Y	Y	Y	No	5	
4	34	Female	Har yana	Primarily a classroom music teacher also doing part time private vocal teaching	Western contemporary singing - Rock & Pop, Blues, Jazz, R& B, Country, Gospel	more than 10 years		Y	Y	Y	Y	No	5	
5	25	Female	Tamil Nadu	Other	Western classical singing	1-2 years	N	N	Y	N	N	No	5	
6	33	Female	Manipur	Full time singing teacher - working with an institute	Western contemporary singing - Rock & Pop, Blues, Jazz, R& B, Country, Gospel	5-10 years	N	Y	Y	Y	Y	Yes. It is needed	5	
7	37	Female	Tamil Nadu	Full time singing teacher - private practice	Western contemporary singing - Rock & Pop, Blues,	5-10 years	Y	Y	Y	Y		I don't know	5	

B.Ed - 3
Don't know (n)

PD 2
Importance = 1
5 (n)

PD 1
Importance = 4 (n)

PD 4
Importance (mean 5)

Age 3
(mean 4)
5

					Jazz, R& B, Country, Gospel								
8	26	Female	Tamil Nadu	Primarily a western singing teacher who also performs	Western contemporary singing - Rock & Pop, Blues, Jazz, R& B, Country, Gospel	3-4 years	No	Yes	Yes	No	Yes	No	5
9	35	Male	Tamil Nadu	Professional singer who also does part-time vocal teaching	Western classical singing	5-10 years			Yes	Yes	Yes	No	5
10	49	Female	Tamil Nadu	Full time singing teacher - private practice	and Western classical	5-10 years	Yes	Yes	Yes	Yes	Yes	I don't know	5
11	20	Female	Delhi NC R	Other	Western contemporary singing - Rock & Pop, Blues, Jazz, R& B, Country, Gospel	Less than a year	No	Yes	No	No	No	No	5
12	30	Female		Full time singing teacher - private practice	Western contemporary singing - Rock & Pop, Blues, Jazz, R& B, Country, Gospel	5-10 years		Yes	Yes	Yes	Yes	Yes.	5

Age 3
(median)

Age 2
(min)

Age 6
(max)

												ed	
13	26	Female	Harayan	Professional musician and part time vocal teacher	Western contemporary singing - Rock & Pop, Blues, Jazz, R& B, Country, Gospel	1-2 years	No	Yes	Yes	Yes	Yes	No	5
14	30	Male	Delhi NC R	Primarily a western singing teacher who also performs	Western contemporary singing - Rock & Pop, Blues, Jazz, R& B, Country, Gospel	5-10 years	No	No	Yes	Yes	Yes	No	5
15	43	Female	Delhi NC R	Full time singing teacher - working with an institute	Western contemporary singing - Rock & Pop, Blues, Jazz, R& B, Country, Gospel	3-4 years	No	Yes	Yes	Yes	No	No	5
16	26	Male	Delhi NC R	Primarily a western singing teacher who also performs	Western contemporary singing - Rock & Pop, Blues, Jazz, R& B, Country, Gospel	3-4 years	Yes	Yes	Yes	Yes	Yes	No	5
17	37	Female	Delhi NC R	Professional musician and part time vocal teacher	Western contemporary singing - Rock & Pop, Blues, Jazz, R& B, Country, Gospel	3-4 years	No	No	Yes	No	No	No	5

18	26	Female	Karnataka	Primarily a western singing teacher who also performs	All of the above	5-10 years	No	Yes	Yes	Yes	Yes	Yes	No	5
19	28	Female	Delhi NCR	Professional singer who also does part-time vocal teaching	Pop, Musical Theatre and Jazz (Introductory level)	3-4 years		Yes	Yes	Yes	Yes	Yes	No	5
20	69	Male	Tamil Nadu	Primarily a western singing teacher who also performs	Western classical singing	more than 10 years	No	No	Yes	Yes	Yes	Yes	I don't know	4
21	24	Female	Tamil Nadu	Professional singer who also does part-time vocal teaching	Western contemporary singing - Rock & Pop, Blues, Jazz, R& B, Country, Gospel	5-10 years	Yes		Yes	Yes	Yes	Yes	No	5
22	39	Female	Tamil Nadu	Full time singing teacher - working with an institute	Western classical singing	more than 10		Yes	Yes				No	5

						ye ars								
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Row ID	Source Type	Respondent or Participant	Question or Context	Quote	Code	Code Name (auto)	Theme (auto)
1	Survey	R1	Most helpful resource	Choir master	C03	Mentor-Based Learning	B. Social & Relational Learning
2	Survey	R2	Most helpful resource	Teacher and books and some video lessons too	C03	Mentor-Based Learning	B. Social & Relational Learning
3	Survey	R2	Most helpful resource	Teacher and books and some video lessons too	C09	Digital / Social Media Learning	D. Digital & Media-Based Learning
4	Survey	R4	Most helpful resource	vocal pedagogy workshops and masterclasses... help me stay updated with current vocal training methods	C05	Masterclass / Observation of Experts	B. Social & Relational Learning
5	Survey	R4	Most helpful resource	vocal pedagogy workshops and masterclasses... help me stay updated with current vocal training methods	C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways
6	Survey	R5	Most helpful resource	Instagram videos posted by authentic pages of professional opera artists. I save the reels...	C09	Digital / Social Media Learning	D. Digital & Media-Based Learning
7	Survey	R6	Most helpful resource	The most helpful thing for me would be to ask my mentor... how to teach a	C03	Mentor-Based Learning	B. Social & Relational Learning

				concept or support a particular student			
8	Survey	R9	Most helpful resource	books on singing techniques and Vocal pedagogy, because of the in depth explanations	C11	Journal / Research Literature Engagement	D. Digital & Media-Based Learning
9	Survey	R10	Most helpful resource	combination of continued learning and hands-on teaching experience	C02	Learning-by-Doing (Own Teaching Practice as Learning Site)	A. Informal & Experiential Learning
10	Survey	R11	Most helpful resource	My Vocal Coach, 'Music Education for Teachers Specialization' online course offered by Berklee	C03	Mentor-Based Learning	B. Social & Relational Learning
11	Survey	R11	Most helpful resource	My Vocal Coach, 'Music Education for Teachers Specialization' online course offered by Berklee	C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways
12	Survey	R12	Most helpful resource	Modern Vocal Training books	C11	Journal / Research Literature Engagement	D. Digital & Media-Based Learning
13	Survey	R13	Most helpful resource	My notes and audio/video recordings made during my BMus and MA programme along with any 1-2-1 lesson	C07	Formal Degree / Academic Musical Training	C. Formal & Credentialed Pathways

14	Survey	R13	Most helpful resource	My notes and audio/video recordings made during my BMus and MA programme along with any 1-2-1 lesson	C03	Mentor-Based Learning	B. Social & Relational Learning
15	Survey	R14	Most helpful resource	Book, Teacher, Videos and Workshop	C11	Journal / Research Literature Engagement	D. Digital & Media-Based Learning
16	Survey	R14	Most helpful resource	Book, Teacher, Videos and Workshop	C03	Mentor-Based Learning	B. Social & Relational Learning
17	Survey	R14	Most helpful resource	Book, Teacher, Videos and Workshop	C09	Digital / Social Media Learning	D. Digital & Media-Based Learning
18	Survey	R14	Most helpful resource	Book, Teacher, Videos and Workshop	C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways
19	Survey	R15	Most helpful resource	Courses by Bret Manning, Ken Templin, Cheryl Porter for vowel shaping, intonation, agility, stamina, consistent tone, range extension	C09	Digital / Social Media Learning	D. Digital & Media-Based Learning
20	Survey	R15	Most helpful resource	Courses by Bret Manning, Ken Templin, Cheryl Porter for vowel shaping, intonation, agility, stamina, consistent tone, range extension	C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways

21	Survey	R16	Most helpful resource	Usually reading blogs if I hit a roadblock... finding relevant sources through experience of other teachers	C09	Digital / Social Media Learning	D. Digital & Media-Based Learning
22	Survey	R16	Most helpful resource	Usually reading blogs if I hit a roadblock... finding relevant sources through experience of other teachers	C04	Peer Learning & Discussion	B. Social & Relational Learning
23	Survey	R17	Most helpful resource	Teacher	C03	Mentor-Based Learning	B. Social & Relational Learning
24	Survey	R18	Most helpful resource	Watching videos of other vocal educators teaching their students... molded me into creating a teaching system	C09	Digital / Social Media Learning	D. Digital & Media-Based Learning
25	Survey	R18	Most helpful resource	Watching videos of other vocal educators teaching their students... molded me into creating a teaching system	C05	Masterclass / Observation of Experts	B. Social & Relational Learning
26	Survey	R19	Most helpful resource	Richard Miller's and Janice Chapman's Vocal pedagogy books... attend seminars/workshops... journals and research	C11	Journal / Research Literature Engagement	D. Digital & Media-Based Learning
27	Survey	R19	Most helpful resource	Richard Miller's and Janice Chapman's Vocal pedagogy books... attend	C08	Structured CPD / Teacher-Traini	C. Formal & Credentialed Pathways

				seminars/workshops... journals and research		ng Certification Programme	
28	Survey	R20	Most helpful resource	My collection of books on Voice	C11	Journal / Research Literature Engagement	D. Digital & Media-Base d Learning
29	Survey	R21	Most helpful resource	I love Cheryl Potter... and also I look up to my vocal mentor Mr Tony	C0 9	Digital / Social Media Learning	D. Digital & Media-Base d Learning
30	Survey	R21	Most helpful resource	I love Cheryl Potter... and also I look up to my vocal mentor Mr Tony	C0 3	Mentor-Based Learning	B. Social & Relational Learning
31	Survey	R22	Most helpful resource	Teacher. Because you can clarify your personal doubts	C0 3	Mentor-Based Learning	B. Social & Relational Learning
32	Survey	R1	Academic qualifications	Grade 8 voice TCL /RSL	C0 6	Graded / Diploma Examinations (ABRSM/Trinit y/RSL/LCM)	C. Formal & Credentiale d Pathways
33	Survey	R2	Academic qualifications	Bachelor in commerce... masters in music production and performance	C0 7	Formal Degree / Academic Musical Training	C. Formal & Credentiale d Pathways
34	Survey	R3	Academic qualifications	Graduate in Education	C2 0	Formal Teacher-Traini ng (B.Ed/Pedago gy) Debate	G. Qualificatio n Beliefs

35	Survey	R4	Academic qualifications	Trinity College London Teacher Training Affiliated Instructor... 13 years teaching experience	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
36	Survey	R4	Academic qualifications	Trinity College London Teacher Training Affiliated Instructor... 13 years teaching experience	C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways
37	Survey	R12	Academic qualifications	8th Grade in Western Classical... Level 2 Certified Vocal Coach from Modern Vocal Training	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
38	Survey	R12	Academic qualifications	8th Grade in Western Classical... Level 2 Certified Vocal Coach from Modern Vocal Training	C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways
39	Survey	R13	Academic qualifications	BMus Popular Music Performance (vocals) MA Vocal Studies	C07	Formal Degree / Academic Musical Training	C. Formal & Credentialed Pathways
40	Survey	R15	Academic qualifications	Graduation B.SC & B.Ed	C20	Formal Teacher-Training (B.Ed/Pedagogy) Debate	G. Qualification Beliefs
41	Survey	R17	Academic qualifications	8 Grades in western vocals	C06	Graded / Diploma Examinations	C. Formal & Credentialed Pathways

						(ABRSM/Trinity/RSL/LCM)	
42	Survey	R18	Academic qualifications	Undergraduate degree in western classical music (Opera), Psychology and English	C07	Formal Degree / Academic Musical Training	C. Formal & Credentialed Pathways
43	Survey	R19	Academic qualifications	Post Graduate Diploma in Vocal Studies (Trinity Laban Conservatoire)	C07	Formal Degree / Academic Musical Training	C. Formal & Credentialed Pathways
44	Survey	R20	Academic qualifications	BA, MA, A Mus TCL, L Mus TCL, FRSL, Gr 8 Choral singing, Gr 8 Ensemble singing	C07	Formal Degree / Academic Musical Training	C. Formal & Credentialed Pathways
45	Survey	R20	Academic qualifications	BA, MA, A Mus TCL, L Mus TCL, FRSL, Gr 8 Choral singing, Gr 8 Ensemble singing	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
46	Survey	R21	Academic qualifications	Piano - grade 7 and western vocals - grade 8 from Trinity	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
47	Survey	R1	What makes someone qualified	Contrastive and good foundation of teaching pedagogues	C14	Pedagogical Skill (Lesson Planning, Goal-Setting, Documentation)	E. Vocal Pedagogy & Content Knowledge

48	Survey	R2	What makes someone qualified	thorough understanding of vocal pedagogy, capable of identifying and differentiating various voice types... assess individual vocal needs	C12	Vocal Anatomy/Physiology & Technique Knowledge	E. Vocal Pedagogy & Content Knowledge
49	Survey	R2	What makes someone qualified	thorough understanding of vocal pedagogy, capable of identifying and differentiating various voice types... assess individual vocal needs	C13	Diagnostic Skill (Identifying & Correcting Vocal Faults)	E. Vocal Pedagogy & Content Knowledge
50	Survey	R3	What makes someone qualified	A proper understanding of the subject	C19	Experience/Practice-Based Qualification	G. Qualification Beliefs
51	Survey	R4	What makes someone qualified	proper vocal training, good understanding of vocal technique, music theory, and vocal health... communicate effectively and adapt	C12	Vocal Anatomy/Physiology & Technique Knowledge	E. Vocal Pedagogy & Content Knowledge
52	Survey	R4	What makes someone qualified	proper vocal training, good understanding of vocal technique, music theory, and vocal health... communicate effectively and adapt	C14	Pedagogical Skill (Lesson Planning, Goal-Setting, Documentation)	E. Vocal Pedagogy & Content Knowledge
53	Survey	R5	What makes someone qualified	Good oration skills, good understanding of human psychology (people skills)... then of course, the mandatory musical qualifications	C17	Psychological / Counseling Skill	F. Psychological & Relational Competence

54	Survey	R5	What makes someone qualified	Good oration skills, good understanding of human psychology (people skills)... then of course, the mandatory musical qualifications	C18	Certification-as-Proxy-for-Qualification	G. Qualification Beliefs
55	Survey	R6	What makes someone qualified	strong understanding of different vocal techniques... committed to continuous learning... a lot of patience	C12	Vocal Anatomy/Physiology & Technique Knowledge	E. Vocal Pedagogy & Content Knowledge
56	Survey	R6	What makes someone qualified	strong understanding of different vocal techniques... committed to continuous learning... a lot of patience	C24	High Value Placed on Continued PD	H. CPD Value
57	Survey	R7	What makes someone qualified	Humility to learn	C24	High Value Placed on Continued PD	H. CPD Value
58	Survey	R9	What makes someone qualified	in depth knowledge of how the vocal instrument works and the psychological understanding of how students respond to teaching methods	C12	Vocal Anatomy/Physiology & Technique Knowledge	E. Vocal Pedagogy & Content Knowledge
59	Survey	R9	What makes someone qualified	in depth knowledge of how the vocal instrument works and the psychological understanding of how students respond to teaching methods	C17	Psychological / Counseling Skill	F. Psychological & Relational Competence

60	Survey	R10	What makes someone qualified	Strong vocal knowledge, proper training, practical singing experience, and the ability to guide students safely	C12	Vocal Anatomy/Physiology & Technique Knowledge	E. Vocal Pedagogy & Content Knowledge
61	Survey	R10	What makes someone qualified	Strong vocal knowledge, proper training, practical singing experience, and the ability to guide students safely	C19	Experience/Practice-Based Qualification	G. Qualification Beliefs
62	Survey	R11	What makes someone qualified	strong vocal technique and knowledge of vocal pedagogy... explain and demonstrate healthy singing practices. Patience and creativity	C12	Vocal Anatomy/Physiology & Technique Knowledge	E. Vocal Pedagogy & Content Knowledge
63	Survey	R11	What makes someone qualified	strong vocal technique and knowledge of vocal pedagogy... explain and demonstrate healthy singing practices. Patience and creativity	C16	Performance/Demonstration Ability	E. Vocal Pedagogy & Content Knowledge
64	Survey	R12	What makes someone qualified	the teacher must be empathetic at the very least and is trained to teach	C17	Psychological / Counseling Skill	F. Psychological & Relational Competence
65	Survey	R12	What makes someone qualified	the teacher must be empathetic at the very least and is trained to teach	C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways

66	Survey	R13	What makes someone qualified	More than degrees, I believe having knowledge of science informed singing methodologies along with pedagogical skills like communication, documentation, goal setting matters a lot	C19	Experience/Practice-Based Qualification	G. Qualification Beliefs
67	Survey	R13	What makes someone qualified	More than degrees, I believe having knowledge of science informed singing methodologies along with pedagogical skills like communication, documentation, goal setting matters a lot	C14	Pedagogical Skill (Lesson Planning, Goal-Setting, Documentation)	E. Vocal Pedagogy & Content Knowledge
68	Survey	R14	What makes someone qualified	Professional Course, Education/Certification and Experience	C18	Certification-as-Proxy-for-Qualification	G. Qualification Beliefs
69	Survey	R14	What makes someone qualified	Professional Course, Education/Certification and Experience	C19	Experience/Practice-Based Qualification	G. Qualification Beliefs
70	Survey	R15	What makes someone qualified	Education in western music, desire to be a teacher, patience, teacher training certification	C18	Certification-as-Proxy-for-Qualification	G. Qualification Beliefs
71	Survey	R15	What makes someone qualified	Education in western music, desire to be a teacher, patience, teacher training certification	C20	Formal Teacher-Training (B.Ed/Pedagogy) Debate	G. Qualification Beliefs

72	Survey	R16	What makes someone qualified	The way they do their lessons and how they handle challenges... track the progress of their students	C14	Pedagogical Skill (Lesson Planning, Goal-Setting, Documentation)	E. Vocal Pedagogy & Content Knowledge
73	Survey	R18	What makes someone qualified	A person who has a vast sense of musicality and a strong appreciation for learning themselves	C19	Experience/Practice-Based Qualification	G. Qualification Beliefs
74	Survey	R19	What makes someone qualified	a good and thorough understanding of what you're teaching... patient enough to understand... doesn't jump to give answers if not sure	C12	Vocal Anatomy/Physiology & Technique Knowledge	E. Vocal Pedagogy & Content Knowledge
75	Survey	R19	What makes someone qualified	a good and thorough understanding of what you're teaching... patient enough to understand... doesn't jump to give answers if not sure	C17	Psychological / Counseling Skill	F. Psychological & Relational Competence
76	Survey	R20	What makes someone qualified	Apart from the degrees and diplomas, an ability to assess the standard of a student and start teaching from the level they are in	C19	Experience/Practice-Based Qualification	G. Qualification Beliefs
77	Survey	R20	What makes someone qualified	Apart from the degrees and diplomas, an ability to assess the standard of a student and start teaching from the level they are in	C13	Diagnostic Skill (Identifying & Correcting Vocal Faults)	E. Vocal Pedagogy & Content Knowledge

78	Survey	R21	What makes someone qualified	Experience in performing, studio singing, using proper techniques... even though they don't have a degree	C19	Experience/Practice-Based Qualification	G. Qualification Beliefs
79	Survey	R22	What makes someone qualified	A certified vocalist	C18	Certification-as-Proxy-for-Qualification	G. Qualification Beliefs
80	Survey	R1	Minimum qualification needed	Performance diploma	C18	Certification-as-Proxy-for-Qualification	G. Qualification Beliefs
81	Survey	R2	Minimum qualification needed	At least masters in music	C18	Certification-as-Proxy-for-Qualification	G. Qualification Beliefs
82	Survey	R2	Minimum qualification needed	At least masters in music	C07	Formal Degree / Academic Musical Training	C. Formal & Credentialed Pathways
83	Survey	R3	Minimum qualification needed	Most people don't really think it is mandatory to have a degree in India to become a teacher	C19	Experience/Practice-Based Qualification	G. Qualification Beliefs
84	Survey	R4	Minimum qualification needed	a combination of formal training and practical experience... recognized qualification... from Trinity College London, ABRSM	C18	Certification-as-Proxy-for-Qualification	G. Qualification Beliefs
85	Survey	R4	Minimum qualification needed	a combination of formal training and practical experience... recognized	C19	Experience/Practice-Based Qualification	G. Qualification Beliefs

				qualification... from Trinity College London, ABRSM			
86	Survey	R4	Minimum qualification needed	a combination of formal training and practical experience... recognized qualification... from Trinity College London, ABRSM	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
87	Survey	R5	Minimum qualification needed	Grade 8 in singing... an ATCL level... for aiding the students better with the basics	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
88	Survey	R5	Minimum qualification needed	Grade 8 in singing... an ATCL level... for aiding the students better with the basics	C18	Certification-as-Proxy-for-Qualification	G. Qualification Beliefs
89	Survey	R6	Minimum qualification needed	guidance from a mentor also have an experience of exams or have a grade certificates in any recognised board	C03	Mentor-Based Learning	B. Social & Relational Learning
90	Survey	R6	Minimum qualification needed	guidance from a mentor also have an experience of exams or have a grade certificates in any recognised board	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
91	Survey	R7	Minimum qualification needed	Grade 5 in Vocals or Piano with a sincere participation in any western vocal teachers' course	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways

92	Survey	R7	Minimum qualification needed	Grade 5 in Vocals or Piano with a sincere participation in any western vocal teachers' course	C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways
93	Survey	R8	Minimum qualification needed	I do not believe that a documentable qualification is necessary	C19	Experience/Practice-Based Qualification	G. Qualification Beliefs
94	Survey	R9	Minimum qualification needed	A Grade 8 in singing of any board	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
95	Survey	R10	Minimum qualification needed	At least Grade 8	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
96	Survey	R11	Minimum qualification needed	Grade 5 Certification for vocals from recognised boards like Trinity, ABRSM, Rock School, LCM	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
97	Survey	R12	Minimum qualification needed	must have a good knowledge in Vocal pedagogy and must be trained professionally to teach... good knowledge about the teaching methods and style	C12	Vocal Anatomy/Physiology & Technique Knowledge	E. Vocal Pedagogy & Content Knowledge

98	Survey	R12	Minimum qualification needed	must have a good knowledge in Vocal pedagogy and must be trained professionally to teach... good knowledge about the teaching methods and style	C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways
99	Survey	R13	Minimum qualification needed	BMus or any other certified teaching course	C07	Formal Degree / Academic Musical Training	C. Formal & Credentialed Pathways
100	Survey	R13	Minimum qualification needed	BMus or any other certified teaching course	C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways
101	Survey	R15	Minimum qualification needed	Grade 8	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
102	Survey	R16	Minimum qualification needed	At least a Certification to prove their own credibility that they have some knowledge of the art	C18	Certification-as-Proxy-for-Qualification	G. Qualification Beliefs
103	Survey	R17	Minimum qualification needed	At least 8 grades to become a Western singing teacher	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways

104	Survey	R18	Minimum qualification needed	An undergraduate degree or a teaching diploma in any kind of western music	C07	Formal Degree / Academic Musical Training	C. Formal & Credentialed Pathways
105	Survey	R18	Minimum qualification needed	An undergraduate degree or a teaching diploma in any kind of western music	C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways
106	Survey	R19	Minimum qualification needed	relevant credentials... a singer who is looking to teach should also be a performer for 2-3 years or more	C18	Certification-as-Proxy-for-Qualification	G. Qualification Beliefs
107	Survey	R19	Minimum qualification needed	relevant credentials... a singer who is looking to teach should also be a performer for 2-3 years or more	C19	Experience/Practice-Based Qualification	G. Qualification Beliefs
108	Survey	R20	Minimum qualification needed	A grade 8 or a diploma	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
109	Survey	R21	Minimum qualification needed	a grade 8 gives a good impression... but it doesn't work like that in India, there are people without experience and qualifications teaching singing	C18	Certification-as-Proxy-for-Qualification	G. Qualification Beliefs

110	Survey	R21	Minimum qualification needed	a grade 8 gives a good impression... but it doesn't work like that in India, there are people without experience and qualifications teaching singing	C25	Professional Isolation / Lack of Community	I. CPD Barriers
111	Survey	R22	Minimum qualification needed	Complete all grades and hold at least one diploma	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
112	Survey	R1	PD pathways available	Graded exam	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
113	Survey	R2	PD pathways available	formal qualifications, specialized training, performance experience... TCL, ABRSM, RSL Awards offer graded and diploma-level qualifications	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
114	Survey	R2	PD pathways available	formal qualifications, specialized training, performance experience... TCL, ABRSM, RSL Awards offer graded and diploma-level qualifications	C19	Experience/Practice-Based Qualification	G. Qualification Beliefs

115	Survey	R4	PD pathways available	certifications from TCL, ABRSM, Rockschoo, as well as vocal pedagogy workshops, teacher training courses, masterclasses	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
116	Survey	R4	PD pathways available	certifications from TCL, ABRSM, Rockschoo, as well as vocal pedagogy workshops, teacher training courses, masterclasses	C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways
117	Survey	R4	PD pathways available	certifications from TCL, ABRSM, Rockschoo, as well as vocal pedagogy workshops, teacher training courses, masterclasses	C05	Masterclass / Observation of Experts	B. Social & Relational Learning
118	Survey	R5	PD pathways available	Workshops, Masterclasses, Concerts that have an open invite through audition	C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways
119	Survey	R5	PD pathways available	Workshops, Masterclasses, Concerts that have an open invite through audition	C05	Masterclass / Observation of Experts	B. Social & Relational Learning
120	Survey	R6	PD pathways available	Sharing knowledge with fellow teachers... learning from experienced educators on YouTube and Instagram or seeking guidance from a mentor	C04	Peer Learning & Discussion	B. Social & Relational Learning

12 1	Survey	R6	PD pathways available	Sharing knowledge with fellow teachers... learning from experienced educators on YouTube and Instagram or seeking guidance from a mentor	C0 9	Digital / Social Media Learning	D. Digital & Media-Based Learning
12 2	Survey	R6	PD pathways available	Sharing knowledge with fellow teachers... learning from experienced educators on YouTube and Instagram or seeking guidance from a mentor	C0 3	Mentor-Based Learning	B. Social & Relational Learning
12 3	Survey	R7	PD pathways available	Opportunities... are minimal in India. There are online resources but it may be expensive... attempt certification... under the tutelage of a local teacher	C2 1	Access Barrier (Geographic / Institutional / Financial)	I. CPD Barriers
12 4	Survey	R7	PD pathways available	Opportunities... are minimal in India. There are online resources but it may be expensive... attempt certification... under the tutelage of a local teacher	C0 6	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
12 5	Survey	R7	PD pathways available	Opportunities... are minimal in India. There are online resources but it may be expensive... attempt certification... under the tutelage of a local teacher	C0 3	Mentor-Based Learning	B. Social & Relational Learning

126	Survey	R8	PD pathways available	Self learning	C01	Self-Directed / Self-Taught Learning	A. Informal & Experiential Learning
127	Survey	R9	PD pathways available	Being part of vocal groups and ensembles	C04	Peer Learning & Discussion	B. Social & Relational Learning
128	Survey	R10	PD pathways available	Peer collaboration, certifications from organizations, masterclasses from experienced educators, Challenges from Chatbot	C04	Peer Learning & Discussion	B. Social & Relational Learning
129	Survey	R10	PD pathways available	Peer collaboration, certifications from organizations, masterclasses from experienced educators, Challenges from Chatbot	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
130	Survey	R10	PD pathways available	Peer collaboration, certifications from organizations, masterclasses from experienced educators, Challenges from Chatgpt	C05	Masterclass / Observation of Experts	B. Social & Relational Learning
131	Survey	R10	PD pathways available	Peer collaboration, certifications from organizations, masterclasses from experienced educators, Challenges from Chatgpt	C10	AI-Assisted Learning	D. Digital & Media-Based Learning

13 2	Survey	R11	PD pathways available	advanced certifications in vocal pedagogy... ABRSM, TCL, Rockschoo... workshops, masterclasses, and teacher-training programs	C0 6	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
13 3	Survey	R11	PD pathways available	advanced certifications in vocal pedagogy... ABRSM, TCL, Rockschoo... workshops, masterclasses, and teacher-training programs	C0 8	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways
13 4	Survey	R11	PD pathways available	advanced certifications in vocal pedagogy... ABRSM, TCL, Rockschoo... workshops, masterclasses, and teacher-training programs	C0 5	Masterclass / Observation of Experts	B. Social & Relational Learning
13 5	Survey	R12	PD pathways available	I have heard of Tala education that provides basic education to primary teachers	C0 8	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways
13 6	Survey	R13	PD pathways available	I am not sure... I am still connected to my tutors/peers in London and continue to expand my knowledge gained through my MA	C2 5	Professional Isolation / Lack of Community	I. CPD Barriers
13 7	Survey	R13	PD pathways available	I am not sure... I am still connected to my tutors/peers in London and continue to expand	C0 4	Peer Learning & Discussion	B. Social & Relational Learning

				my knowledge gained through my MA			
138	Survey	R13	PD pathways available	I am not sure... I am still connected to my tutors/peers in London and continue to expand my knowledge gained through my MA	C07	Formal Degree / Academic Musical Training	C. Formal & Credentialed Pathways
139	Survey	R14	PD pathways available	ABRSM, TCL & RSL	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
140	Survey	R15	PD pathways available	Workshop by Trinity	C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways
141	Survey	R16	PD pathways available	There is nothing much available within the Indian Context	C21	Access Barrier (Geographic / Institutional / Financial)	I. CPD Barriers
142	Survey	R16	PD pathways available	There is nothing much available within the Indian Context	C23	Absence of Policy / Regulatory Recognition	I. CPD Barriers
143	Survey	R17	PD pathways available	online classes, music schools from which vocals teacher can grow up their teaching profession	C09	Digital / Social Media Learning	D. Digital & Media-Based Learning

144	Survey	R17	PD pathways available	online classes, music schools from which vocals teacher can grow up their teaching profession	C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways
145	Survey	R18	PD pathways available	Just a couple of music colleges and conservatories, continuous workshops to develop skills like conducting, basic piano and choral singing	C21	Access Barrier (Geographic / Institutional / Financial)	I. CPD Barriers
146	Survey	R18	PD pathways available	Just a couple of music colleges and conservatories, continuous workshops to develop skills like conducting, basic piano and choral singing	C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways
147	Survey	R19	PD pathways available	There are workshops and certified courses available in India but can be difficult to access if you're not from the same city	C21	Access Barrier (Geographic / Institutional / Financial)	I. CPD Barriers
148	Survey	R20	PD pathways available	Apart from certification courses offered by boards outside the country, one can attend workshops whenever they happen	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
149	Survey	R20	PD pathways available	Apart from certification courses offered by boards outside the country, one	C08	Structured CPD / Teacher-Training	C. Formal & Credentialed Pathways

				can attend workshops whenever they happen		ng Certification Programme	
150	Survey	R21	PD pathways available	online master classes, digital learning from certified vocal trainers and voice culture programs	C09	Digital / Social Media Learning	D. Digital & Media-Based Learning
151	Survey	R21	PD pathways available	online master classes, digital learning from certified vocal trainers and voice culture programs	C05	Masterclass / Observation of Experts	B. Social & Relational Learning
152	Survey	R22	PD pathways available	There seems to be none	C23	Absence of Policy / Regulatory Recognition	I. CPD Barriers
153	Survey	R1	Current PD undertaken	Graded exams	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
154	Survey	R2	Current PD undertaken	pursuing Grade 5 Classical Piano through TCL... studying Counterpoint... advanced training in Mixing and Mastering	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
155	Survey	R2	Current PD undertaken	pursuing Grade 5 Classical Piano through TCL... studying Counterpoint... advanced training in Mixing and Mastering	C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways

156	Survey	R3	Current PD undertaken	undertaking music therapy and also preparing for LEVEL 6 examination	C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways
157	Survey	R3	Current PD undertaken	undertaking music therapy and also preparing for LEVEL 6 examination	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
158	Survey	R4	Current PD undertaken	regularly participate in vocal pedagogy workshops, masterclasses, and professional development sessions	C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways
159	Survey	R4	Current PD undertaken	regularly participate in vocal pedagogy workshops, masterclasses, and professional development sessions	C05	Masterclass / Observation of Experts	B. Social & Relational Learning
160	Survey	R5	Current PD undertaken	learning music theory... week-long workshop/masterclass organized by the South Asian Symphony Foundation... occasional masterclasses with my mentors for my FTCL repertoire	C05	Masterclass / Observation of Experts	B. Social & Relational Learning

161	Survey	R5	Current PD undertaken	learning music theory... week-long workshop/masterclass organized by the South Asian Symphony Foundation... occasional masterclasses with my mentors for my FTCL repertoire	C03	Mentor-Based Learning	B. Social & Relational Learning
162	Survey	R5	Current PD undertaken	learning music theory... week-long workshop/masterclass organized by the South Asian Symphony Foundation... occasional masterclasses with my mentors for my FTCL repertoire	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
163	Survey	R6	Current PD undertaken	planning to pursue a diploma course in teaching through TCL or another recognized board	C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways
164	Survey	R6	Current PD undertaken	planning to pursue a diploma course in teaching through TCL or another recognized board	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
165	Survey	R8	Current PD undertaken	TCL and self learning	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways

166	Survey	R8	Current PD undertaken	TCL and self learning	C01	Self-Directed / Self-Taught Learning	A. Informal & Experiential Learning
167	Survey	R9	Current PD undertaken	Being part of vocal groups, ensembles and pursuing higher grades under a mentor	C04	Peer Learning & Discussion	B. Social & Relational Learning
168	Survey	R9	Current PD undertaken	Being part of vocal groups, ensembles and pursuing higher grades under a mentor	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
169	Survey	R9	Current PD undertaken	Being part of vocal groups, ensembles and pursuing higher grades under a mentor	C03	Mentor-Based Learning	B. Social & Relational Learning
170	Survey	R10	Current PD undertaken	FTCL, Western classical	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
171	Survey	R11	Current PD undertaken	Continuing with my Vocal coaching as well as preparing for music certification	C03	Mentor-Based Learning	B. Social & Relational Learning
172	Survey	R11	Current PD undertaken	Continuing with my Vocal coaching as well as preparing for music certification	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways

173	Survey	R12	Current PD undertaken	Courses offered by Modern Vocal Training	C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways
174	Survey	R14	Current PD undertaken	Teaching Diploma RSL	C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways
175	Survey	R14	Current PD undertaken	Teaching Diploma RSL	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
176	Survey	R15	Current PD undertaken	Online courses purchased	C09	Digital / Social Media Learning	D. Digital & Media-Based Learning
177	Survey	R15	Current PD undertaken	Online courses purchased	C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways
178	Survey	R16	Current PD undertaken	looking for particular courses which could enhance my teaching abilities	C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways
179	Survey	R17	Current PD undertaken	Vocal exercises and western songs	C02	Learning-by-Doing (Own Teaching)	A. Informal & Experiential Learning

						Practice as Learning Site)	
180	Survey	R19	Current PD undertaken	looking for CPD courses for professional development	C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways
181	Survey	R20	Current PD undertaken	Nothing except adding methods which I invent while working with diverse range of students	C02	Learning-by-Doing (Own Teaching Practice as Learning Site)	A. Informal & Experiential Learning
182	Survey	R21	Current PD undertaken	starting my ATCL training and I stay updated with new vocal techniques through linkedin blogs, youtube videos of famous vocal coaches	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
183	Survey	R21	Current PD undertaken	starting my ATCL training and I stay updated with new vocal techniques through linkedin blogs, youtube videos of famous vocal coaches	C09	Digital / Social Media Learning	D. Digital & Media-Based Learning
184	Survey	R22	Current PD undertaken	Higher diploma	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
185	Survey	R2	PD growth limitations	need for more robust music programs and specialized institutions in	C21	Access Barrier (Geographic /	I. CPD Barriers

				India... significant gap in ensemble-based learning experiences		Institutional / Financial)	
186	Survey	R2	PD growth limitations	need for more robust music programs and specialized institutions in India... significant gap in ensemble-based learning experiences	C23	Absence of Policy / Regulatory Recognition	I. CPD Barriers
187	Survey	R3	PD growth limitations	Not having enough time to pursue my goals	C22	Time / Workload Constraint	I. CPD Barriers
188	Survey	R4	PD growth limitations	limited access to advanced vocal pedagogy training programs in India, time constraints... cost of international certifications	C21	Access Barrier (Geographic / Institutional / Financial)	I. CPD Barriers
189	Survey	R4	PD growth limitations	limited access to advanced vocal pedagogy training programs in India, time constraints... cost of international certifications	C22	Time / Workload Constraint	I. CPD Barriers
190	Survey	R6	PD growth limitations	trying to better understand and improve my teaching for male learners... choosing repertoire as younger generations like popular songs	C15	Repertoire Knowledge & Stylistic Versatility	E. Vocal Pedagogy & Content Knowledge
191	Survey	R7	PD growth limitations	limited continual training opportunities... nearest city is 10 hours away... monetary value for a	C21	Access Barrier (Geographic / Institutional / Financial)	I. CPD Barriers

				western teacher is low, we resort to group lessons			
19 2	Survey	R7	PD growth limitations	limited continual training opportunities... nearest city is 10 hours away... monetary value for a western teacher is low, we resort to group lessons	C2 2	Time / Workload Constraint	I. CPD Barriers
19 3	Survey	R9	PD growth limitations	Inadequate voice rest	C2 2	Time / Workload Constraint	I. CPD Barriers
19 4	Survey	R10	PD growth limitations	Some of the teachers themselves did not know to teach that. I had to completely rely on youtube tutorials	C2 1	Access Barrier (Geographic / Institutional / Financial)	I. CPD Barriers
19 5	Survey	R10	PD growth limitations	Some of the teachers themselves did not know to teach that. I had to completely rely on youtube tutorials	C0 9	Digital / Social Media Learning	D. Digital & Media-Based Learning
19 6	Survey	R12	PD growth limitations	enormous financial burden that comes with choosing international courses (that aligns with science and health)	C2 1	Access Barrier (Geographic / Institutional / Financial)	I. CPD Barriers
19 7	Survey	R13	PD growth limitations	Lack of evidence informed methodologies in vocal coaching spaces... lack of workshops and spaces to share best practices with each other... in London	C2 1	Access Barrier (Geographic / Institutional / Financial)	I. CPD Barriers

				there are soo many workshops			
198	Survey	R13	PD growth limitations	Lack of evidence informed methodologies in vocal coaching spaces... lack of workshops and spaces to share best practices with each other... in London there are soo many workshops	C25	Professional Isolation / Lack of Community	I. CPD Barriers
199	Survey	R14	PD growth limitations	Limitations of Walk in Learning from a Teacher/Professor who can help or guide in Teaching Profession	C21	Access Barrier (Geographic / Institutional / Financial)	I. CPD Barriers
200	Survey	R16	PD growth limitations	Proper guidance in the steps I could take to be a better teacher in my art form	C21	Access Barrier (Geographic / Institutional / Financial)	I. CPD Barriers
201	Survey	R16	PD growth limitations	Proper guidance in the steps I could take to be a better teacher in my art form	C25	Professional Isolation / Lack of Community	I. CPD Barriers
202	Survey	R18	PD growth limitations	a matter of personal load... we don't have a platform to speak about our experiences as a vocal educator... difficult to find community... counseling them... takes a toll on you	C25	Professional Isolation / Lack of Community	I. CPD Barriers

203	Survey	R18	PD growth limitations	a matter of personal load... we don't have a platform to speak about our experiences as a vocal educator... difficult to find community... counseling them... takes a toll on you	C17	Psychological / Counseling Skill	F. Psychological & Relational Competence
204	Survey	R18	PD growth limitations	a matter of personal load... we don't have a platform to speak about our experiences as a vocal educator... difficult to find community... counseling them... takes a toll on you	C22	Time / Workload Constraint	I. CPD Barriers
205	Survey	R19	PD growth limitations	The government unfortunately doesn't support western music in India. There is no official body that recognizes teachers... lack of awareness and not having educators/specialists come from abroad	C23	Absence of Policy / Regulatory Recognition	I. CPD Barriers
206	Survey	R19	PD growth limitations	The government unfortunately doesn't support western music in India. There is no official body that recognizes teachers... lack of awareness and not having educators/specialists come from abroad	C21	Access Barrier (Geographic / Institutional / Financial)	I. CPD Barriers

207	Survey	R21	PD growth limitations	I feel demotivated trying to compare myself with phenomenal singers and doubt my potential	C25	Professional Isolation / Lack of Community	I. CPD Barriers
208	Survey	R2	Relevant qualifications held	Berklee online courses... ATCL in singing... Grade 8 in rock and pop from TCL... Masters in music production	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
209	Survey	R2	Relevant qualifications held	Berklee online courses... ATCL in singing... Grade 8 in rock and pop from TCL... Masters in music production	C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways
210	Survey	R2	Relevant qualifications held	Berklee online courses... ATCL in singing... Grade 8 in rock and pop from TCL... Masters in music production	C07	Formal Degree / Academic Musical Training	C. Formal & Credentialed Pathways
211	Survey	R4	Relevant qualifications held	Affiliated Instructor - TCL... Ongoing PD through vocal pedagogy workshops, masterclasses, and music teaching courses	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
212	Survey	R4	Relevant qualifications held	Affiliated Instructor - TCL... Ongoing PD through vocal pedagogy workshops, masterclasses, and music teaching courses	C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways

213	Survey	R4	Relevant qualifications held	Affiliated Instructor - TCL... Ongoing PD through vocal pedagogy workshops, masterclasses, and music teaching courses	C05	Masterclass / Observation of Experts	B. Social & Relational Learning
214	Survey	R5	Relevant qualifications held	Licentiate of Trinity College London (LTCL) in Western Classical Singing	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
215	Survey	R13	Relevant qualifications held	Both BMus and MA degrees as they had Music in Education and Vocal Coaching as modules	C07	Formal Degree / Academic Musical Training	C. Formal & Credentialed Pathways
216	Survey	R13	Relevant qualifications held	Both BMus and MA degrees as they had Music in Education and Vocal Coaching as modules	C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways
217	Survey	R14	Relevant qualifications held	RAB & Music Teaching Course	C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways
218	Survey	R19	Relevant qualifications held	Certified Vocal Health First Aider... Post Graduate Diploma in Vocal Studies from Trinity Laban (with distinction)	C07	Formal Degree / Academic Musical Training	C. Formal & Credentialed Pathways

219	Survey	R19	Relevant qualifications held	Certified Vocal Health First Aider... Post Graduate Diploma in Vocal Studies from Trinity Laban (with distinction)	C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways
220	Interview	Ashwati	Professional identity / self-description	Teaching is a performance art... You're performing every day in front of your students. Otherwise, how do you keep their attention?	C02	Learning-by-Doing (Own Teaching Practice as Learning Site)	A. Informal & Experiential Learning
221	Interview	Ashwati	Primary ways of learning to teach	If it's a problem with a student, I can't figure out how to help this one person... most probably I want to discuss it with another voice teacher.	C04	Peer Learning & Discussion	B. Social & Relational Learning
222	Interview	Ashwati	Primary ways of learning to teach	I like the NATSChat on YouTube... you have actual professionals discussing lots of stuff about vocal pedagogy.	C09	Digital / Social Media Learning	D. Digital & Media-Based Learning
223	Interview	Ashwati	Primary ways of learning to teach	I like the NATSChat on YouTube... you have actual professionals discussing lots of stuff about vocal pedagogy.	C05	Masterclass / Observation of Experts	B. Social & Relational Learning
224	Interview	Ashwati	Most helpful resource	My own experience. When I had this problem, how did I deal with it? ... I'm the best example that I can give to the student.	C02	Learning-by-Doing (Own Teaching Practice as Learning Site)	A. Informal & Experiential Learning

22 5	Inter view	Ashwati	Preferred CPD method	If I could attend masterclasses with really big, top people... what's working? What is the most current form of pedagogy?	C0 5	Masterclass / Observation of Experts	B. Social & Relational Learning
22 6	Inter view	Ashwati	Preferred CPD method	Last summer I attended a vocal conference online... the lady who coached Cynthia Erivo while filming Wicked was doing a presentation on vocal warm-ups.	C0 5	Masterclass / Observation of Experts	B. Social & Relational Learning
22 7	Inter view	Ashwati	Preferred CPD method	Last summer I attended a vocal conference online... the lady who coached Cynthia Erivo while filming Wicked was doing a presentation on vocal warm-ups.	C0 9	Digital / Social Media Learning	D. Digital & Media-Base d Learning
22 8	Inter view	Ashwati	Preferred CPD method	Singing being such a practical art form... unless you're actually trying it out or seeing it happen in a master class situation, you're not going to be able to visualize it as clearly.	C0 5	Masterclass / Observation of Experts	B. Social & Relational Learning
22 9	Inter view	Ashwati	What makes someone qualified	Ideally it should be somebody who has some kind of certification in music... at least having studied the instrument.	C1 8	Certification-as -Proxy-for-Qua lification	G. Qualificatio n Beliefs

230	Interview	Ashwati	What makes someone qualified	You need to be a good diagnostician... what is that kid not able to hit that note? Which muscle is working or not working?	C13	Diagnostic Skill (Identifying & Correcting Vocal Faults)	E. Vocal Pedagogy & Content Knowledge
231	Interview	Ashwati	What makes someone qualified	You need to be a good diagnostician... what is that kid not able to hit that note? Which muscle is working or not working?	C12	Vocal Anatomy/Physiology & Technique Knowledge	E. Vocal Pedagogy & Content Knowledge
232	Interview	Ashwati	What makes someone qualified	You need a wide body of repertoire... for different voice types, for different ranges.	C15	Repertoire Knowledge & Stylistic Versatility	E. Vocal Pedagogy & Content Knowledge
233	Interview	Ashwati	What makes someone qualified	You have to be a bit of a psychologist and like a counselor... trust your voice, it's okay.	C17	Psychological / Counseling Skill	F. Psychological & Relational Competence
234	Interview	Ashwati	What makes someone qualified	When you're a singer, you have to be the instrument and play the instrument... it's really scary for people... everyone's judging me.	C17	Psychological / Counseling Skill	F. Psychological & Relational Competence
235	Interview	Ashwati	B.Ed/teaching qualification needed?	I don't think it's necessary [B.Ed]... I don't have a teaching degree, but I would argue that I'm a pretty good teacher.	C19	Experience/Practice-Based Qualification	G. Qualification Beliefs

236	Interview	Ashwati	B.Ed/teaching qualification needed?	I don't think it's necessary [B.Ed]... I don't have a teaching degree, but I would argue that I'm a pretty good teacher.	C20	Formal Teacher-Training (B.Ed/Pedagogy) Debate	G. Qualification Beliefs
237	Interview	Ashwati	B.Ed/teaching qualification needed?	Most people do not instinctively understand how to teach... you'll pick it up along the way, through TA-ships during my bachelor's/master's.	C02	Learning-by-Doing (Own Teaching Practice as Learning Site)	A. Informal & Experiential Learning
238	Interview	Ashwati	B.Ed/teaching qualification needed?	Most people do not instinctively understand how to teach... you'll pick it up along the way, through TA-ships during my bachelor's/master's.	C20	Formal Teacher-Training (B.Ed/Pedagogy) Debate	G. Qualification Beliefs
239	Interview	Ashwati	PD growth limitations	Access. Access... if there's a course I really want to take, it doesn't line up with the school calendar.	C21	Access Barrier (Geographic / Institutional / Financial)	I. CPD Barriers
240	Interview	Ashwati	PD growth limitations	Access. Access... if there's a course I really want to take, it doesn't line up with the school calendar.	C22	Time / Workload Constraint	I. CPD Barriers
241	Interview	Ashwati	PD growth limitations	Vocal fatigue is a major challenge because you're using the instrument constantly... six lessons through the day and then two hours of choir.	C22	Time / Workload Constraint	I. CPD Barriers

24 2	Inter view	Ashwati	PD growth limitations	Achieving grade 5 means nothing. You are not qualified to be a teacher just because you've passed grade 5... even grade 8.	C1 9	Experience/Pr actice-Based Qualification	G. Qualificatio n Beliefs
24 3	Inter view	Ashwati	PD growth limitations	Many of them do not make a distinction between the technique for [classical, pop, musical theatre]... nor have they understood the instrument properly.	C1 5	Repertoire Knowledge & Stylistic Versatility	E. Vocal Pedagogy & Content Knowledge
24 4	Inter view	Ashwati	PD growth limitations	Many of them do not make a distinction between the technique for [classical, pop, musical theatre]... nor have they understood the instrument properly.	C1 2	Vocal Anatomy/Physi ology & Technique Knowledge	E. Vocal Pedagogy & Content Knowledge
24 5	Inter view	Ashwati	PD growth limitations	A lot of people who are teaching are not learning themselves... there's a mentality that if I am seen to be taking lessons, people will not take me seriously as a teacher.	C3 4	Teachers Who Stop Learning Themselves (Self-Perpetuat ing Stagnation)	I. CPD Barriers
24 6	Inter view	Ashwati	PD growth limitations	A lot of people who are teaching are not learning themselves... there's a mentality that if I am seen to be taking lessons, people will not take me seriously as a teacher.	C2 5	Professional Isolation / Lack of Community	I. CPD Barriers

247	Interview	Ashwati	PD growth limitations	So then their own vocal technique stagnates... so then what they're teaching is also stagnant. They're not able to keep up with it.	C34	Teachers Who Stop Learning Themselves (Self-Perpetuating Stagnation)	I. CPD Barriers
248	Interview	Ashwati	PD pathways available	If more people join NATS, maybe they'd get interested in vocal pedagogy... it's such a small chapter [in India].	C23	Absence of Policy / Regulatory Recognition	I. CPD Barriers
249	Interview	Ashwati	PD pathways available	If more people join NATS, maybe they'd get interested in vocal pedagogy... it's such a small chapter [in India].	C25	Professional Isolation / Lack of Community	I. CPD Barriers
250	Interview	Jonathan	Musical learning environments experienced	Mostly self-taught and my first teaching teacher is Serene Yoriko.	C01	Self-Directed / Self-Taught Learning	A. Informal & Experiential Learning
251	Interview	Jonathan	Musical learning environments experienced	Mostly self-taught and my first teaching teacher is Serene Yoriko.	C03	Mentor-Based Learning	B. Social & Relational Learning
252	Interview	Jonathan	Musical learning environments experienced	We try to imitate whomever we see... whenever I teach singing, every singing class I teach is for me, not for the student.	C01	Self-Directed / Self-Taught Learning	A. Informal & Experiential Learning
253	Interview	Jonathan	Musical learning	We try to imitate whomever we see... whenever I teach singing,	C02	Learning-by-Doing (Own Teaching)	A. Informal &

			environments experienced	every singing class I teach is for me, not for the student.		Practice as Learning Site)	Experiential Learning
254	Interview	Jonathan	Musical learning environments experienced	Learning from a mentor or a teacher - yes, highly yes. Pure learning through observation or discussions with another voice teacher - yes.	C03	Mentor-Based Learning	B. Social & Relational Learning
255	Interview	Jonathan	Musical learning environments experienced	Learning from a mentor or a teacher - yes, highly yes. Pure learning through observation or discussions with another voice teacher - yes.	C04	Peer Learning & Discussion	B. Social & Relational Learning
256	Interview	Jonathan	Primary ways of learning to teach	If you do all these things without anything, just by self-learning, you will end up learning everything wrongly.	C01	Self-Directed / Self-Taught Learning	A. Informal & Experiential Learning
257	Interview	Jonathan	Most helpful resource	I refer to books... I have a couple of books which I always go back to. I follow a Russian based soloist... I watch his YouTube videos.	C11	Journal / Research Literature Engagement	D. Digital & Media-Based Learning
258	Interview	Jonathan	Most helpful resource	I refer to books... I have a couple of books which I always go back to. I follow a Russian based soloist... I watch his YouTube videos.	C09	Digital / Social Media Learning	D. Digital & Media-Based Learning

259	Inter view	Jonathan	Minimum qualification needed	I don't think I need a degree to teach singing. I think it's enough if they have adequate learning and exposure... some very good teachers who don't have any single qualification.	C19	Experience/Practice-Based Qualification	G. Qualification Beliefs
260	Inter view	Jonathan	Minimum qualification needed	The preparation, the process [of ATCL/LTCL] made me learn many things... but I don't think I need a degree to teach singing.	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
261	Inter view	Jonathan	Minimum qualification needed	The preparation, the process [of ATCL/LTCL] made me learn many things... but I don't think I need a degree to teach singing.	C19	Experience/Practice-Based Qualification	G. Qualification Beliefs
262	Inter view	Jonathan	Important subjects for teachers	Knowledge of vocal anatomy and vocal technique - very much. Ability to diagnose vocal faults and offer correction - yes.	C12	Vocal Anatomy/Physiology & Technique Knowledge	E. Vocal Pedagogy & Content Knowledge
263	Inter view	Jonathan	Important subjects for teachers	Knowledge of vocal anatomy and vocal technique - very much. Ability to diagnose vocal faults and offer correction - yes.	C13	Diagnostic Skill (Identifying & Correcting Vocal Faults)	E. Vocal Pedagogy & Content Knowledge

264	Interview	Jonathan	B.Ed/teaching qualification needed?	A B.Ed... generally not required. But if somebody wants to join an institutional school, probably they might demand [it].	C20	Formal Teacher-Training (B.Ed/Pedagogy) Debate	G. Qualification Beliefs
265	Interview	Jonathan	PD pathways available	I'm not that knowledgeable about what is available in Indian parlance... not much available [for professional growth].	C21	Access Barrier (Geographic / Institutional / Financial)	I. CPD Barriers
266	Interview	Jonathan	PD pathways available	I'm not that knowledgeable about what is available in Indian parlance... not much available [for professional growth].	C23	Absence of Policy / Regulatory Recognition	I. CPD Barriers
267	Interview	Jonathan	PD growth limitations	90% of singing teachers are still thinking that singing is just singing... they don't have that awareness.	C12	Vocal Anatomy/Physiology & Technique Knowledge	E. Vocal Pedagogy & Content Knowledge
268	Interview	Jonathan	PD growth limitations	They should have the capability to listen and find out what actual problem they have... how is his instrument, what is his limit.	C13	Diagnostic Skill (Identifying & Correcting Vocal Faults)	E. Vocal Pedagogy & Content Knowledge
269	Interview	Jonathan	PD growth limitations	We were dealing with a live person and their body... it's not like breaking a string in a violin... the repercussions are high here.	C37	High Stakes / Duty of Care in Teaching a Live Instrument	F. Psychological & Relational Competence

270	Interview	Jonathan	PD growth limitations	We were dealing with a live person and their body... it's not like breaking a string in a violin... the repercussions are high here.	C17	Psychological / Counseling Skill	F. Psychological & Relational Competence
271	Interview	Jonathan	PD growth limitations	We were dealing with a live person and their body... it's not like breaking a string in a violin... the repercussions are high here.	C12	Vocal Anatomy/Physiology & Technique Knowledge	E. Vocal Pedagogy & Content Knowledge
272	Interview	Jonathan	Importance of continued PD (1-5 rating)	How important is it to continue to grow in professional development? Five. Very important.	C24	High Value Placed on Continued PD	H. CPD Value
273	Interview	Augustine	What makes someone qualified	Only 20 to 25% of my students have heard a choir at all... we have to teach them technically how to get that sound.	C12	Vocal Anatomy/Physiology & Technique Knowledge	E. Vocal Pedagogy & Content Knowledge
274	Interview	Augustine	Process/pathway to become a Western singing teacher	The number one is the inclination to become a teacher... going to teaching is below the standard, below their dignity.	C20	Formal Teacher-Training (B.Ed/Pedagogy) Debate	G. Qualification Beliefs
275	Interview	Augustine	Process/pathway to become a Western	The number one is the inclination to become a teacher... going to teaching is below the	C25	Professional Isolation / Lack of Community	I. CPD Barriers

			singing teacher	standard, below their dignity.			
276	Interview	Augustine	Process/pathway to become a Western singing teacher	For me I have set class hours where I don't commit anything more... this is difficult for many singers.	C22	Time / Workload Constraint	I. CPD Barriers
277	Interview	Augustine	Musical learning environments experienced	In the '70s and '80s there were no music schools... there was only one music school in Chennai.	C21	Access Barrier (Geographic / Institutional / Financial)	I. CPD Barriers
278	Interview	Augustine	Musical learning environments experienced	In the '70s and '80s there were no music schools... there was only one music school in Chennai.	C23	Absence of Policy / Regulatory Recognition	I. CPD Barriers
279	Interview	Augustine	Musical learning environments experienced	I had to do on my own... at that time nobody knew how to teach... so I explored on my own.	C01	Self-Directed / Self-Taught Learning	A. Informal & Experiential Learning
280	Interview	Augustine	Musical learning environments experienced	There were only two people who trained voices in Chennai. Robin Daniel... he'll go from home to home in a cycle and teach children.	C21	Access Barrier (Geographic / Institutional / Financial)	I. CPD Barriers
281	Interview	Augustine	Musical learning environments experienced	There were only two people who trained voices in Chennai. Robin Daniel... he'll go from home to home in a cycle and teach children.	C03	Mentor-Based Learning	B. Social & Relational Learning

28 2	Inter view	Augustin e	Musical learning environments experienced	I went and did some classes with Nisha Majoli... I used to go to Bangalore to work with her... two great opportunities were with Sithu Singh.	C0 3	Mentor-Based Learning	B. Social & Relational Learning
28 3	Inter view	Augustin e	Musical learning environments experienced	I went and did some classes with Nisha Majoli... I used to go to Bangalore to work with her... two great opportunities were with Sithu Singh.	C0 5	Masterclass / Observation of Experts	B. Social & Relational Learning
28 4	Inter view	Augustin e	Primary ways of learning to teach	Then books - even then there were no YouTube support. I was reading books... I have some favorite passages from books.	C11	Journal / Research Literature Engagement	D. Digital & Media-Base d Learning
28 5	Inter view	Augustin e	Primary ways of learning to teach	I have to analyze and see what is needed for me... I take all these things... this is how I still keep updating.	C0 2	Learning-by-D oing (Own Teaching Practice as Learning Site)	A. Informal & Experiential Learning
28 6	Inter view	Augustin e	Primary ways of learning to teach	I don't have Instagram... my own YouTube videos now and then, but necessity based only... not simply I'll jump into YouTube.	C0 9	Digital / Social Media Learning	D. Digital & Media-Base d Learning

287	Interview	Augustine	Most helpful resource	My fallback more on books than on YouTube... though I have a good facility to play any piece on YouTube.	C11	Journal / Research Literature Engagement	D. Digital & Media-Based Learning
288	Interview	Augustine	Preferred CPD method	There are so many tutorials... you may be misled by listening to media without any prudent analysis... young teachers will see five videos and think what was going on is right.	C09	Digital / Social Media Learning	D. Digital & Media-Based Learning
289	Interview	Augustine	Minimum qualification needed	If I say eighth grade, that is at least to make the teacher go through that many number of pieces.	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
290	Interview	Augustine	Minimum qualification needed	If I say eighth grade, that is at least to make the teacher go through that many number of pieces.	C18	Certification-as-Proxy-for-Qualification	G. Qualification Beliefs
291	Interview	Augustine	Minimum qualification needed	I wrote one exam called LTCL teaching. There are three components: one theory paper, one principles of teaching, and one piano.	C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways
292	Interview	Augustine	Minimum qualification needed	I wrote one exam called LTCL teaching. There are three components: one theory paper, one	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways

				principles of teaching, and one piano.			
293	Interview	Augustine	B.Ed/teaching qualification needed?	Now they say in Australia, even if you want to teach, you should clear a teaching course... you should have a teacher's diploma.	C20	Formal Teacher-Training (B.Ed/Pedagogy) Debate	G. Qualification Beliefs
294	Interview	Augustine	B.Ed/teaching qualification needed?	In India we do not have any access to teaching courses. There's no course material to prepare for it.	C21	Access Barrier (Geographic / Institutional / Financial)	I. CPD Barriers
295	Interview	Augustine	B.Ed/teaching qualification needed?	In India we do not have any access to teaching courses. There's no course material to prepare for it.	C23	Absence of Policy / Regulatory Recognition	I. CPD Barriers
296	Interview	Augustine	Important subjects for teachers	Ability to diagnose vocal faults... only very few will have the remedy for it. The judges in singing competitions are good at the first part... the second part they don't have a clue.	C13	Diagnostic Skill (Identifying & Correcting Vocal Faults)	E. Vocal Pedagogy & Content Knowledge
297	Interview	Augustine	Important subjects for teachers	Each student has to be assessed in a different, customised [way]... a batch of four may have different levels.	C14	Pedagogical Skill (Lesson Planning, Goal-Setting, Documentation)	E. Vocal Pedagogy & Content Knowledge

298	Interview	Augustine	Importance of continued PD (1-5 rating)	Four. [Importance of continued PD]	C24	High Value Placed on Continued PD	H. CPD Value
299	Interview	Augustine	PD growth limitations	A teacher is successful in dealing with kids up to grade five level and happy with whatever they know... they don't think of bringing them beyond that.	C33	Teacher's Own Competency Ceiling Caps Student Progression	J. Embodied Ceiling of Pedagogical Reproduction
300	Interview	Augustine	PD growth limitations	A teacher is successful in dealing with kids up to grade five level and happy with whatever they know... they don't think of bringing them beyond that.	C25	Professional Isolation / Lack of Community	I. CPD Barriers
301	Interview	Augustine	PD growth limitations	They don't think of bringing them to this level or beyond because they are not-- they don't know how to handle the next level. If they have students of that level coming, then they will grow.	C33	Teacher's Own Competency Ceiling Caps Student Progression	J. Embodied Ceiling of Pedagogical Reproduction
302	Interview	Augustine	PD growth limitations	It is a psychological thing that we have to keep in mind... when I say your voice is bad, they take it very personally, because the voice is part of your body.	C17	Psychological / Counseling Skill	F. Psychological & Relational Competence

303	Interview	Augustine	PD growth limitations	There is something called artist psychology... you must be careful. So it is a psychological thing... we have extra forces like the parents, grandparents.	C17	Psychological / Counseling Skill	F. Psychological & Relational Competence
304	Interview	Augustine	PD growth limitations	Who's going to tell them you have to develop? Either the management of the school, or if you're an individual teacher, you have to tell yourself.	C25	Professional Isolation / Lack of Community	I. CPD Barriers
305	Interview	Augustine	PD pathways available	There are no institutional help for them... every day somebody talking to me about upgrading, I give them guidance.	C23	Absence of Policy / Regulatory Recognition	I. CPD Barriers
306	Interview	Augustine	PD pathways available	There are no institutional help for them... every day somebody talking to me about upgrading, I give them guidance.	C03	Mentor-Based Learning	B. Social & Relational Learning
307	Interview	Augustine	PD growth limitations	Our knowledge about foreign language is also very important... if you say Western music, English is only 20%. The remaining 80% is other languages.	C15	Repertoire Knowledge & Stylistic Versatility	E. Vocal Pedagogy & Content Knowledge
308	Interview	Augustine	PD growth limitations	If you say Western music, English is only 20%. The remaining 80% is other languages. Italian,	C26	Foreign-Language / Diction Competency	E. Vocal Pedagogy & Content Knowledge

				German, French, Russian, Spanish.			
309	Interview	Augustine	PD growth limitations	We have to do language training also... first of all, we have to learn language and should expose them to language training also.	C26	Foreign-Language / Diction Competency	E. Vocal Pedagogy & Content Knowledge
310	Interview	Augustine	Minimum qualification needed	After a little while, the child which is 13 doesn't look at the 16-year-old as a teacher... this is why I say age is also... will be useful.	C27	Teacher Age / Perceived Maturity as Legitimacy Factor	K. Professional Identity, Career Entry & Structural Context
311	Interview	Augustine	Minimum qualification needed	There may be a generation gap between my 13-year-old and 16, 19-year-old [teacher]. So I have to be careful.	C27	Teacher Age / Perceived Maturity as Legitimacy Factor	K. Professional Identity, Career Entry & Structural Context
312	Interview	Augustine	Minimum qualification needed	There are two teachers coming to me who are working as music teachers in schools. They are coming only to get a grade eight certificate so that their salary will be consolidated.	C28	Certification as Institutional/Economic Leverage	G. Qualification Beliefs
313	Interview	Augustine	PD growth limitations	Over 20% of my students come from my students. Either they say, you go to	C29	Guru-Like Hierarchical Mentorship Hybridising	B. Social & Relational Learning

				sir for this level, I cannot handle it.		with Peer/Digital Learning	
314	Interview	Augustine	Musical learning environments experienced	There were only two people who trained voices in Chennai... he'll go from home to home in a cycle and teach children.	C29	Guru-Like Hierarchical Mentorship Hybridising with Peer/Digital Learning	B. Social & Relational Learning
315	Interview	Jonathan	Musical learning environments experienced	Mostly self-taught and my first teaching teacher is Serene Yoriko.	C29	Guru-Like Hierarchical Mentorship Hybridising with Peer/Digital Learning	B. Social & Relational Learning
316	Interview	Augustine	Process/path way to become a Western singing teacher	Some people think going to teaching is below the standard... below their dignity. And only people when they lose their job or lose their marketability, they go to teaching.	C30	Teaching as Fallback/Contingency Career	K. Professional Identity, Career Entry & Structural Context
317	Interview	Augustine	Process/path way to become a Western singing teacher	Some of my very good students... chose to become full-time musicians... but they have started teaching at the age of 30 just to fall back on, because they know that this life cannot go on forever.	C30	Teaching as Fallback/Contingency Career	K. Professional Identity, Career Entry & Structural Context

318	Interview	Augustine	Process/pathway to become a Western singing teacher	My teaching, singing, was only 10% of my work for a long time, which has become now at least 40 to 50% of time... performance was also taking a long time. Now my teaching takes most time.	C31	Gradual, Unplanned Performer-to-Teacher Identity Drift	K. Professional Identity, Career Entry & Structural Context
319	Interview	Ashwati	Professional identity / self-description	I'd say I'm primarily a music teacher, but I'm also trying to perform on the side. But since [my mentor] passed, it hasn't really been much of performance, much more of the teaching.	C31	Gradual, Unplanned Performer-to-Teacher Identity Drift	K. Professional Identity, Career Entry & Structural Context
320	Interview	Augustine	PD pathways available	Pandemic was one issue. Everybody was bored at home. Everybody asked for teachers online. So there were more teachers available. They experimented teaching online and became comfortable... now there are at least 30 to 40 voice teachers in Chennai.	C32	COVID-19 as Catalyst for Market Expansion / Online-Teaching Entry	K. Professional Identity, Career Entry & Structural Context
321	Interview	Jonathan	Minimum qualification needed	I gained some experience in this ATCL or LTCL preparation, I will accept that I am a better teacher now. The preparation, the process, the process	C40	Process-Over-Certificate (Preparation Process Builds Competence)	G. Qualification Beliefs

				made me learn many things. But I don't think I need a degree to teach singing.			
32 2	Inter view	Augustine	Process/path way to become a Western singing teacher	Who's willing to teach, interested in teaching, who's able to dedicate time without default. If you are regular in class, then the students also are regular. This is a commitment which many of them are not able to give.	C3 5	Professional Discipline / Reliability (Time Commitment) as a Qualification Factor	G. Qualification Beliefs
32 3	Inter view	Augustine	Process/path way to become a Western singing teacher	The number one is the inclination to become a teacher. Many of the singers don't have the patience or the inclination to teach... Then the time... Then the ability to teach. Ability to teach and then knowledge... Then I said the infrastructure. Whether you're going to teach at home, is there a place for you to teach at home.	C3 6	Structural and Attitudinal Barriers to Entering Teaching	K. Professional Identity, Career Entry & Structural Context
32 4	Inter view	Ashwati	PD pathways available	Since you're working with a British school, you're able to have that access, but there are also people who may not have that access. So then NATS, because anybody can join,	C3 8	Institutional Affiliation as an Access-Mediator	I. CPD Barriers

				join NATS as long as they're a vocal teacher.			
325	Interview	Augustine	PD growth limitations	Some of the advantages are misused now, I would say. Some of them meet the child for the first time on the day of the exam. Online students appearing for face-to-face exam.	C39	Risks of Purely Remote/Online Teaching Format	D. Digital & Media-Based Learning
326	Interview	Augustine	PD growth limitations	I tell all my teachers who do online classes, make it a point to meet the children at least once in three months personally for a session, weekend session. A lot of things will get solved in a personal session.	C39	Risks of Purely Remote/Online Teaching Format	D. Digital & Media-Based Learning
327	Survey	R15	Training needs for professional development	Demonstration to male students, knowledge of vocal anatomy, ability to diagnose and correct, vocal health	C16	Performance/Demonstration Ability	E. Vocal Pedagogy & Content Knowledge
328	Survey	R15	Training needs for professional development	Demonstration to male students, knowledge of vocal anatomy, ability to diagnose and correct, vocal health	C12	Vocal Anatomy/Physiology & Technique Knowledge	E. Vocal Pedagogy & Content Knowledge
329	Survey	R15	Training needs for professional development	Demonstration to male students, knowledge of vocal anatomy, ability to diagnose and correct, vocal health	C13	Diagnostic Skill (Identifying & Correcting Vocal Faults)	E. Vocal Pedagogy & Content Knowledge

330	Survey	R15	Definition of a western vocal teacher	Someone who inspires, mentors and inculcates discipline to achieve goals of students	C35	Professional Discipline / Reliability (Time Commitment) as a Qualification Factor	G. Qualification Beliefs
331	Survey	R15	Process/path way to become a Western singing teacher	Graded courses to be done (Trinity/ ABRSM ...)	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
332	Survey	R15	Future PD program/path way wished to pursue	Diploma courses offered by Trinity, attend workshops, online courses	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
333	Survey	R15	Future PD program/path way wished to pursue	Diploma courses offered by Trinity, attend workshops, online courses	C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways
334	Survey	R15	Future PD program/path way wished to pursue	Diploma courses offered by Trinity, attend workshops, online courses	C09	Digital / Social Media Learning	D. Digital & Media-Based Learning
335	Survey	R16	Training needs for professional development	Making lessons plans for group as well as private lessons.	C14	Pedagogical Skill (Lesson Planning, Goal-Setting,	E. Vocal Pedagogy & Content Knowledge

						Documentation)	
33 6	Survey	R16	Definition of a western vocal teacher	Someone with good knowledge of his craft and a desire to help other reach their potential in the same skill.	C1 2	Vocal Anatomy/Physiology & Technique Knowledge	E. Vocal Pedagogy & Content Knowledge
33 7	Survey	R16	Definition of a western vocal teacher	Someone with good knowledge of his craft and a desire to help other reach their potential in the same skill.	C1 7	Psychological / Counseling Skill	F. Psychological & Relational Competence
33 8	Survey	R16	Process/path way to become a Western singing teacher	There is no said way honestly, there are many who are performers and teach just to support their living. While mostly passionate western singing teachers take up certain mentorship or courses to enhance their teaching methods.	C3 6	Structural and Attitudinal Barriers to Entering Teaching	K. Professional Identity, Career Entry & Structural Context
33 9	Survey	R16	Process/path way to become a Western singing teacher	There is no said way honestly, there are many who are performers and teach just to support their living. While mostly passionate western singing teachers take up certain mentorship or courses to enhance their teaching methods.	C3 0	Teaching as Fallback/Contingency Career	K. Professional Identity, Career Entry & Structural Context

340	Survey	R16	Process/path way to become a Western singing teacher	There is no said way honestly, there are many who are performers and teach just to support their living. While mostly passionate western singing teachers take up certain mentorship or courses to enhance their teaching methods.	C03	Mentor-Based Learning	B. Social & Relational Learning
341	Survey	R16	Process/path way to become a Western singing teacher	There is no said way honestly, there are many who are performers and teach just to support their living. While mostly passionate western singing teachers take up certain mentorship or courses to enhance their teaching methods.	C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways
342	Survey	R16	Future PD program/path way wished to pursue	Courses on Group Vocal Lessons, Developing lesson plans, Teaching students with special needs etc	C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways
343	Survey	R16	Future PD program/path way wished to pursue	Courses on Group Vocal Lessons, Developing lesson plans, Teaching students with special needs etc	C14	Pedagogical Skill (Lesson Planning, Goal-Setting, Documentation)	E. Vocal Pedagogy & Content Knowledge

344	Survey	R17	Training needs for professional development	Daily basis of practice of western songs and vocals exercises is necessary.	C02	Learning-by-Doing (Own Teaching Practice as Learning Site)	A. Informal & Experiential Learning
345	Survey	R17	Definition of a western vocal teacher	It's not an easy task for being a Western vocal teacher after an Indian classical singer. First I have completed my studies in Indian classical music then I started doing grades in western vocals.	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
346	Survey	R17	Process/pathway to become a Western singing teacher	Going grades in western vocals and vocals teacher must know about piano as well.	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
347	Survey	R17	Process/pathway to become a Western singing teacher	Going grades in western vocals and vocals teacher must know about piano as well.	C14	Pedagogical Skill (Lesson Planning, Goal-Setting, Documentation)	E. Vocal Pedagogy & Content Knowledge
348	Survey	R17	Future PD program/pathway wished to pursue	Lots of hard work, daily practice of western singing, performance on good platforms	C02	Learning-by-Doing (Own Teaching Practice as Learning Site)	A. Informal & Experiential Learning
349	Survey	R17	Future PD program/path	Lots of hard work, daily practice of western	C16	Performance/Demonstration Ability	E. Vocal Pedagogy

			way wished to pursue	singing, performance on good platforms			& Content Knowledge
350	Survey	R18	Training needs for professional development	More books on vocal pedagogy targeted towards Asian musicians and a lot opportunities to train other teachers and learn as well	C11	Journal / Research Literature Engagement	D. Digital & Media-Based Learning
351	Survey	R18	Training needs for professional development	More books on vocal pedagogy targeted towards Asian musicians and a lot opportunities to train other teachers and learn as well	C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways
352	Survey	R18	Definition of a western vocal teacher	An educator that helps their students learn all aspects of western vocal performance including personal expression and confidence	C16	Performance/Demonstration Ability	E. Vocal Pedagogy & Content Knowledge
353	Survey	R18	Definition of a western vocal teacher	An educator that helps their students learn all aspects of western vocal performance including personal expression and confidence	C17	Psychological / Counseling Skill	F. Psychological & Relational Competence
354	Survey	R18	Process/pathway to become a Western singing teacher	A music degree/diplomas and a year of work experience	C07	Formal Degree / Academic Musical Training	C. Formal & Credentialed Pathways

355	Survey	R18	Process/path way to become a Western singing teacher	A music degree/diplomas and a year of work experience	C19	Experience/Practice-Based Qualification	G. Qualification Beliefs
356	Survey	R18	Future PD program/path way wished to pursue	I would like to create a system for Indian western vocal teachers to use... it can be an isolating, tiring and thankless at times.	C25	Professional Isolation / Lack of Community	I. CPD Barriers
357	Survey	R18	Future PD program/path way wished to pursue	I would like to create a system for Indian western vocal teachers to use... it can be an isolating, tiring and thankless at times.	C36	Structural and Attitudinal Barriers to Entering Teaching	K. Professional Identity, Career Entry & Structural Context
358	Survey	R18	Future PD program/path way wished to pursue	I would like to create a system for Indian western vocal teachers to use... it can be an isolating, tiring and thankless at times.	C14	Pedagogical Skill (Lesson Planning, Goal-Setting, Documentation)	E. Vocal Pedagogy & Content Knowledge
359	Survey	R19	Training needs for professional development	To become a Vocal Pedagogist. More understanding of the Anatomy and becoming a Somatic Practitioner.	C12	Vocal Anatomy/Physiology & Technique Knowledge	E. Vocal Pedagogy & Content Knowledge
360	Survey	R19	Definition of a western vocal teacher	Someone who understands the fundamentals of Voice and	C12	Vocal Anatomy/Physiology &	E. Vocal Pedagogy & Content Knowledge

				Techniques used for singing western music.		Technique Knowledge	
36 1	Survey	R19	Process/path way to become a Western singing teacher	Presently, there is no certified government body that recognizes/certifies Music Educators in India. However, there are plenty of examinations that one can take under ABRSM and Trinity... Most of the teachers are self-taught or have taken courses under an institution.	C2 3	Absence of Policy / Regulatory Recognition	I. CPD Barriers
36 2	Survey	R19	Process/path way to become a Western singing teacher	Presently, there is no certified government body that recognizes/certifies Music Educators in India. However, there are plenty of examinations that one can take under ABRSM and Trinity... Most of the teachers are self-taught or have taken courses under an institution.	C0 6	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
36 3	Survey	R19	Process/path way to become a Western singing teacher	Presently, there is no certified government body that recognizes/certifies Music Educators in India. However, there are plenty of examinations that one can take under ABRSM and Trinity... Most of the teachers are self-taught or	C0 1	Self-Directed / Self-Taught Learning	A. Informal & Experiential Learning

				have taken courses under an institution.			
364	Survey	R19	Process/path way to become a Western singing teacher	Presently, there is no certified government body that recognizes/certifies Music Educators in India. However, there are plenty of examinations that one can take under ABRSM and Trinity... Most of the teachers are self-taught or have taken courses under an institution.	C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways
365	Survey	R19	Future PD program/path way wished to pursue	Becoming a certified teacher by giving a Diploma in Teaching under ABRSM or Trinity College London. I'm also looking forward to applying for a Vocal Pedagogy course.	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
366	Survey	R19	Future PD program/path way wished to pursue	Becoming a certified teacher by giving a Diploma in Teaching under ABRSM or Trinity College London. I'm also looking forward to applying for a Vocal Pedagogy course.	C08	Structured CPD / Teacher-Training Certification Programme	C. Formal & Credentialed Pathways
367	Survey	R20	Definition of a western vocal teacher	A teacher who can teach music of the west including English, Italian, German, French etc in their appropriate styles.	C26	Foreign-Language / Diction Competency	E. Vocal Pedagogy & Content Knowledge

368	Survey	R20	Definition of a western vocal teacher	A teacher who can teach music of the west including English, Italian, German, French etc in their appropriate styles.	C15	Repertoire Knowledge & Stylistic Versatility	E. Vocal Pedagogy & Content Knowledge
369	Survey	R20	Process/path way to become a Western singing teacher	Complete at least upto Gr 8 in any stream and start teaching lower grades and upgrade yourself to a diploma and continue to teach higher grades.	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
370	Survey	R20	Future PD program/path way wished to pursue	Not looking for anymore qualifications. Trying to keep pace with the students that I work with	C02	Learning-by-Doing (Own Teaching Practice as Learning Site)	A. Informal & Experiential Learning
371	Survey	R21	Training needs for professional development	I would love to work on my breathing techniques and extend my vocal range and also sight reading. I am slightly inclined towards musical theatre at the moment.	C12	Vocal Anatomy/Physiology & Technique Knowledge	E. Vocal Pedagogy & Content Knowledge
372	Survey	R21	Training needs for professional development	I would love to work on my breathing techniques and extend my vocal range and also sight reading. I am slightly inclined towards musical theatre at the moment.	C15	Repertoire Knowledge & Stylistic Versatility	E. Vocal Pedagogy & Content Knowledge
373	Survey	R21	Training needs for	I would love to work on my breathing techniques and extend my vocal range	C14	Pedagogical Skill (Lesson Planning,	E. Vocal Pedagogy

			professional development	and also sight reading. I am slightly inclined towards musical theatre at the moment.		Goal-Setting, Documentation)	& Content Knowledge
374	Survey	R21	Definition of a western vocal teacher	Someone who is passionate about singing and also someone who genuinely feels joy in imparting the knowledge they have to others and watching them improve and sound better.	C17	Psychological / Counseling Skill	F. Psychological & Relational Competence
375	Survey	R21	Process/path way to become a Western singing teacher	Honestly I feel there isn't any procedure anyone who's completed grades either from ABRSM or trinity start vocal classes. It's all about low costs, good marketing and conducting frequent recitals in Chennai that defines you as a successful western vocal teacher.	C41	Market-Driven Legitimacy (Marketing, Pricing, Visibility Over Formal Qualification)	K. Professional Identity, Career Entry & Structural Context
376	Survey	R21	Process/path way to become a Western singing teacher	Honestly I feel there isn't any procedure anyone who's completed grades either from ABRSM or trinity to start vocal classes. It's all about low costs, good marketing and conducting frequent recitals in Chennai that defines you as a	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways

				successful western vocal teacher.			
377	Survey	R21	Future PD program/pathway wished to pursue	I'd like to explore certifications in contemporary singing.	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways
378	Survey	R21	Future PD program/pathway wished to pursue	I'd like to explore certifications in contemporary singing.	C15	Repertoire Knowledge & Stylistic Versatility	E. Vocal Pedagogy & Content Knowledge
379	Survey	R22	Definition of a western vocal teacher	A teacher teaches technique while helping students understand and overcome their insecurities as a music student	C12	Vocal Anatomy/Physiology & Technique Knowledge	E. Vocal Pedagogy & Content Knowledge
380	Survey	R22	Definition of a western vocal teacher	A teacher teaches technique while helping students understand and overcome their insecurities as a music student	C17	Psychological / Counseling Skill	F. Psychological & Relational Competence
381	Survey	R22	Process/pathway to become a Western singing teacher	Complete singing diploma	C06	Graded / Diploma Examinations (ABRSM/Trinity/RSL/LCM)	C. Formal & Credentialed Pathways

