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Module 5

Introductory Vocal Pedagogy Curriculum For Indian Singing Teachers

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Part I

INTRODUCTION

Voice pedagogy is the “study of the voice instruction” (Bigler and Osborne, 2021). In the literature (Gill and Herbst, 2015; Hoch, 2020; Kayes and Bartlett, 2024; McCarther and Arneson, 2023; Miller, 1996a; Rollings Bigler et al., 2021), there has been an emphasis for voice teachers to understand and to get trained in vocal pedagogy. A singing teacher training or vocal pedagogy course is a helpful way for a novice teacher to learn the fundamentals of voice functioning and the pedagogical concepts of voice instruction. Such courses, which combine both ‘art of singing’ and the ‘art of teaching singing’, although available in the other countries, are lacking in India. There are few music colleges in India namely KM conservatory, Swarnabhoomi Academy of Music (SAM) in Tamil Nadu, NIMIMS, One World College in Delhi, offering courses in western popular music (Kelman and Cashman, 2019). Yet none of them offer courses in voice pedagogy. Furthermore, the pedagogy courses currently available around the world are tailored toward western classical or commercial contemporary music (CCM) like Rock, pop, country, blues, etc. These pedagogy courses lack addressing Indian classical music (ICM) or varied Indian folk music and are silent in helping teachers whose singers may crossover from these Asian singing styles to western singing style.

Hence my intention is to create and design a ‘Introductory singing teacher training curriculum’ that can potentially become a certification course for western music singing teachers in India. Such a course would bridge the gap in the educational system in India; offer a pathway for the professional development of singing teachers; and equip singers who transition to a teaching career with basic vocal pedagogical knowledge (VPK) and its appropriation to Indian singers.

Planned programme of study:

Theoretical influences:

The theoretical model that influenced me most is the ‘comprehensive voice pedagogy curriculum framework’ (CVPF) *(*Bigler and Osborne, 2021) given by the NATS (National Association of Teachers of Singing) curriculum committee. It is a very comprehensive curriculum. As voice pedagogy is the study of the *instruction* of voice, it has included both content-based (subject knowledge) components and vocal pedagogical components (how to teach) and general pedagogical knowledge. All other vocal pedagogy frameworks like comparative voice pedagogy (Broadwater, 2019), flipped voice pedagogy (Perna, Redman and Glasner, 2024), evidence-based voice pedagogy (EBVP) (Ragan, 2018), learner-centered voice pedagogy (Angell, 2019; Sauerland, 2018), contemporary commercial music voice pedagogy (CCMVP) (Naismith and Bartlett, 2020), functional voice pedagogy (Benson, 2018; Hoch, 2020) and Classical vocal pedagogy focuses either on the subject knowledge or the general pedagogical aspect.

Moreover these frameworks are for teaching singing and they are not frameworks for training voice teachers or for designing voice pedagogy curriculum. Only CVPCF is a framework for training voice teachers. Hence I used this model as a foundational model for the design of the curriculum and compared it with all other working models offered by individuals and universities. Although CVPF is quite exhaustive, to include all of its components in this pioneer course in India will make it quite intensive. Hence I decide to choose selected elements of the CVPF framework to be included in the artefact.

Practical Influences:

Some of the practical influences for the creation of this artefact are the voice pedagogy or voice teacher training courses offered by universities and institutes that are based outside of India. Some of the Institutes that offer such programs are NewYork Vocal Coaching, Institute of Vocal Advancement, BAST certificate in singing teacher training, Voice Study Centre (VSC), University of Shenandoah, Rider University which are all located outside India. These programs are highly expensive and only “globally oriented affluent middle class Indians” can afford such courses (Avis, 2020). This lack of such educational programmes in India indicates a huge need and gap in higher western music education and professional development in this field of voice pedagogy in India.

Methodology

As a practitioner researcher, though I look at voice science as important and necessary I also question its usefulness and practical relevance to singing and teaching singing (Meyer and Helding, 2021). As a practitioner researcher whose research questions arise from practice (Winter, 2020b), I look for practical solutions from the literature to help my practice and in the design of this artefact. Such an inquiry is founded in a pragmatic paradigm, which is highly suitable for practice researchers (Winter, 2022). This allows them to hold both objective scientific truths and subjective experiential knowledge with delicate balance (Scott, 2022). Through situating in a pragmatic paradigm, I am able to explore different theoretical frameworks of vocal pedagogies and curricula of vocal pedagogy courses and combine them to bring an artefact that best fits my purpose and my context.

To understand the current practices in vocal pedagogy courses curriculum, I have chosen to review curricula of various vocal pedagogy courses, singing teacher training courses that are readily available online and the vocal pedagogy literature. The goal is to examine the current trends in this field, the similarities and distinctions of these courses and use the information in the design of my artefact. I have chosen a rapid review due to the time constraints. Given my epistemological stance of pragmatism, a rapid review best suits my research to review the data, to synthesize evidence and make quick evidence based decisions within the limited available time frame (Devane et al., 2024). Although a scoping review has a broader scope and would suit this study, it may require a team and may not be carried out by an individual (Mak and Thomas, 2022; Pollock et al., 2024) as in this study. Hence a rapid review is chosen, although it might have the risk of missing evidence because of its narrow search and a limited number of sources, it is a great pragmatic tool to combine both rigor and speed, for bridging the gap between

theory and practice. Having a pragmatic stance, priority is given to the information sources and type of evidence, including grey literature, that best suited for the topic under rapid review (Klerings et al., 2023).

For gathering data, I will use Google search, UWTSD library and literature recommended curriculum for the search. The search is not comprehensive, due to time and access limitations which might affect the outcome. The reasons for choosing the curricula available online is that these courses are not just theory but these are working models in the industry. Hence there is a lot that can be gleaned by studying these working models which are relevant and functionally successful in the educational fields. My idea for creating this artefact is to design a curriculum, although only theoretical now, to become functional at some time in the future. So studying these available working curriculum models carries a high practical value.

The keywords used in the search are: 'singing teacher training course syllabus', 'Vocal pedagogy course curriculum', 'Voice pedagogy curriculum', 'voice pedagogy', 'singing pedagogy;', 'vocal pedagogy' and 'singing teacher certification'. I used the following criteria for my search to give focus to my research:

1. The document must be readily available on the internet and must be accessible by anyone who may want to refer.
2. No restriction on the vocal style, duration of course, course type (undergraduate/ certificate/type of institution) or format so as to be more inclusive.
3. The course syllabus or curriculum on 'vocal training' are excluded, as the intention is to create an artefact on the vocal teaching curriculum.
4. The document must contain an outline or broader teaching components of the curriculum.

After the initial search, relevant curriculum documents are shortlisted for the review (given in table1). The training programs are offered both by universities and practitioners (private training programs offered by voice teachers and specialists in the field). After reviewing the papers and the course curricula, I will use the detective categories to study the similarities and differences in these courses. The themes emerging from the review will inform the creation of the artefact and will discuss the same in component two. A hybrid thematic analysis is used to capture both the themes I wanted to study (deductive categories) while allowing for emergent themes as well (inductive). This allows me to harness the advantages of both (Proudfoot, 2022). I will use the detective categories to study the similarities and differences in these courses. The themes emerging from the review will inform the creation of the artefact and will discuss the same in component two. The hybrid approach also helps in balancing my own research bias. The following are my aims and objectives to carry out this research:

AIMS:

- To critically analyse different voice pedagogy courses and singing teacher training course curriculums.

- To understand and analyse the different theoretical frameworks of vocal pedagogy
- To design a voice pedagogy training curriculum adapted to Indian singing teachers.

Objectives:

To help me focus and fulfill the purpose of this artefact creation, I have the following objectives:

1. To conduct a rapid review of the vocal pedagogy programs offered around the world.
2. To find out the salient features, the similarities and dissimilarities of these vocal pedagogy courses
3. To come up with a theoretical framework of vocal pedagogy training curriculum that is contextually relevant or applicable for Indians.

<u>Expected Learning Outcomes:</u>

After this study, I would have,

- Had an overview of the different theoretical frameworks for voice pedagogy education offered across the world.

- Be able to design a vocal pedagogy curriculum that would be relevant for Indian singing teachers.

PROJECT REPORT

Using Nelson's model of evaluation (Nelson, 2022), I present some of the common themes (refer table 3) and uniqueness observed while reviewing these courses' curricula, the themes of which I have used to inform me to construct the artefact.

1. KNOW THAT

The aspects these curricula differed are:

FLEXIBILITY:

An important aspect that I observed in practitioner-offered pedagogy courses is its **flexibility** in terms of the course duration, mode of learning, assessments and attendance. While universities had more strict and rigid in their course offerings, the practitioner-led courses offered more flexibility in the above mentioned aspects. Flexibility in learning is based on the principle that "the learner is central and that learning can occur in a variety of ways and locations" (Dean, 1998). Flexibility in education means being flexible in time, content, instructional approach, course delivery and logistics (Cornelius and Gordon, 2008). Flexible learning also develops independent lifelong learners. Research shows that such flexibility in learning environments, in-person or online, can promote more student participation (Valtonen et al., 2020) and retention. The flexibility gives autonomy to the students and will promote a sense of control and ownership to the learners over their learning process (Jang, Reeve and Halusic, 2016). By offering flexibility, students have an option to make choices and decisions that best suits them thereby increasing their engagement in the course. From personal experience, I find that courses that offer flexibility best suit me as it helps my professional development alongside my active teaching and performing career. In my studio practice, giving the option of both online or in-person, the students have been able to continue with their classes which led to student retention and engagement.

Although flexibility has the above benefits, it may also raise other issues like students feeling isolated in their learning process or teachers losing control (Dean, 1998) which can easily happen in an online program. Courses which are online lack the advantage of the peer to peer interaction that can happen in an in-person course. A sense of classroom community plays a critical role in the learners' social engagement and promotes academic motivation which may be a challenge in an online educational program (Nubani and Lee, 2022). Cox (2007) while addressing the music education scenario emphasizes the need to have balance in the curriculum design, which is flexible, student centered yet not overloaded. Hence flexibility is an important aspect that must be considered and handled with balance in the design of my artefact and must be executed with care.

VOCAL STYLE DIVIDE

Regarding the vocal styles taught in the course, the divide between classical and contemporary music emerged as a prominent theme in the review. Meyer and Edwards (2014) and (Hoch, 2018) both have also mentioned that at collegiate levels, classical vocal pedagogy seems to be the dominant style. According to Guo (2025), this predominance of western music indicates that other non-western vocal styles, like african call-and-response, middle eastern vocal styles, Indian carnatic music and Hindustani music, are thought of as supplementary. Even the NATS curriculum committee's advised CVPCF (Bigler and Osborne, 2021), suggests two seperate curricula - one for classical and another for CCM, which again highlights the chasm that exists in the voice pedagogy world. This in my opinion, indicates a preferential endorsement of a particular vocal style, here western classical vocal pedagogy, as the standard or 'efficient' method (Fetokaki, 2023) by giving a higher hierarchical standing.

Also, one needs to consider that historic voice pedagogy courses cater to a western population whose experience is immersed in their culture (Guo, 2025). The experience of an Indian singer pursuing western music is quite contrary to their current cultural experience that surrounds them. Singers with Indian classical music (ICM) use inflections in pitch otherwise called 'gamakas' (Krishnamurthy, 2004) which sometimes is carried over into their western singing. Being aware of the ICM style helped me better diagnose the vocal technique and offer remedy. For this the teachers must be aware of these other vocal styles. Hence, it is important to 're-imagine' voice pedagogy courses to include Indian styles, so as to equip teachers to train singers who crossover from native Indian styles to western singing techniques. Such a curriculum diversity in vocal education (Guo,2025) is needed and relevant. The issue here is not that vocal pedagogy is divided but that it is exclusive to certain vocal styles like, CCM and western classical instead of being inclusive of multi-cultural vocal styles. This therefore calls for an *inclusionary model* in the vocal pedagogy program, which can incorporate techniques across genres (Romao, 2020).

Although classical singing pedagogy seems dominant in voice pedagogy courses, there is an increasing need and desire for singing teachers to be trained in contemporary vocal styles. In the literature there are proponents (Bartlett, 2019; Hoch, 2020; LoVetri and Means Weekly, 2003; Romao, 2020; Weekly and LoVetri, 2009) advocating for the inclusion of CCM based voice pedagogy in the conservatories. There is also a growing number of voice teachers wanting to be skilled in teaching CCM techniques (LoVetri and Means Weekly, 2003; Weekly and LoVetri, 2009) and growing demand from learners to learn CCM techniques. As a voice practitioner, I sense the need to be equipped in both CCM and classical styles, as the demand for learning popular music singing is more in the studio. Kelman and Cashman (2019) after studying the Indian musical landscape has pointed out rock and pop music, not classical music, are thriving among Indian tertiary institutions through college rock festivals. Another example of this is the growing number of singing students who take music rock and pop exams with International boards like Trinity and Rock School, which are widely followed in India (Avis, 2020). All this

indicates the changes in today's marketplace and the musical taste of people (Meyer and Edwards, 2014) which needs to be considered in the artefact design.

In addition, this classical-contemporary divide promotes the idea that voice can function only in an 'either-or' way. Irrespective of the style considered, certain aspects of vocal function like onsets, agility, posture are universal. Kiesgen (2005) emphasizes this by stating that voice works within the laws of physiology and acoustics and singing can be taught from a functional aspect. Benson (2018) affirms this saying that irrespective of the style taught, "when the vocal techniques are identified in terms of their function, there is much in common" and emphasizes the use of functional voice training to serve all genres within one studio. For example, looking at ICM singers' loud and powerful low-pitched voices (Arunachalam, Boominathan and Mahalingam, 2014) functionally has helped me to attribute the cause to their heavy CA dominance in singing (Ranganathan, 2023) and their struggle to sing high pitches. In a function- based voice pedagogical approach the universality of vocal function is considered and the genre "becomes secondary in importance" (Hoch, 2020). Bartlett (2019) also argues that voice training should be looked at as training the 'whole' voice giving access to singers to all styles related tones and suggests a pedagogy that encourages cross training in voices. Such a *function based pedagogy* model would help to address the voice function in an Indian classical music (ICM) style and those who crossover to western singing.

Therefore, for the artefact I consider a combination of both these frameworks: function based vocal pedagogy (which will help teachers to understand vocal function that can be used to understand all vocal styles) and inclusionary vocal pedagogy (Inclusion of all vocal styles) with a comparative approach to it. Hence an ***inclusionary - function based voice pedagogy*** will be better suited for design of the curriculum artefact. Such a framework is rooted in the pragmatic paradigm with a relational epistemology. This pragmatic approach allows me to put the practice-based problems at the centre and look for solutions which helps bridge the gap between theory and practice (Winter, 2020). It helps to hold together two different pedagogical approaches at the same time enabling 'intersubjectivity' (Morgan, 2007) by making bridges between these pedagogies which will be a helpful aspect in this artefact design.

SCIENCE INFORMED PEDAGOGY

Science informed pedagogy believes that singing instruction should be founded on facts and not fiction. Proponents of science-informed teaching argue that understanding *how* voice works will help in knowing the cause or *why* of vocal problems (Sadoway, 2020). It emphasizes knowing the physiology and anatomy of voice in order to better assess, monitor and offer effective intervention (Brown, 2021). The dominance of this view is not only reflected in the scholarly literature but also in practitioner literature and books (Winter, 2022) and in the reviewed course curricula. Among the pedagogues there exists differing opinions and debate about the value of art versus science in singing teaching (Sadoway, 2020); some emphasizing the importance of on imagery and artistry (Brown, 2021; Ware, 2013) in teaching;

others emphasizing purely science-based (Edwin, 2020; Lillis, 2020) while still others arguing for a neutrality between the two (Gill and Herbst, 2015; McCoy, 2012; Miller, 1996a). While voice science clarifies, demystifies and explains many aspects of vocal function (Hoch, 2018) it cannot quantify musicality, expressivity or vocal beauty (McCoy, 2012). On the other hand, imagery based learning and teaching is subjective and can be misleading for students (Lillis, 2020). Science informed voice pedagogy, while helping in the functional understanding of voice, is also an evolving field with new discoveries shaping the existing knowledge (McCoy, 2012; Meyer and Helding, 2021). The inclusion of voice science in pedagogy courses will help singers and voice teachers to understand the functionality of voice. But if courses are only science based and devoid of artistry, it will end up making 'luthiers' (McCoy, 2012).

I approach this dichotomy with pragmatism and with my axiological stance of student-centeredness. Instead of looking at this dichotomy with an 'either-or' (Helding, 2007) dualistic approach, I think that voice teachers should look at it with a nondualistic 'both-and' approach with a student-centered pragmatic lens. I think voice teachers can put the learning styles of the students first and seek to serve them by combining the benefits of both science and intuition to feed their practice. Imaginative language with strong foundation on science can be used in learning and teaching (Brown, 2021). The key is in the balance as McCoy (2012) states and in the creative blending of both. This requires that teachers are to be proficient both in the science and in the art of teaching singing (Kiesgen, 2005) and to use imagery as a pedagogical tool. Hence voice teacher training courses should combine both aspects to offer 'science-informed imagery' (Brown, 2021). A sample lesson plan is given in appendix B and is discussed in the next section and this is discussed in detail in the 'know how' section.

DEVELOPING VOCAL DIAGNOSTIC SKILLS:

In the literature, there is a substantial recommendation by voice pedagogues (Gill and Herbst, 2015; Kayes and Bartlett, 2024; McCarther and Arneson, 2023; McCoy, 2012; Meyer and Helding, 2021; Miller, 1996a; Miller, 1996b) to develop the diagnostic skills of teachers. The central concern for developing diagnostic skills is to detect unhealthy vocal mechanisms and substitute it with healthy vocal function (Miller, 1996b). Both Mckinney (1994) and Gill and Herbst (2015) likens the role of a singing teacher to that of a physician, emphasizing the need for voice teachers to make a physically informed diagnosis and to offer prescriptions to bring about change in the voice of singers. In other words, the role of voice teachers is to turn "description (theoretical knowledge) into prescription (practical knowledge)" (Kiesgen, 2005) so that excellent vocal function can be achieved. As practitioners, a singing teacher should not only have declarative knowledge about the voice (scientific knowledge of physiology and acoustics) but also the procedural knowledge of how it can be made helpful to the singers (Redman, Glasner and Nicholas, n.d.).

A voice scientist will try to understand the voice functioning through instruments in a controlled environment whereas a voice teacher may not have that sophistication in their studio and depends on

their knowledge gained through reading and experience. Hence, a singing teacher has a difficult task of tying together the science and artistry through their “trained ear” or “expert listening” (Kayes and Bartlett, 2024) which happens at three levels as Gill and Herbst (2015) lays out: *musical expressivity* (tone, rhythm, intonation, etc.), *psychoacoustic domain* (periodicity, amplitude, timbre) and *physiological diagnostics* (vocal health boundaries). Such *observation* requires attention to what is physically observable and what is audibly articulated by the singer (Santelli, 2023). For example, a singer singing an aesthetically pleasant tone may sometimes be physically uncomfortable to produce that tone. In this case, observation only at the psychoacoustic level may not be effective. The teacher must engage in a collaborative endeavour with the student to consider the healthy ‘physical’ boundaries.

MENTORING: A MASTER-APPRENTICE MODEL

One-to-one mentoring of student-teachers i.e. master-apprentice model has been a common practice in many voice conservatories (Crocco, Madill and McCabe, 2017; Meyer and Helding, 2021) and voice pedagogy courses. Such supervised mentorship in music teacher education has proven to be effective resulting in positive growth in “pedagogical knowledge, psychological development, social development, educational experiences and identity development” (Russell and Haston, 2014). The NATS has also endorsed this model of mentorship in its curriculum framework CVPCF (Bigler and Osborne, 2021). In this traditional 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 Helding, 2021). Although mentoring is a worthy component to include in the curriculum, caution must be exercised in the way it is implemented. In such a one-to-one relation model, lines between a teacher and the student can also get blurry (Bigler and Osborne, 2021).

This is 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 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 impeding student autonomy (Crocco, Madill and McCabe, 2017; Hughes, 2017), hampering their artistic development (Gaunt, 2009) and their professional self-direction (Gaunt, 2011) to become individual independent teachers.

A study (Bond et al., 2022) done on mentorship model with graduate music education students emphasises that mentor fit was great when the mentor exemplified servant leadership qualities like humility, sincerity and was supportive. In a country like India, where authoritative leadership and hierarchy is deeply systemic (Lakra and Soni, 2025), this counter value of teacher as a servant leader holds significance to carry out this component where the mentor-teacher puts themselves “at the bottom

of the pyramid" (Bowman, 2010). Although a servant teacher leadership model is a great option to deepen the student-centric approach in teaching (Noland and Richards, 2015), further reading informed me that there is no concrete way to measure the effectiveness of it (Wong, 2016). Alternative methods like peer mentoring is another option to consider, where everyone in the course acts both as a mentor and mentee. It promotes self efficacy of peer mentors, with everyone sharing similar non-hierarchical status (Draves and Koops, 2010). But, in such models the boundaries of mentor-mentee can become blurred (Mullen and Klimaitis, 2019) when mentor-mentee connect in a peer-to-peer like friendship. Peer mentors may feel they do not possess the depth of subject knowledge which an experienced mentor may have and lack confidence (Marshall et al., 2021). A faculty-led group peer mentoring is an alternative approach to mentoring which can overcome the obstacles faced in peer mentoring (Mullen and Klimaitis, 2019).

2. KNOW HOW

Flexibility

The curriculum given in appendix A embodies the idea of 'flexible learning' by incorporating flexibility in its course duration, attendance and delivery of instruction. The concept of 'modularization' (Lee, 1991) is used to make the curriculum flexible and the artefact is sectioned into five modules. To enhance flexibility in the instructional mode, a *blended model* is adopted. Blended learning is said to enhance the learning experience of students by allowing students the flexible use of their time and space (Valtonen et al., 2020). The artefact incorporates this aspect where tutorials will be taught in-person but also will be made available through zoom for learners who can't make it in-person or attend the zoom session live. The tutorials will also be recorded and will be made available for watching at a later time for those who could not attend. Informed by my review that students in a flexible online program can feel isolated (Nubani and Lee, 2022), a sense of classroom community needs to be created. To address this, the curriculum has collaborative online activities to promote peer interaction (Valtonen et al.,2020). To enhance peer interaction, an informal non-instructional session for students each week is included where the teacher and the students can meet and discuss. This can create a sense of social engagement for learners and alleviate the sense of isolation in learning. Although blended learning gives greater flexibility to students, technology challenges and self regulation challenges are some of the key challenges that students may face (Rasheed, Kamsin and Abdullah, 2020).

In the design of my artefact, I have combined the frameworks given by CVPCF, 'voice building' component of Gill and Herbst (2015) and functional vocal training proposed by Benson (2018). The voice building component involves the functional training of voice at the physical and acoustic level within the aesthetical boundaries of the chosen style which is similar to the diagnostic tool proposed by Mckinney (1994). The framework proposed by Benson (2018) emphasizes that voice training should be primarily at a functional level. It is only in the expression or application of that vocal technique the differences happen according to the chosen genre.

CVPCF being an elaborate and exhaustive framework cannot be fully implemented in this artefact's introductory course. However, taking that as a foundational framework, I have divided the formal knowledge component of CVPCF into two main categories: (a) knowledge on function (Module 1 of appendix A) and (b) knowledge on artistry (Module 2 in appendix A). Under *'knowledge of vocal function'* the voice teachers can be trained in functional knowledge of voice like anatomy and physiology. The modules 1 and 3 of the curriculum is to equip the learners on the functional aspects of the voice. Module 3 will expand on the concepts learnt in module 1 to build a diagnostic framework that is based on vocal function and vocal acoustics. Module 3 focuses on developing the diagnostic skills of the students with the functional knowledge gained in module 1.

Under *'knowledge of artistry'* teachers can be trained in the application of vocal techniques that are centered around genre-specific expression and musicality. This aspect can bring together both science-based (literal) knowledge and the 'art' (metaphorical or intuitive knowledge) of teaching as pedagogical tools. This will help merge the divisions in vocal pedagogy like science vs art or classical vs CCM divide. By doing so, voice teachers can learn to address voice techniques at a functional level and be inclusive of all vocal styles, including Indian music. Some of the functional aspects of singing, like breathing, alignment, onsets, agility and registration are common among all vocal styles (Benson, 2018) irrespective of styles. For example, the concept of agility is very much a desired skill in Indian music. Classical Indian music is highly improvisatory by nature involving *taans* and *alankars*, a sequence of pitches sung rapidly (Radhakrishnan, Scherer and Bandyopadhyay, 2011) which is an equivalent of CCM riff (Ranganathan, 2023) and western classical melisma. Such ornamentation requires effective breathing techniques, vocal adduction techniques and registration transition techniques which a voice teacher with a 'knowledge on vocal function' (addressed in module 1 of the artefact) can help with. However, the nature of required sound may differ for each genre according to their stylistic preferences, which can be addressed artistically by considering the dramatic intent of that sound (McCarther and Arneson, 2023). The 'knowledge of artistry' (module 2 of artefact) will inform teachers of the stylistic preferences and nature of sound required. In our example of vocal agility, in Indian singing, singers generally use a more chest (or CT-Cricothyrid) dominant voice (Ranganathan, 2023) while doing runs whereas a western classical singing would require a more coordination between the two registers: chest (Cricothyroid dominant) and head (thyroarytenoid dominant) to create a consistent sound (Benson, 2018). Having this *knowledge of artistry* I believe, will enable voice teachers to know the differences between the vocal styles, understand the causal functional mechanism and help singers to adapt to it.

Vocal style

This curriculum adopts an *inclusionary-function based voice pedagog*y. The inclusive aspect of the curriculum is carried out by the inclusion of Indian vocal styles in Module 2. Unit 1 of module 2 will focus on equipping teachers with the basic knowledge of Indian music, ornamentation, ragas, pedagogical model, tone used in singing and improvisation techniques. This will equip singing teachers to become aware of the pedagogical and stylistic differences between ICM and western singing and enable the

training teachers to become adept at interpreting the ICM vocal function scientifically. An example of this is the study by Ranganathan (2023) where the author draws parallels between ICM and CCM vocal techniques interpreting it from a functional point of view. Such ability to observe the differences and similarities was possible because of the knowledge of multi cultural vocal styles and by understanding voice at a functional level.

By including ICM style in module 2, the artefact will enable teachers to have a comparative understanding of ICM voice function with that of western singing techniques and to know some of the similarities and points of divergence within styles. This is brought about by including a comparative aspect of different world vocal styles in the curriculum component in unit 3 of module 2 of curriculum. A sample lesson plan of the comparative study between Indian and western vocal styles is given in appendix C. Comparative voice pedagogy will enhance critical thinking for voice teachers, by use of compare and contrast methods (Broadwater, 2019) and it will greatly enhance the diagnostic skills of singing teachers. By having a comparative study of Indian and western vocal styles, Indian voice teachers may be able to better understand the strengths of both styles and use it for the benefit of the other. By comparing different pedagogies and vocal styles as given in appendix C, a voice teacher can reflect on the uniqueness of different vocal styles, better understand the world of the learner, the problems they are facing and “inspire pedagogical innovation that honours cultural diversity” (Hussain, 2025).

Science Informed pedagogy

Module 1 and 3 both are built upon evidence-based pedagogy. The functional pedagogy adopted in this curriculum is science-based. Module 1 lays the foundation for the voice science. As this is an introductory course, the basics of human vocal anatomy will be taught. This will help the teachers to make every vocal instruction informed by science (McCoy, 2012). At the same time, as the vocal pedagogy is about teaching an art (Kayes and Bartlett, 2024), the modules 3 and 4 address the ‘art’ of being a teacher. How the teacher addresses the vocal issues in the class is dependent on the teacher’s knowledge and expertise; and how effectively the teacher is able to combine both his ‘knowledge’ and ‘art’ of teaching together to aid the student. In such circumstances language in class is an important factor whether a figurative language or a scientific language is used (Sadoway, 2020). A sample lesson plan, of the comparative study between imagery-based and science-based instruction is included in appendix B. This lesson plan aims to help teachers to use ‘science-informed imagery’ in the classroom by grounding their intuitive knowledge in evidence. This will train teachers to not look down on either of the approaches, science or art, as inferior or invalid but to look at it as teaching tools.

The artefact acknowledges that singing is both technical and artistic; it involves both scientific understanding and stylistic expression (Miller, 1996a). A voice teacher needs to turn to scientific facts for understanding the functional information of vocal apparatus and at the same time need to possess artistic and imaginative skills to help singers sing aesthetically (Brown, 2021). This artefact is based on

the science-based pedagogical model. However it also recognises the importance of the 'art' of teaching singing which includes the pedagogical methods of the teacher (addressed in module 3 of the curriculum), the teacher's experience and their anecdotal knowledge (Ragan, 2018).

Developing Vocal Diagnostic skills:

Miller (1996a) says that analysing vocal problems and designing proper solutions are two main duties of a vocal teacher and Kiesgen (2005) has suggested that the art of diagnosis should be part of vocal pedagogy. Understanding this, Module 3 in the artefact, aims to develop this diagnostic skill. In the unit 1 of module 3 of the artefact, the teachers will be taught a diagnostic grid based on the model suggested by Mckinney (1994). I have adopted Mckinney's (1994) model in the artefact because of its simplicity and its function-based vocal diagnosis which sits well within the function-based pedagogy framework. For example, for a singer with a breathy sound the underlying associated function could be poor vocal cord adduction issues which allows more escape of air. After diagnosing this and determining the cause the teacher can then train the singer in efficient vocal cord closure techniques or exercises. Hence, the artefact will train voice teachers' vocal diagnostic skills and help them enhance their critical thinking and problem solving skills.

Category	**Sub-Category**	**Step 1** **What do I observe?**		**Step 2** **What are the possible causes?** **(Underlying vocal function)**	**Step 3** **what possible interventions can be given** **(Remedy)**
		Audible	**Visible**		
Physical Processes	***Phonation*** *- Breathy/ compressed / flow*	Breathy	The singer takes frequent breaths. And runs out of breath quickly.	Vocal adduction issues	Need to employ vocal cord closure exercises or techniques; increased glottal onsets and vocal compression techniques.

An example of how the artefact will develop the diagnostic skill is given in the above table. The full grid is given in Appendix D for reference.

In the artefact Module 5 encapsulates the faculty-led group peer mentoring model. This module will have two components: *supervised teaching* (peer mentoring with faculty supervision). Each student will be assigned two peers as mentors along with the faculty. The peer mentors will observe their peer mentee's class and offer feedback in a constructive way. These sessions will also be observation sessions for peer mentors who would document their lesson observation and present it. For every lesson, the student

would receive two peer feedback and one faculty feedback. To encourage their reflective practice, the students will journal their experience, their lesson plans with the warm-ups, goals, strategies or tools that will be used and the repertoire and the rationale for their repertoire choice in a written format and present it for evaluation.

3. KNOW WHAT

This artefact integrates the themes informed by the review. It embodies the principles of function-based inclusionary pedagogy, development of vocal diagnostic skills and mentoring. The artefact is designed as an introductory program for voice teachers in India and is now only at a theoretical stage. In future in my studio context, this artefact could be offered as a practitioner-led program. Knowing that the higher education scenario in India for voice studies is little, this program will provide a good starting point for professional development for voice teachers in India. This course will serve to fill the gap in the higher education system in India by giving foundational knowledge to voice teachers and create a professional development pathway for voice teachers, provided it is accredited by higher education boards in India. I will use inputs from other Indian western voice teachers to further understand their experience to improve the artefact.

However in implementing this course there may be few issues, especially the professional qualification of the instructors who will be teaching. Module 1 is about human vocal anatomy. While delivering module 1, a voice teacher has to have in mind that he/she is not a specialist in human physiology and anatomy and hence may have to carefully deliver it not as an expert but as a facilitator. The same issue may be true while teaching the unit ‘Introduction to Indian music’, which may require ICM trained singers or teachers to deliver the content. This can be mitigated by inviting subject specialists, like physicians or singers trained in Indian music, to deliver the course content.

Flexibility, adopted in the artefact, although it enhances student centeredness and student autonomy (Reeve and Cheon, 2021), the degree of flexibility required may vary among learners as are their learning styles. This will require challenging calls on the teacher’s time and energy (Dean, 1998) to adapt to the individual needs while the artefact is implemented. The challenge in implementing this curriculum would be to offer flexibility for learners and to balance the autonomy-supportive learning while creating a sense of community for learners through online platforms.

The *inclusionary function-based pedagogy* adopted in this artefact although includes Indian vocal styles, has not included other vocal styles like middle eastern vocal styles or other Asian styles. Further study on voice pedagogy in cultural vocal styles could be used to improve this artefact. However, using this framework, pedagogy courses in other parts of the world can include their native music to appropriate it to their culture and study their art with a functional lens.

Regarding the voice science, it is possible that while some voice teachers may feel excited some may also feel overwhelmed or repelled by the idea of complex subjects like acoustics and anatomy. They may wonder how much voice science one should know (Helding, 2007) and the practical use of it in their practice (Meyer and Helding, 2021); Hence this curriculum should also have inherent pedagogical strategies or interesting and diverse teaching tools while teaching such complex subjects. Furthermore, not all aspects of voice science can be addressed in the course. The reason is that voice science itself is an evolving field and new knowledge keeps emerging (McCoy, 2012). Hence the artefact may not address all the new developments in voice science and may not be suitable for a student who wants to study comprehensively.

One of the challenges that might arise in a faculty-led group peer mentoring would be the logistics issues, time constraints and the way and method of giving feedback to peer mentees, especially if they were close in age (Marshall et al., 2021). But having a feedback format would give structure to the way feedback is offered and which will provide an opportunity for mentors to grow in their relational skills. I realise detailed attention to be given to the nature of this mentorship process. This warrants further exploration and reading which is not possible in this study due to time constraints. Such an exploration, although it holds immense value, is beyond the scope of this study which I intend to study later.

CRITICAL REFLECTION

For this study, I have chosen Kolb's reflective model. Compared to Gibbs model which pays attention to feelings and thoughts to facilitate reflection (Middleton, 2017), Kolb's model emphasizes the use of logic and ideas to understand situations and problems (Akella, 2010). Middleton (2017) argues that examination of feelings can sometimes cloud the true learning and may prove an inefficient way of reflection. Hence Kolb's learner centered model is better which emphasizes that learning is a process and is grounded in experiences (Kolb, 1984). The four stages in Kolb's model are followed: *concrete experience* (CE), *reflective observation* (RO), *abstract conceptualisation* (AC) and *active experimentation* (AE) (Morris, 2020).

Concrete experiences:

Voice teachers in India, especially those teaching western music, mostly fall under the category of 'singer-turned teacher', including me. Coming from a western classical singing background, when I started teaching singing I was required to teach contemporary vocal styles by students which I was not adequately prepared for. I realised earlier in my career that the demand for learning classical singing is much lesser compared to the demand for learning CCM music style among vocal learners, which is true even today. So, as a novice singing teacher I was looking for vocal pedagogy courses in India but found none. Although voice teachers can learn through online courses offered in India, affordability is an issue. These courses are highly expensive in Indian currency (Avis, 2020). Currently there is no training program in India for singing teachers to initiate into the teaching process with pedagogical knowledge in

a structured way. This experience of mine is the motivation to create this artefact so that it can serve a means for equipping novice singing teachers in India and fill this educational gap found here.

Reflective observation:

Because of my work place experience, I wanted to equip myself to be able teach all vocal styles which I thought vocal pedagogy courses could help with. This may be due to my bias and belief that structured programs are the way to disseminate knowledge and equip singers. But doing this study has made me realise that most university programs also have a master-apprentice model as a course component and are tuned toward more of western classical vocal pedagogy (Hoch, 2020). This made me realise the ubiquitous nature of the master-apprentice model irrespective of demography. Although this model is widely prevalent, leading vocal pedagogues (Gaunt, 2009; Gaunt, 2011; Gerhard et al., 2020; Helding, 2007) suggest caution in executing it. The way it can be executed needs further study and exploration and will add more value to this study. Although I have kept it as a part of the program, such an in-depth exploration of the master-apprentice model is beyond the scope of this study. Hence I consciously did not delve in it. Then I turned toward *'servant-teacher leadership'* for the master teacher (Noland and Richards, 2015), which I believe will balance the power imbalance. However the influence of a servant teacher leadership in the mentorship needs further critical study to understand its validity and efficiency as there are no tangible ways to measure its efficiency and its outcomes highly dependent upon the individual mentor.

Abstract Conceptualisation:

This is the third stage where the learners relate the observations to theory (Akella, 2010). Upon observing my experience and studying the theoretical and practical influences, I have planned to synthesize a vocal pedagogy curriculum for Indian teachers. Before this study I was only aware of a few pedagogy training courses. During study I was pleasantly surprised by the various available courses for singing teachers outside India. These courses varied in terms of structure that gave formulation of curriculum. Some courses did not have any evaluative component while all university courses had structured ways to assess the learners. This also made me consider the component of evaluation. At the beginning of this study, I had only a quiz and reflective journal as means of evaluation. But during the study, upon reading about *the flipped voice pedagogy* (Perna, Redman and Glasner, 2024), my stand on traditional evaluative methods and course delivery was challenged. The traditional teaching model is didactic whereas in flipped pedagogy the students' agency is encouraged which facilitates development of their own unique pedagogy (Perna, Redman and Glasner, 2024). I have explained in the sample lesson plan of how this would be practiced in Appendix B.

The theme of flexibility is another aspect that I observed in this review. The design of the curriculum will have flexibility in the course duration by giving a progressive approach, course duration, modes of learning and evaluative methods. Reflecting on my own learning experience, especially as a working professional it is the flexibility in the courses that helped me in continuing the learning. The option to do

the assigned reading at my convenient time and the availability of tutorial videos later to watch. This was helpful for me as a student. Hence ‘flexibility’ will be incorporated in this course to offer as much student support and autonomy (Jang, Reeve and Halusic, 2016) as possible.

Active experimentation

This stage is the fourth in Kolb's reflective model where the learners then act on the predictions made through abstract conceptualization (Akella, 2010). Through this study I have chosen a topic that is particularly relevant to my context and that expresses the need in my country. I was able to create the artefact that is theoretically grounded in literature. For the artefact to become operationally successful, it has to be grounded on solid theoretical underpinnings alongside the best operationally successful practices (courses) observed in the field. Since such a curriculum is a pioneer program in India, and being a practitioner who is always looking for theory led practical solutions, I was keen on studying the course curriculum of successful pedagogy courses so as to learn the best practices. This is because of my pragmatic stance, that I was intent on creating a ‘workable’ model by studying other working models around the world and making it relevant for my context. Such an aspiration is in congruence with Kolb (1984) who acknowledged the usage of theories to make decisions and solve problems.

CONCLUSION

The three stages of Driscoll (1994) are ‘what?’, ‘so what?’ and ‘now what?’ would be an appropriate way to do my reflective conclusion. Thinking of what made me begin this study: I started this study with my personal experience as the starting point. I have experienced a lack of voice pedagogy courses in India. So, as a practitioner-researcher I wanted to create a voice pedagogy curriculum for Indian singers. Hence I set out to review the existing theories in vocal pedagogy and study the course curriculums of courses offered in the world. Through analysing the data, I planned to synthesize a vocal pedagogy curriculum design for Indian voice teachers, thinking that this artefact may fill the gap in the higher education in India.

Through the review, I have understood the curriculum framework of various vocal pedagogy courses around the world and have gleaned insights from it. Practitioner courses had more flexibility in their approach and were more practice oriented compared to university programs. Also as stated by Meyer and Edwards (2014), I observed the dominance of western classical pedagogy taught at the university courses. This has made me think whether I need to have this classical-contemporary stylistic divide in pedagogy in this artefact. I have chosen to have an inclusionary method using function based vocal pedagogy (Benson, 2018) combining both ‘knowledge of vocal function (science)’ and ‘knowledge of vocal artistry (artistry)’, thereby eliminating this divide. This framework will allow for training teachers to understand all vocal styles including Indian music. This is an important aspect to consider in the design of this curriculum as this can be relevant to any vocal musical style including Indian music. By looking at voice pedagogy through a functional lens, voice pedagogy can be more inclusive. Although mentoring is a great way to pass on experiential knowledge to students, more study is required on how to have power

balance in the mentoring component. Now that the artefact is complete, I believe that this artefact is not meant to be a comprehensive one but an initiation to create inclusive voice pedagogy which is a valuable contribution in the pedagogical circles. Although at this stage, it is only theoretical I plan to re-visit and edit more upon reflection. By doing this I feel that I have contributed to wider voice pedagogical circles especially to the Indian diaspora.

Appendix A

Curriculum for introductory vocal pedagogy program for Indian singing teachers

Theoretical framework: This curriculum is built on the philosophical framework of inclusive function-based vocal pedagogy that is relevant for voice teachers in India.

Course Objective:
This course aims to equip singing teachers in India with the foundational knowledge of vocal function, develop diagnostic skills required for correction of vocal faults. The course will also aim to help singing teachers to teach western music to singers with an Indian singing background.

Learning Outcomes:

1. Students will learn foundational understand of the functioning of the voice
2. Students will be able to look at the expressive qualities in different vocal styles through a knowledge of vocal function.
3. Develop vocal diagnostics skills and be able to tailor it to individual student needs.
4. Students will be able to design and deliver vocal lessons in a structured and organised way in a one-to-one setting.

Instructional Mode:
Online/ In-person/ Hybrid
Students can choose their preferred mode of learning.

Duration: 20 weeks. The learners will have 20 weeks to complete the course. The students can complete the assignments and quizzes anytime within the 20 week span. There will be 3 weeks of teaching followed by one week of break. Each week there will be, teaching session and an informal group session. Teaching session will be recorded and will be ade available for students to watch later.

Instructional methods: The course delivery will include lectures and other resources like journal articles, videos, interactive classroom discussion and books.
Lectures - which can be attended in-person or online through zoom platform.
Each module has 3 units. Each week, one unit will be taught during the teaching session and the group tutorial is an informal session for students to relate to one another and do some collaborative learning along with the mentor.

Learning Components: The curriculum has five modules as below: Each module will have an evaluative component. The evaluative component of the modules can be submitted anytime within the course duration before the ending date.

1. **Module 1: Knowledge of Vocal Function** - In this module, the participants will be taught the knowledge of vocal function, which includes vocal anatomy and physiology, acoustics and psychoacoustics
    a. Unit 1: Basic anatomy of human respiration; Breathing and breath management
    b. Unit 2: Basic anatomy of larynx and vocal folds; Phonation, onset and vocal fold adduction techniques.
    c. Unit 3: Basic anatomy of pharynx and articulators; Introduction to acoustics, formants, registration and resonance.
2. **Module 2: Knowledge of Vocal Artistry** - This module will explore the expressive and stylistic elements of vocal techniques in relation to different vocal styles, western classical, CCM and Indian singing styles.
    a. Unit 1: Understanding the basics of Indian classical singing - tone, ragas, posture, ornamentation, resonance and registration.
    b. Unit 2: Understanding the basics of western singing both in classical and CCM styles - Tone, posture, scales, resonance and registration
    c. Unit 3: Comparative study among vocal styles - To compare and contrast the similarities and differences on a functional level between ICM and western singing styles.
3. **Module 3: Vocal pedagogical content knowledge** - This module will focus on developing diagnostics skills required for a voice teacher to be able to cater to the vocal needs of the learners by combining the knowledge of vocal function and artistry. This module will also focus on vocal health and hygiene.
    a. Unit 1: Developing vocal diagnostic framework
    b. Unit 2: Combining science-based and Imagery based teaching
    c. Unit 3: Vocal Health and Hygiene
4. ***Module 4: General pedagogical knowledge*** - This module will equip the learners in teacher organisation skills, lesson planning, goal setting, understanding the learning styles of different learners and servant teacher leadership model.
    a. Unit 1: Understanding their teaching philosophy
    b. Unit 2: Organisational skills: Lesson planning and goal setting
    c. Unit 3: Servant teacher leadership model
5. ***Module 5: Mentorship*: *Supervised teaching*** - This module is the practical aspect that will involve students to teach under the faculty-led group peer mentoring. This module will involve 2 supervised teaching sessions. The students will have to journal their experience, their lesson plans with the warm-ups, goals, strategies or tools that will be used and the repertoire and the rationale for their repertoire choice in a written format and present it for evaluation.

Methods of evaluation:

1. Quizzes - 20%
    a. Each module 1 to 4, will have an online quiz.
    b. A minimum of 50% pass mark is expected for students to move to the next module. The students will have 2 attempts for the quiz and the highest mark will be taken as the final.
2. Journalling - 25%
    a. A written submission of all the lesson plans, goals, tools/strategies used for teaching and records of the classes taught is to be submitted by the end of module 5.
3. Teaching video - 25%. Two teaching videos, 40 mins each, are to be submitted for the evaluation of the teaching practicum.
4. Assignments - oral and written assignments - 25%
5. Class discussion - 5%

APPENDIX B: SAMPLE LESSON PLAN

Comparative Study: Imagery-Based Teaching And Science-Based Teaching Methods

PURPOSE: This lesson will aim to help voice teachers to know, understand, differentiate and appropriately apply both imagery-based and science-based teaching methods through flipped vocal pedagogy.

Prior Learning: Students come prepared after watching the video resources. (20 mins)

Imagery vs. Science in Singing: A Deep Dive Debate on Vocal Training"- from the Singers Toolkit

Discussion: (20 mins)

Initiate with the discussion on what these instructions meant to them and what is the approach.

Topic	Imagery-based instruction	Science-based Instruction
Posture in singing	'sit tall like a pine tree' 'Stand majestically'	Keep your back straight, shoulder backwards and not crouching, chin parallel to the ground.
Inhalation	Imagine your tummy inflating like a balloon as you inhale.	Put your hands around the rib cage and feel it expand as you inhale. Let not your shoulders move up.
Breathy Phonation	Let your voice sound like a panflute, with a soft, airy, light and feathery quality.	Allow air as you phonate. Let out some air along with your voice, so that vocal folds close partially.
Twang	Imagine you are a complaining kid who is whining and crying. (Teacher demonstrates)	To create the twangy sound, let us keep the mouth shape wider, let your lips show your upper lip and slightly squint your eyes.

Explanation: (5 mins)

Definition of the terms: Both Imagery-based and science-based teaching methods are pedagogical tools for imparting knowledge to voice students.

Imagery-based Instruction:

The use of figurative language in class such as metaphor, simile, images or pictures to explain a physical reality is imagery-based teaching (Lillis, 2020). In this method, the teacher explains the concept and breaks down the scientific jargon by substituting it with metaphor.

Science-based Instruction:

In this method, the vocal concepts are explained through evidence or fact based information which is used with literal and scientific language (Sadoway, 2020).

Discussion questions: 20 mins

1. What is your observation of the description?
2. Which method was most useful for the singers - literal/imaginative?
3. What have been the methods their teachers have used?
4. What has the imagery helped in achieving?
5. What has been your preferred way of learning? Have you used imagery for your own learning or performance?
6. What has been your preferred way of teaching? How have you found either imagery or literal language aided you in helping students?

Group discussion: 10 mins

1. Watch the video and discuss in groups about the language used in this video.
   "The Knurdle, Singing, and Tongue Tension" - Quick Singing Tips Ep. 32

Assignment: Consider two of your students and write down 3 vocal aspects that they are struggling with. Write down both imagery-based and science-based teaching tools that can be used to teach them.

Further learning:

1. Personalising the Use of Imagery in Voice Lessons with Jenna Brown - Vocal Advancemen…
2. Brown, J. (2021). Imagery and Science in Singing Pedagogy: Redefining Imagination – a First Step to Resolving the Debate. *Voice and Speech Review*, 17(1), pp.1–10. doi:https://doi.org/10.1080/23268263.2021.1999584.
3. Lillis, A.D. (2020). Imagery and Science in Singing Pedagogy: a Debate Introduction and Literature Review. *Voice and Speech Review*, 15(1), pp.1–7. doi:https://doi.org/10.1080/23268263.2020.1753342.

4. Sadoway, D. (2020). The Language of Teaching Voice: a Qualitative Study. *Voice and Speech Review*, 15(1), pp.1–13. doi:https://doi.org/10.1080/23268263.2020.1751413.

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1. Lillis, A.D. (2020). Imagery and Science in Singing Pedagogy: a Debate Introduction and Literature Review. *Voice and Speech Review*, 15(1), pp.1–7. doi:https://doi.org/10.1080/23268263.2020.1753342.
2. Sadoway, D. (2020). The Language of Teaching Voice: a Qualitative Study. *Voice and Speech Review*, 15(1), pp.1–13. doi:https://doi.org/10.1080/23268263.2020.1751413.

APPENDIX C: SAMPLE LESSON PLAN

Title: Comparative Study Of Indian And Western Vocal Styles

PURPOSE: To bring awareness of the stylistic and pedagogical differences in teaching-learning between ICM and western classical singing styles.

Prior Learning: Students come prepared after going through the study materials (10 mins)

Difference Between Western Music vs Indian Classical Music w/ Animations

Ep18: Indian Music v/s Western Music

How are Indian and Western Music Different?

https://www.youtube.com/shorts/kqCCJU4KLZ0

Discussion: (20 mins)

Discussion on the uniqueness, similarities and differences in each of these styles using the table below.

Topic	Indian Classical Music (ICM)	Western Classical	Contemporary Commercial Music (CCM)
Pedagogical Approach			
Teaching Philosophy			
Instructional Format			
Student and teacher Role			
Stylistic choices - Pitch, tone, timbre, acoustics.			
Expressive qualities - vocal ornaments, improvisation.			
Vocal range			

Discussion questions: 20 mins

1. What are some of the similarities in these vocal styles?
2. What are the differences observed in these vocal styles?
3. What are the stylistic preferences in these genres?
4. What are the vocal functions related to these stylistic expressions?

5. How can healthy vocal function be established within the artistic demands of the style?

Group discussion: 15 mins

Watch the video and discuss in groups about the vocal function in each of the vocal timbres used in this video.

https://youtube.com/shorts/_bSKBuUumEg?si=qEoHWPxBOPZaHVbs

Assignment: Listen to 3 singers from different vocal styles (ICM, Western classical and CCM singer). List out the distinctions in their tonal qualities and the vocal function like adduction techniques and resonance strategies.

Further learning:

1. https://aaft.com/blog/music/indian-classical-vocal-v-s-western-vocal/
2. Hussain, I. (2025). Comparative Analysis of the Similarities and Differences between Western Music and Oriental Music Education Methods. *ISR J Arts Humanit Soc Sci*, 1(1), pp.26–38.
3. Ranganathan, S. (2023). Decolonising Voice Research: the Inclusion of Indian Classical Music. *Australian Voice*, 24(2023). doi:https://doi.org/10.56307/jtkv7475.

APPENDIX D

MODULE 3 - UNIT 1: DEVELOPING VOCAL DIAGNOSTIC FRAMEWORK

OBJECTIVE: In this unit, the students will be taught the importance of vocal diagnosis and will be encouraged to develop their vocal diagnosis skills using the framework given by Mckinney (1994).

Vocal diagnostic framework:

Category	**Sub-Category**	**Step 1** **What do I observe?** (Observe symptoms)		**Step 2** **What are the possible causes?** (Underlying vocal function)	**Step 3** **What possible interventions can be given?** (Remedy)
		Audible	Visible		
Musical Properties	**Pitch** - Accurate/ Pitch Inconsistent				
	Rhythm - Steady/ Unsteady				
	Intensity - Soft/ Loud				
	Timbre ● Nasally / Clear ● Deep/ Shrill ● Thick/ Thin				
Physical Processes	**Phonation-** Breathy/ Clear/ Compressed				

	Respiration - Relaxed/ Steady/ Tensed				
	Resonation Bright/ Dark/ Lacks brightness/ Muffled				
	Articulation - Clear/ Unclear				
Vocal Mechanism	**Tongue** - Front/ back				
	Jaw - Normal/ Jaw jutting/ any other				
	Chin - Normal/ elevated chin				
	Soft palate - Lowered/ raised				
	Lips - closed/ optimal				
Vocal technique	**Range** Less than octave/ more than one octave				

	Register ● CT dominant/ TA dominant ● Smooth register transition/ Break observed ● Mix - present/ absent				
	Flexibility - wide /limited				

Suggested readings:

1. Chapter 1, Mckinney, J.C. (1994). *The Diagnosis & Correction of Vocal Faults*. Nashville, Tenn.: Genevox Music Group.
2. Gill, B.P. and Herbst, C.T. (2015). Voice Pedagogy—What Do We need? *Logopedics Phoniatrics Vocology*, 41(4), pp.168–173. doi:https://doi.org/10.3109/14015439.2015.1079234.

Table 1: List of review curricula

	Name	Institution	Learning Mode	Vocal Style	Certification	Course Materials	Teaching mode
Practitioner-led course	NYVC Certificate- Voice teacher Training	New York Vocal Coaching	Online	All	No Accreditation	Not Specified	Recorded Videos Live Tutoring
	The Vocal Coach Certification Program - CCM	Modern Vocal Training	Online	CCM	No Accreditation	Not Specified	Live tutoring
	BAST -Diploma - Singing Teacher Training	BAST	Online	CCM	RSL Awards	Not Specified	Recorded Videos Live Tutoring
	IVA - Professional Singing Teacher Course	Institute of Vocal Advancement	Online	All	No Accreditation	Not Specified	REcorded Videos Live Tutoring
	Certification in Evidence Based Voicework pedagogy program	Maddie Tarbox Vocal Studio	Online	All	No Accreditation	Not Specified	recorded Videos Live Tutoring
University offered courses	The science informed Voice pedagogy curriculum	NATS	Online/ in-person	Classical		Specified	Live sessions
	NATS - CCM Vocal Pedagogy Practicum	University of Southern California Thornton School of Music	In-person	CCM	University Accredited	Specified	Live sessions
	Univ of Nevada - Vocal Pedagogy	Unversity of Nevada	In-person	Classical	University Accredited	Specified	Live sessions

	Vocal Pedagogy - DWFM	Don Wright Faculty of Music	In-person	Classical	University Accredited	Specified	Live sessions
	Certificate - Vocal Pedagogy -Ohio	Marietta College, Ohio	In-person	Classical	University Accredited	Specified	Live sessions
	Undergraduate Vocal studio Pedagogy and Literature -Montana	University of Montana	In-person	Classical	University Accredited	Specified	Live sessions
	Undergraduate Vocal Pedagogy -A&M Texus	East Texus A&M University	In-person	Classical	University Accredited	Specified	Live sessions
	Undergraduate Vocal Pedagogy -SU	Southern Utah University	In-person	Classical	University Accredited	Specified	Live sessions
	Undergraduate Vocal Pedagogy - Univ of Utah	University of Utah	In-person	Classical	University Accredited	Not Specified	Live sessions
	Undergraduate Vocal Pedagogy - Tyler Univ	University of Tyler	In-person	Classical	University Accredited	Not Specified	Live sessions
	Undergraduate -Campbell univ	Campbell University	In-person	Classical	University Accredited	Specified	Live sessions
	Master of Music in Vocal Pedagogy - CCM - Shenendoah	Shenandoah University	Online/ in-person	Classical	University Accredited	Not Specified	Live sessions
	Master of Music in Vocal Pedagogy - Classical - Shenandoah	Shenandoah University	Online/ in-person	CCM	University Accredited	Not Specified	Live sessions

Table 2: Learning Components

Name of the Institute	Style	Diagnostic Skills	Vocal Repertoire	Vocalise design	Vocal Anatomy	Teaching skills	Vocal Health	Studio Business	Supervised Teaching	Teaching Observation	Tutorials
NYVC Certificate- Voice teacher Training	All Styles	Yes	-	-	Yes	Yes	Yes	Yes	Yes	Yes	Yes
The Vocal Coach Certification Program - CCM	CCM	Yes	-	Yes	Yes	Yes	Yes	-	Yes	Yes	Yes
BAST -Diploma - Singing Teacher Training	-	Yes	-	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
IVA - Professional Singing Teacher Course	CCM	Yes	-	Yes	Yes	Yes	Yes	-	Yes	Yes	Yes
Certification in Evidence Based Voicework pedagogy program					Yes						
The science informed Voice pedagogy curriculum	Classical	Yes	Yes	Yes	Yes	Yes	Yes	-	Yes	Yes	Yes
NATS - CCM Vocal Pedagogy Practicum	CCM	Yes	Yes	Yes	Yes	Yes	Yes	-	Yes	Yes	Yes
Univ of Nevada - Vocal Pedagogy	All styles	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Vocal Pedagogy - DWFM	Classical	Yes	Yes	Yes	Yes	-	Yes	-	Yes	Yes	Yes
Certificate - Vocal Pedagogy -Ohio	Classical	Yes	Yes		Yes	Yes	Yes	Yes		Yes	
Undergraduate Vocal studio Pedagogy and Literature -Montana	Classical	Yes	Yes	Yes	Yes	Yes	Yes		Yes	Yes	Yes
Undergraduate Vocal Pedagogy -A&M Texus	Classical	Yes	Yes	Yes	Yes		Yes	-	-	-	Yes
Undergraduate Vocal Pedagogy - Southern Utah University	-	Yes	-	-	Yes	-	Yes	Yes	Yes	Yes	Yes

Undergraduate Vocal Pedagogy - Univ of Utah	Classical	Yes	Yes	Yes	Yes	Yes	Yes	-	Yes	Yes	Yes
Undergraduate Vocal Pedagogy - Tyler Univ	-	Yes	Yes	Yes	Yes	Yes	Yes	-	Yes	Yes	Yes
Undergraduate -Campbell univ	Classical	Yes	Yes	Yes	Yes		Yes		Yes		Yes
Master of Music in Vocal Pedagogy - CCM - Shenendoah	CCM	Yes	Yes		Yes	Yes	Yes	Yes	Yes	Yes	Yes
Master of Music in Vocal Pedagogy - Classical - Shenandoah	Classical	Yes	Yes		Yes	Yes	Yes	Yes	Yes	Yes	Yes

Table 3: Thematic Analysis of reviewed curricula

University Offered Courses	Practitioner offered Courses (Private Training Programs)	Deductive categories	Inductive Themes	Similarity/ Differences
Rigid. Mostly 17 weeks to complete the course.	Flexible. A flexible timescale is given facilitating the student to complete the course depending on their life demands.	Duration	Flexibility	Difference
In person	Online	Mode of learning	Flexibility	Difference
Must have minimum attendance	Not a requirement	Attendance	Flexibility	Difference
Live teaching sessions	Mix of pre-recorded video lessons and live tutorials.	Teaching mode	Flexibility	Difference
Mostly western classical style. Exception is Shenandoah university vocal pedagogy program which offers both classical and CCM pathways.	Mostly an inclusive curriculum with classical and CCM styles. Few courses are dedicated to only to CCM styles alone.	Vocal styles taught	Stylistic divide	Difference
Tutorials Voice Science Vocal diagnosis Vocal health	Tutorials Voice Science Vocal diagnosis Vocal health	Learning Components	Science-informed pedagogy	Similarity
Teaching observation Mentoring	Teaching observation Mentoring	Learning Components	Mentoring	Similarity

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