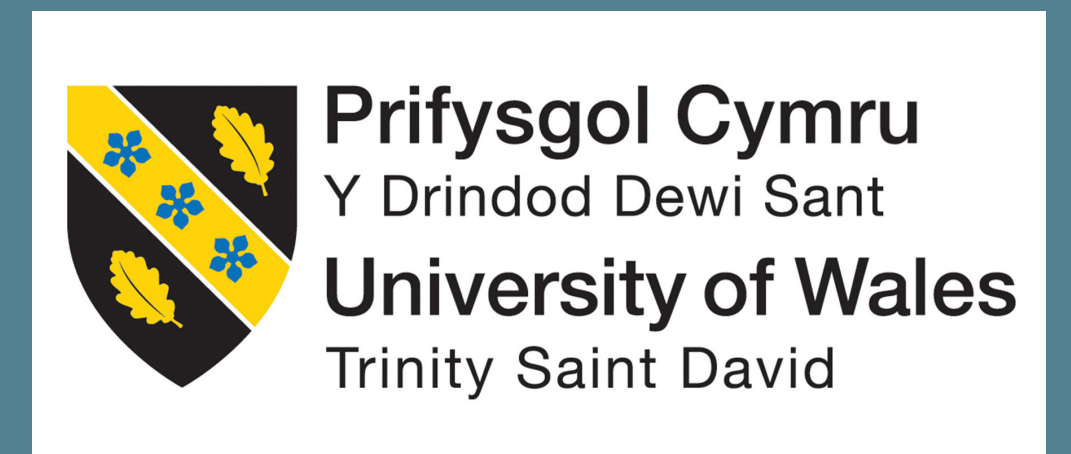


MA VOICE PEDAGOGY

Module 6: BMPF 7010 Work-based Learning Project (Extended)

HOW DO SINGERS PERCEIVE THAT THEIR SINGING IDENTITY HAS BEEN INFLUENCED BY THEIR TEACHERS?



CONTEXT AND JUSTIFICATION

**The concept
of the singing
identity.**

Teachers influence.

**Seems to be a
lack of research
and
understanding**

**Results could aid
in teacher
reflection,
approach and
practice**

PERSONAL LEARNING OUTCOMES



- To explore all the information currently provided on singing identity and what influences this.
- To gather data on how teachers can be perceived as impacting a singer's identity.
- To report my findings in a way that allows others to utilise and reflect on this information positively in their teaching practice.

AIMS AND OBJECTIVES



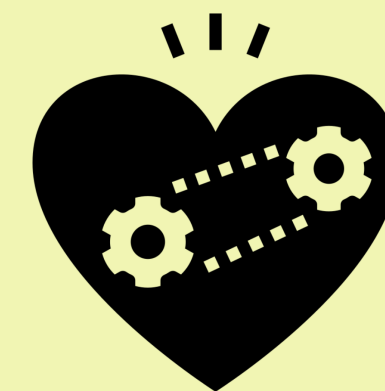
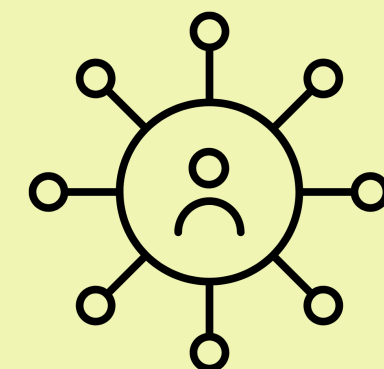
AIMS:

- TO INVESTIGATE THE INFLUENCE OF TEACHERS ON THE DEVELOPMENT OF A SINGER'S IDENTITY.
- TO EXPLORE HOW TEACHERS CONTRIBUTE TO SHAPING A SINGER'S IDENTITY THROUGH THEIR GUIDANCE AND INTERACTIONS.

OBJECTIVES:

- TO CONDUCT A SYSTEMATIC LITERATURE REVIEW TO EXPLORE CURRENT RESEARCH ON IDENTITY, SINGING IDENTITY AND TEACHERS INFLUENCE ON THEIR DEVELOPMENT.
 - TO CONDUCT QUESTIONNAIRES WITH SINGERS TO GATHER DATA ON THEIR EXPERIENCES WITH TEACHERS AND THE IMPACT ON THEIR IDENTITY.
 - TO CONDUCT INTERVIEWS WITH SINGERS TO GAIN A DEEPER UNDERSTANDING OF THE ROLE TEACHERS PLAY IN SHAPING THEIR IDENTITY AS SINGERS.
 - TO ANALYSE THE RESPONSES FROM BOTH THE QUESTIONNAIRES AND INTERVIEWS TO IDENTIFY KEY FACTORS THAT INFLUENCE A SINGER'S IDENTITY.
-

LITERATURE REVIEW FINDINGS



● **Body Sensations**

● **Body Image**

● **Memories**

● **Goals**

● **Values**

● **Expectations**

● **Beliefs**



APA (2014)

METHODOLOGY

Ontological

Position **Interpretivism**

Uses qualitative data to analyse participants view of the world using their experiences and how they shape their perspective (Jansen, 2023)

RESEARCH PARADIGM

Epistemological

Position **Interpretivism**

Given the reliance on participants' subjective experiences and feelings, the epistemological position overall is that of interpretivism (Dudovski, 2009). Grounded theory used as it allows ideas to emerge as the data is collected and analysed only hypothesising at the end rather than the beginning of the research (Nickerson, 2024).



METHODS

INTERVIEWS

OBSERVATIONS

FOCUS GROUPS

DOCUMENT ANALYSIS

ETHNOGRAPHY

CASE STUDY

QUESTIONNAIRES



ETHICAL CONSIDERATIONS AND INSIDER RESEARCH

Anonymity

**Signposted to organisations
that can help both
participants and researchers
who need it.**

Emotional Distress

Ethics form

Insider Research

Informed Consent

GDPR Law

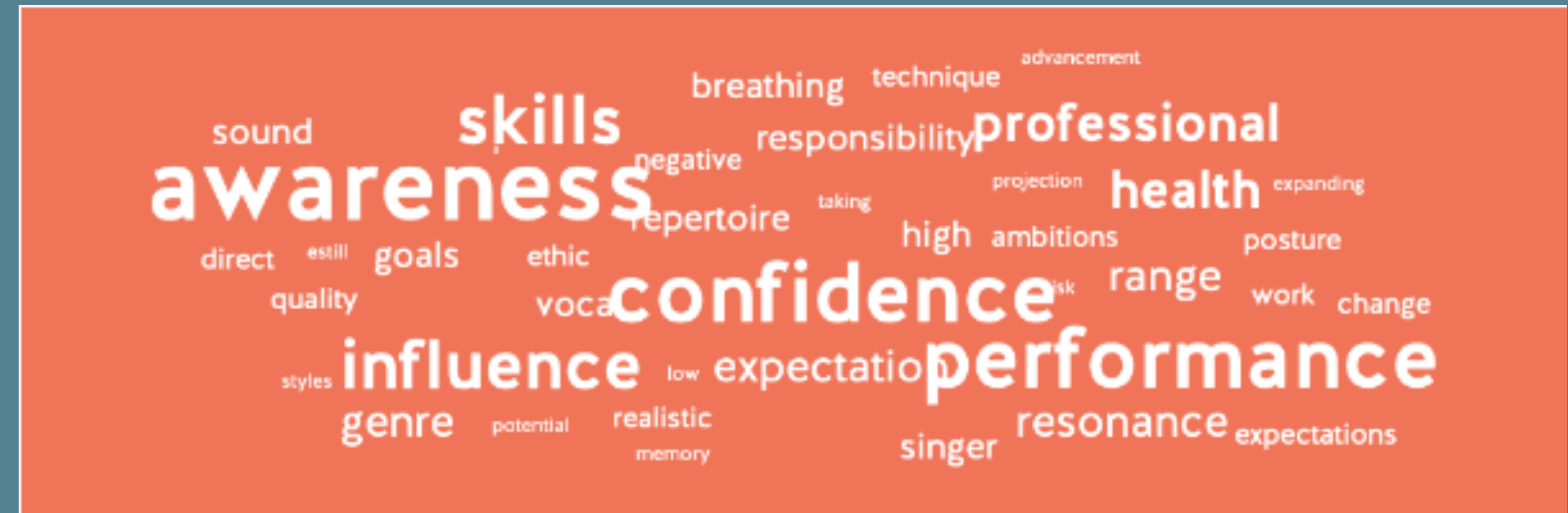
PARTICIPANT SELECTION



THE SELECTION CRITERIA FOR PARTICIPANTS WAS QUITE BROAD, I ASKED FOR PEOPLE WHO IDENTIFIED AS SINGERS AND HAD PREVIOUSLY HAD SINGING LESSONS. I USED SOCIAL MEDIA, MY NETWORK OF PROFESSIONAL SINGERS FROM MY CAREER AS A TEACHER AND SINGER, AS WELL AS USING FORUMS DEDICATED TO SINGING PROFESSIONALS.

FINDINGS

INDUCTIVE THEMATIC ANALYSIS



AWARENESS

"SO WHAT DO YOU UNDERSTAND ABOUT YOUR OWN IDENTITY AS A SINGER? OR WHAT DO YOU FEEL THAT YOUR IDENTITY IS?"

IP1:

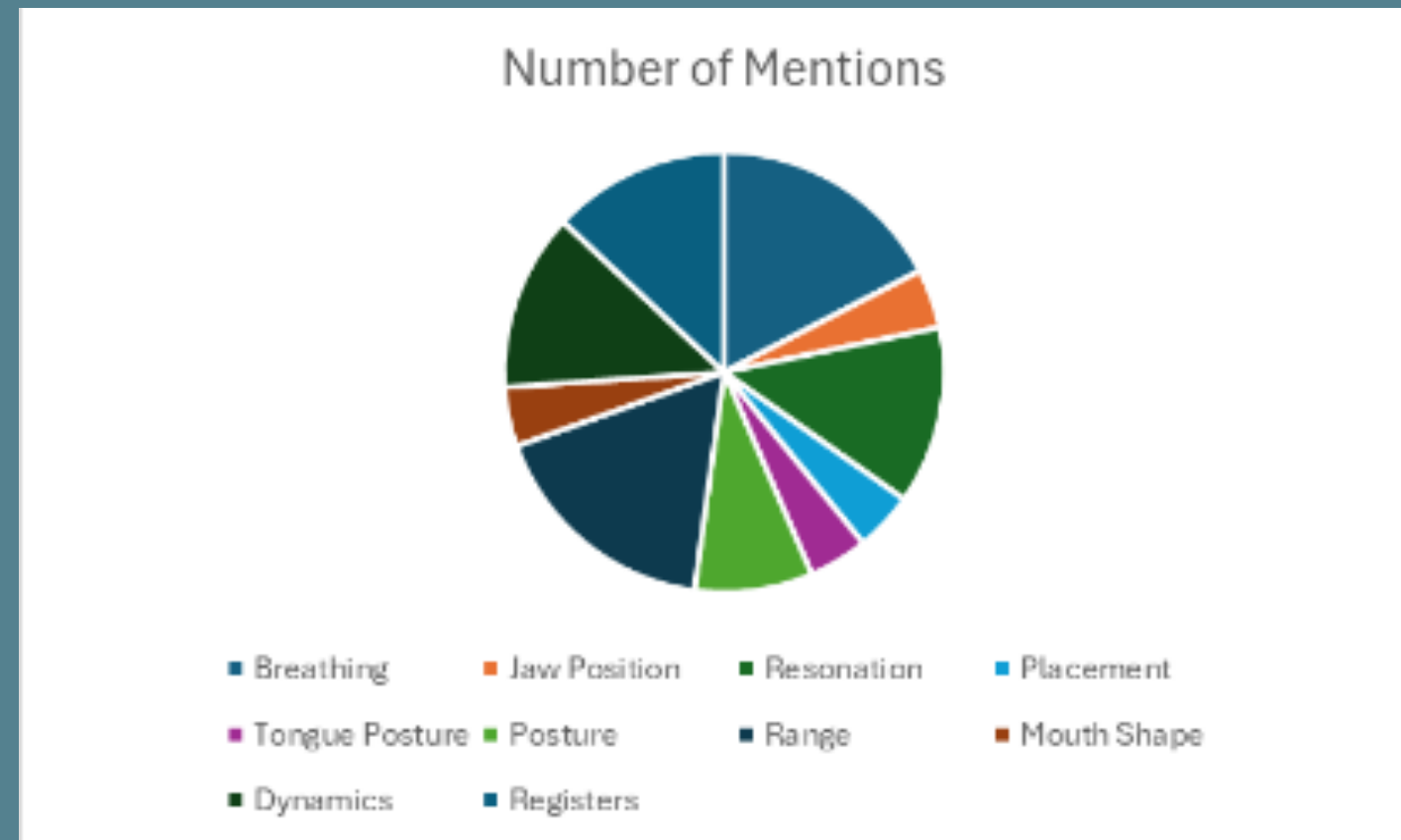
"VERY, WELL, IT'S CHANGED OVER THE YEARS, BUT AT THE MINUTE VERY MUCH. MUSICAL THEATRE AND CLASSICAL. IS THAT WHAT YOU MEAN?"

INTERVIEWER:

"SO THE FIRST QUESTION IS REALLY QUITE OPEN. WHAT DO YOU THINK YOUR IDENTITY AS A SINGER IS?"

IP2:

"UMM. WELL, I WOULD SAY I'M MOSTLY MUSICAL THEATRE SINGER UMM. I WOULD SAY THAT LIKE MY SKILL SET RANGES STYLISTICALLY AND THAT I HAVE LIKE A CLASSICAL FOUNDATION."



Key Findings

- Teachers brought awareness to body sensations.
- Genre is linked to identity and often teachers influence the students' taste in genre.

AWARENESS



"WELL YEAH, WITH THAT FOUNDATION TEACHER, HE JUST DIDN'T LISTEN TO ME AND WASN'T DOING ANY OF THE REP I WANTED TO DO" IP1

"YES, 100%. I WAS ACTUALLY ONLY SAYING TO MY MUM TODAY THAT I WOULD NOT BE DOING MUSICAL THEATRE RIGHT NOW IF I DID NOT HAVE MUSICAL THEATRE SINGING LESSONS.... SO YES, DEFINITELY I WOULD PROBABLY DO SOMETHING COMPLETELY DIFFERENT BECAUSE IF I DIDN'T DO THAT ONE MUSICAL THEATRE EXAM I WOULDN'T BE DOING THIS NOW, AND IT'S REALLY CRAZY TO THINK BECAUSE I HAD NO INTENTIONS OF DOING MUSICAL THEATRE. I JUST WANTED TO SING."

INSIDER RESEARCH!

Key Findings

- Approach is key to exploring new genres.
- Student-led approach creates positive learning environment,

CONFIDENCE



Key Findings

- Perceived significant impact on confidence and that it is linked to identity.
- Early teachers set the foundations of identity through confidence.
- Acknowledging limitations as well as strengths.

"I THINK MY TRAINING OVERALL HAS MADE ME VIEW MYSELF AS CAPABLE AND MALLEABLE, ABLE TO MAKE ADJUSTMENTS TO MY SOUND AND EXPRESS MYSELF IN A MYRIAD OF DIFFERENT WAYS." (P2)

"WELL, EARLY ON YOU'RE SO UNSURE OF YOURSELF, BUT THE INSTRUCTION YOU RECEIVE LETS YOU SET A FOUNDATION OF WHAT YOU'LL GROW INTO LATER ON." (P3)

"YES - IF I DON'T HAVE A GREAT SINGING LESSON I CAN OFTEN SUFFER WITH LOW SELF-WORTH AND VICE VERSA. MY MEMORIES OF SINGING LESSONS AS A COLLECTIVE CAN AFFECT MY IDENTITY AS PART OF MY SELF-WORTH COULD BE BASED ON HOW SKILLED I AM AS A SINGER." (P7)

CONFIDENCE



"SORT OF A NATURAL THING WHEN YOU'RE IN A COMPETITIVE INDUSTRY AND SAME WITH LIKE I'M BAD AT THIS BECAUSE YOU KNOW IF YOU CAN KNOW YOUR FAULTS THEN YOU'RE BETTER PREPARED AGAINST PEOPLE TELLING YOU THAT THAT HAVE FAULTS." (IP2)

"I WAS DOING MY MUSICAL THEATRE EXAMS, I'D ALWAYS WANT TO DO THE NEXT ONE.AND I NEVER WANTED THAT MERIT. I ALWAYS WANTED A DISTINCTION WHICH I SUPPOSE GOING BACK TO THE QUESTION, YES, THAT WOULD HAVE BEEN A NEGATIVE MEMORY IF I DIDN'T GET A DISTINCTION." (IP1)

Key Findings

- Goals can help build confidence.
- Talking through failures can be used as a tool to build confidence and identity.

LIMITING SINGERS



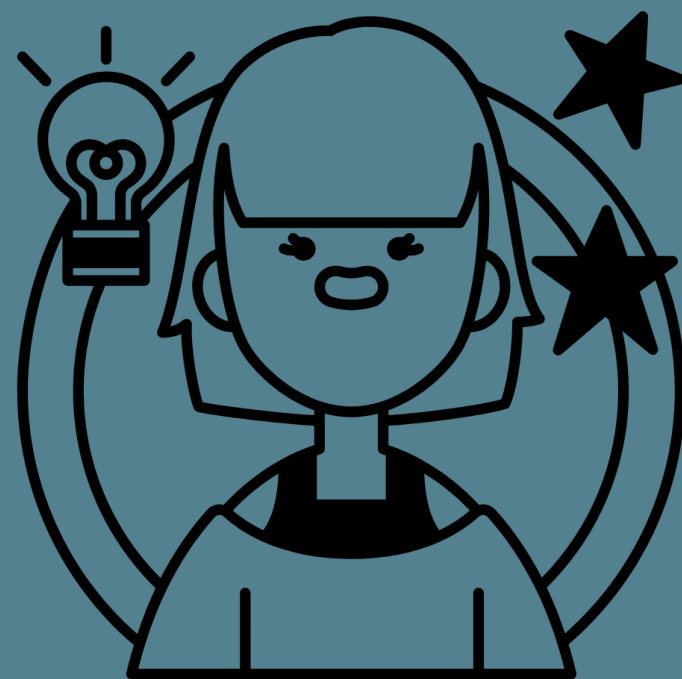
"YEAH. YEAH, THEY'VE ALWAYS SAID, LIKE EVEN WHAT I'M SINGING TO SAY, I GIVE THEM A REP FOLDER AND THEY FLICK THROUGH IT. THEY SAY WE CAN'T DO THAT. YOU'LL NEVER BE CAST AS THAT, TOO SHORT OR WHATNOT. OR OFTEN THERE WILL SOMETHING ELSE WRITTEN FOR SOMEONE ELSE THAT JUST WOULDN'T BE FOR ME PURELY BECAUSE OF MY BODY TYPE AS WELL. YEAH, IF THAT'S WHAT YOU MEAN." (IP1)

"I NEVER REALLY WORKED MUCH AS A CLASSICAL SINGER, BUT FROM LIKE MUSICAL THEATRE, YOU HAVE A TYPE, RIGHT? AND YOU ARE TYPECAST WHEN YOU'RE QUITE YOUNG. I WOULD SAY PROBABLY LIKE 18, YOU GET SET AS LIKE A TYPE. YOU'RE AN ENGINEER OR YOU'RE A DANCER OR WHATEVER THAT IS AND THAT, LIKE HEAVILY INFLUENCES WHAT YOU KNOW SHOWS YOU GO OUT FOR WHERE YOUR AGENCY PUTS YOU. I WOULD DEFINITELY SAY THAT THAT INFLUENCES LIKE HAS INFLUENCED MY IDENTITY." (IP2)

Key Findings

- Stereotypes are used in lessons to pick repertoire.
- Singers perceived this as limiting their identity and talents.
- Both interview participants noted a change in casting culture which questions their singing Identity.

THE CHANGING INFLUENCE ON IDENTITY



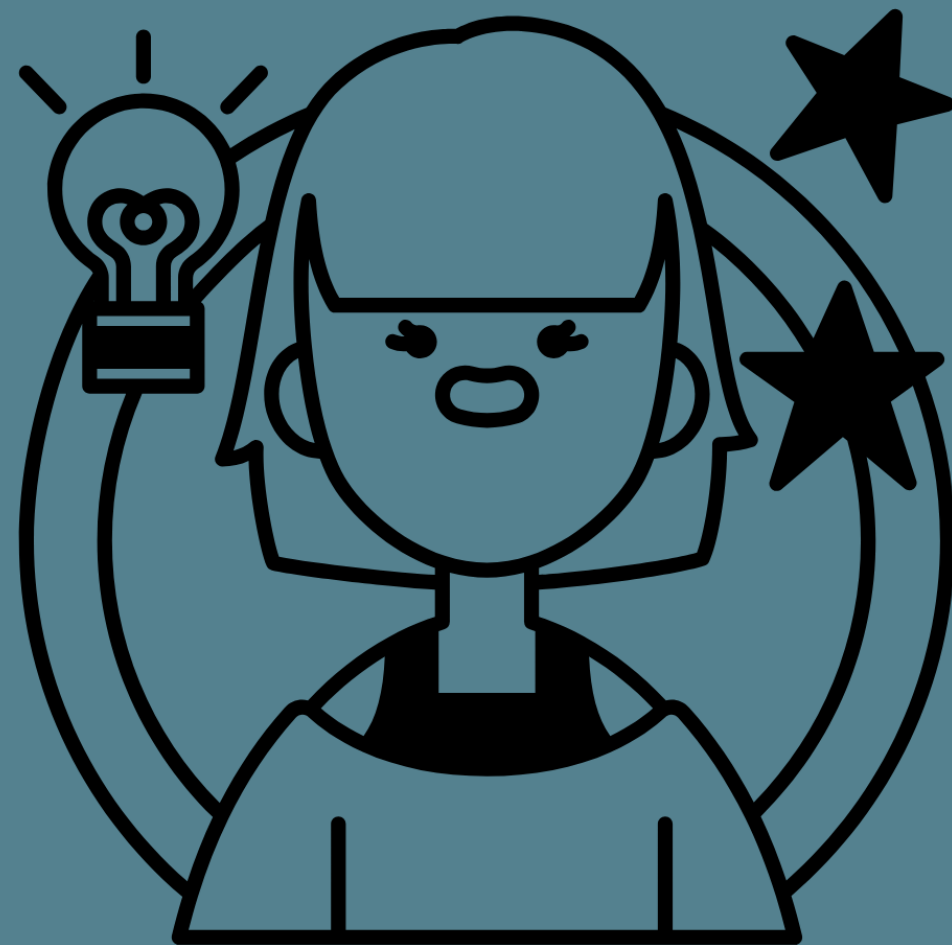
P4 SAID THAT THEIR GOAL SETTING, ALTHOUGH SEPARATE FROM THEIR TEACHERS INFLUENCE HAS "CHANGED OVER TIME" AND IP1 STATED THAT THEIR IDENTITY HAD "CHANGED OVER THE YEARS, BUT AT THE MINUTE VERY MUCH MUSICAL THEATRE AND CLASSICAL."

*"FOR SURE, I THINK THAT WAS SOMETHING WHEN I WAS YOUNGER LIKE REALLY INFLUENCED ME. UMM, I THINK I WAS LIKE A YOUNG SINGER AND A YOUNG PERFORMER YOU'RE LOOKING FOR OF ANYBODY TO QUALIFY YOU IN ANY WAY."
(IP2)*

Key Findings

- Identity can be influenced throughout a lifetime.
- Singers said that expectations changed over time and throughout levels of education.

THE CHANGING INFLUENCE ON IDENTITY



"YOU KNOW, I THINK THEY HAVE GOTTEN A BIT LOWER JUST BECAUSE ONCE YOU GET TO THE INDUSTRY WHERE EVERYBODY IS GOOD AT WHAT THEY'RE DOING, THERE'S A LOT MORE COMPETITION AND SO I THINK THAT THE TEACHERS MAKE YOU AWARE THAT YOU MIGHT NOT ACTUALLY GET WHAT YOU WANT TO GET.) IP1

"THERE WAS A LOT OF EXPECTATION IN LIKE THEATRE SCHOOL AND STUFF LIKE THAT, FROM SINGING TEACHERS AND I DON'T THINK EXPECTATIONS WERE ALWAYS REALLY CLEAR AND I THINK THAT CAUSED A LOT OF LIKE TURMOIL FOR MYSELF AND OTHER STUDENTS WHERE IT'S IT'S LIKE YOU FEEL LIKE YOU HAVE TO BE THE BEST. BUT WHAT QUALIFIES BEING THE BEST? HOW DO YOU, HOW DO YOU MEASURE THAT? AND AS A RESULT OF THAT SORT OF LIKE LACK OF CLARITY YOU FEEL LIKE YOU'RE FAILING. I THINK NOW, AS SOMEBODY WHO'S BEEN WORKING IN THE INDUSTRY FOR A LONG TIME" IP2

Key Findings

Identity development in adulthood is more complex.

This is when the approach becomes important again.

Expectations at any level can directly effect mental health, even outside of lessons.

LIMITATIONS AND STRENGTHS



Limitations

Not generalisable due to the sample size

Subject was quite broad so often, no time to go into the detail I would have liked.

A focus group would have given more in-depth data in place of interviews.

Strengths

Multiple methods used.

Analysis was in depth and followed steps in detail.

Research collected provides further explanation to literature reviewed in the context of singing identity.

CONCLUSIONS AND RECOMMENDATIONS



Student-led approach: increases motivation, highly individualised, more positively received by student. (Sauerland, 2018)



Trauma-Informed Practice: creates, safe, trusting and empowered singing spaces (Durham, 2023)



The role of modern voice pedagogue is to "explore, learn, and ultimately be able to impart the intricacies of each vocal genre to the next generation while honouring traditions and values" (Fisher et al, 2014)



Identity continues to be malleable throughout the lifetime of the singer and expectations should be managed and realistic throughout.. (Leung, 2023)



REFLECTION



- HAS ALLOWED ME TO REFLECT ON PAST INTERACTIONS WITH STUDENTS AND ALSO WITH TEACHERS.
- SOME OF THE LESSONS GO BEYOND THE SINGING STUDIO SUCH AS TRAUMA INFORMED PRACTICE.
- DEEPER UNDERSTANDING OF HOW REFLECTION FOR DEVELOPMENT MATTERS IN VOICE PEDAGOGY.
- I ACKNOWLEDGE THE IMPACT I, AS A TEACHER COULD HAVE HAD ON SINGERS LONG-TERM.
- PERSONAL DEVELOPMENT PLANS.

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**ANY
QUESTIONS?**

