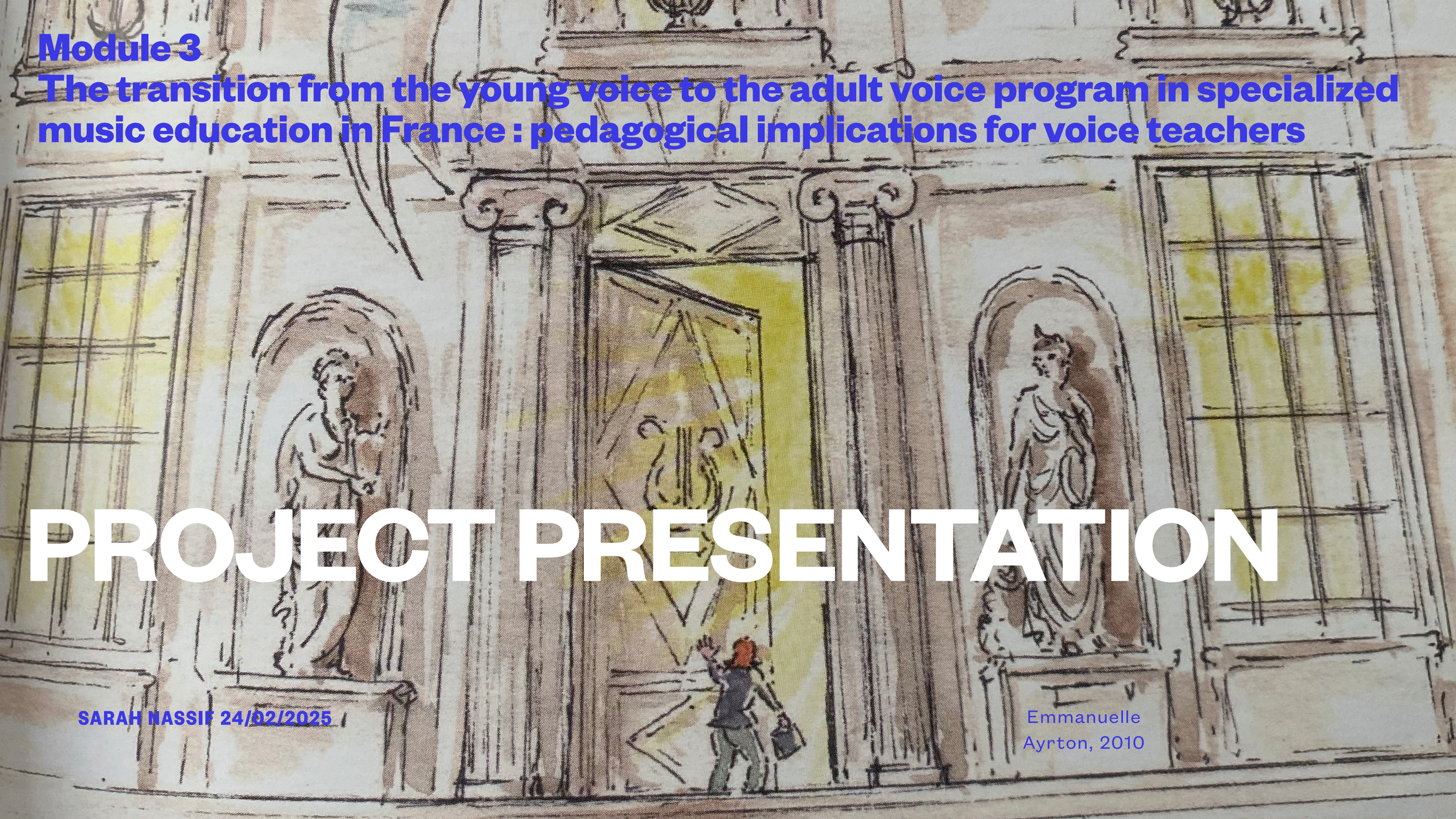
Module 3

The transition from the young voice to the adult voice program in specialized music education in France : pedagogical implications for voice teachers

PROJECT PRESENTATION

SARAH NASSIF 24/02/2025



Emmanuelle Ayrton, 2010

From choir singing to solo singing



Emmanuelle
Ayrton, 2010





Context, justification, intended impact

Personal interest as insider researcher

Address gaps in literature

Understand teachers' experiences with these student profiles

Raise awareness about challenges these students face



Intended impact continued

Best teaching practices

Innovative teaching practices

Insights for future studies

Methodology, methods

- Qualitative case study
- Research methods
- Sampling, participants
- Institutions

Ethical Considerations

- Insider researcher
- Reflection
- *Epoche* or refraining of judgment (Sweet, 2015)

LIMITATIONS

- Time constraints
- Subjectivity, choices
- Sample size
- No generalizability or replicability

THEMATIC ANALYSIS

Braun and Clarke, 2006

PREVALENT CODES OUT OF 123/ CODES FREQUENCY

psychology (20)
shortcomings (14)
performances (13)

ear (9)
musical immersion (9)
difficulties (time) (9)

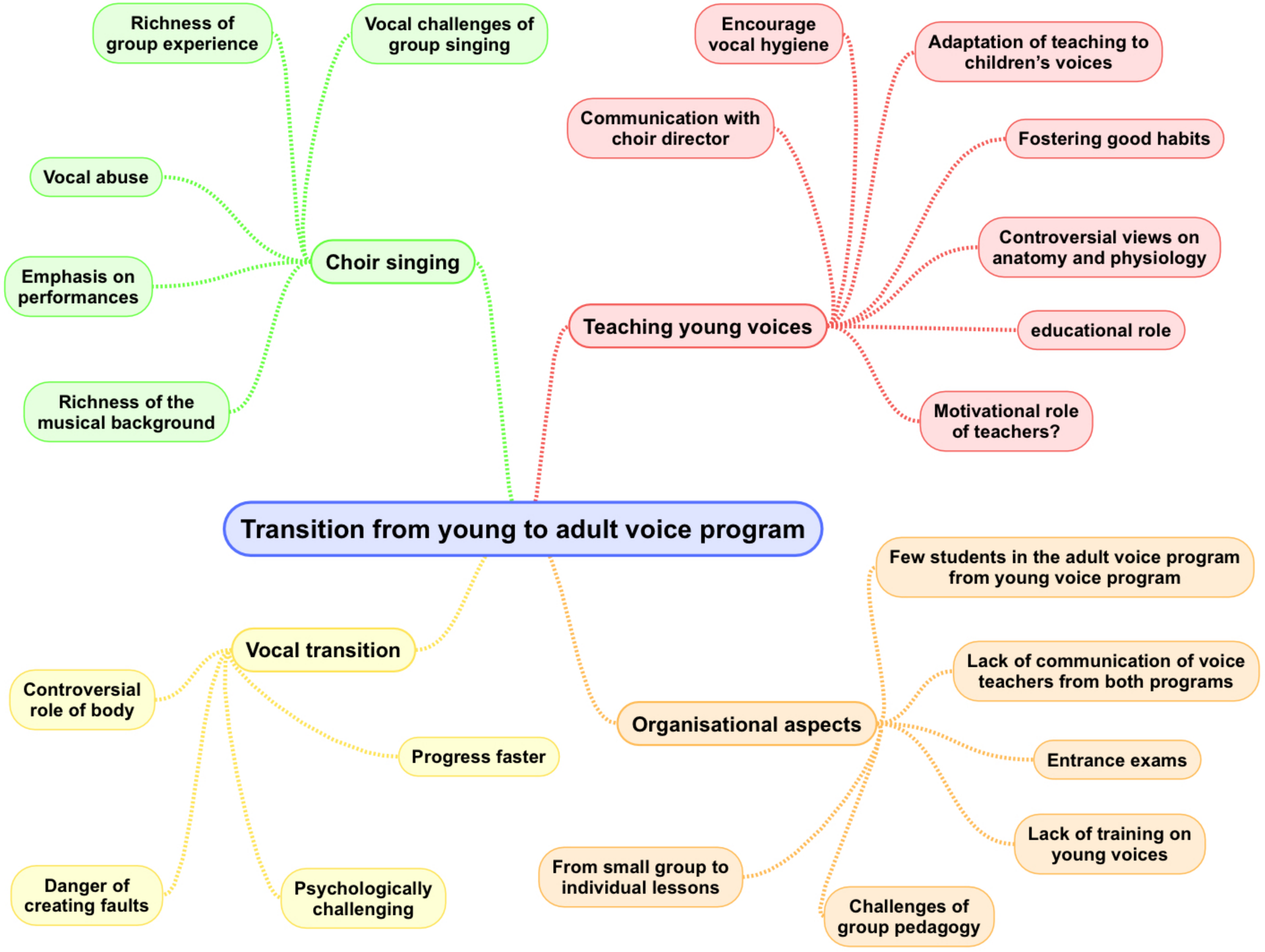
adapting teaching to children's voices (8)
motivation (8)
blend (8)

body investment (7)
preparation for entrance exam (7)
teacher experience (7)
autonomy (7)
vocal abuse (7)
musical qualities (7)
voice change (7)

deconstruction (6)
music theory (6)
vocal hygiene (6)
physiology (6)
exchanges with choir directors (6)
alto voice (6)
place in the group (6)

disinhibition (5)
gaps (5)
success (5)
tessitura (5)
group practice (5)
small group lessons (5)
solo singing (5)
late vocal change (5)
flexibility (5)
girls voice change (5)
stage qualities (5)
difference between solo singing and choir (5)

pitch accuracy (4)
technique (4)
sing in polyphony (4)
voice parts distribution (4)
exchanges with adult voice teachers (4)
difference in repertoire choir/lyric (4)
methodology (4)
choir sound (4)
instructions from the conductor (4)
movement, body (4)
accompaniment (4)
precocity (4)
individual singing lessons (4)


Transition from young to adult voice program
Choir singing
Richness of group experience
Vocal challenges of group singing
Vocal abuse
Emphasis on performances
Richness of the musical background
Teaching young voices
Encourage vocal hygiene
Adaptation of teaching to children's voices
Communication with choir director
Fostering good habits
Controversial views on anatomy and physiology
educational role
Motivational role of teachers?
Vocal transition
Controversial role of body
Progress faster
Danger of creating faults
Psychologically challenging
Organisational aspects
Few students in the adult voice program from young voice program
Lack of communication of voice teachers from both programs
Entrance exams
Lack of training on young voices
From small group to individual lessons
Challenges of group pedagogy

FINDINGS

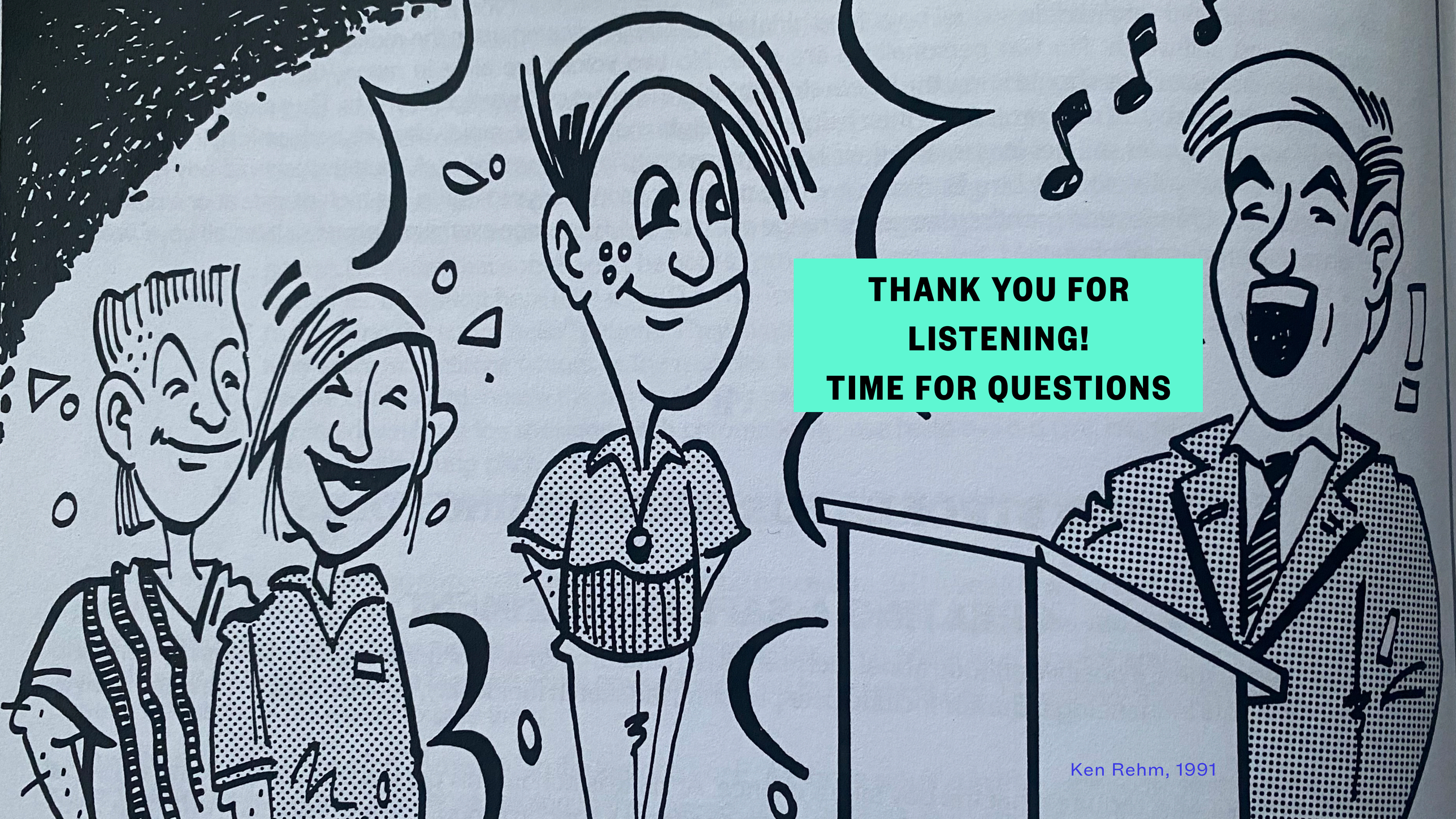
- Integration of programs ↘️ Drop-out ↗️ Collaboration of voice teachers ↘️
- Young voice teachers: Motivational role ❓ Collaboration with choir conductors ☑️

≠ Students with musical qualities progress faster

- Group pedagogy, performances in young programs ↗️ = challenge afterward, individual lessons, fewer concerts
- Psychology ↗️
- Young voice teachers' role ☑️, adult voice teacher's expectations ☑️ Collaboration 🔑

And now what?

- Perspective of students?
- Larger scale study?
- Other topics?
- Learning outcomes


THANK YOU FOR
LISTENING!
TIME FOR QUESTIONS
Ken Rehm, 1991

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