

HOW CAN THE VOCAL PRACTICE EXPERIENCE OF UNDERGRADUATE VOICE STUDENTS BE SUPPORTED AND MOTIVATED BY THE INTEGRATION OF A VOCAL PRACTICE BUDDY SYSTEM (VPBS) ALONGSIDE THE DELIBERATE AND REFLECTIVE PRACTICE APPROACH OF THE PARE/PASE FRAMEWORK?

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FINAL ASSIGNMENT: BMPF7010

THURSDAY FEBRUARY 27TH, 2025

AGENDA (FIRST PART)

- Background and context
 - The Teacher-Researcher (T/R) Professional Practice
- Overviews and Theories:
 - PARE/PASE reflective practice framework
 - Vocal Practice Buddy System Strategy (VPBS)
 - Supervised Practice Approach (SPA)
- Justification: Why Research on Vocal Practice Matters?
- Aim and Objectives
- Methodology

BACKGROUND AND CONTEXT

Teacher-Researcher (T/R) as a Reflective Practitioner

- Roles & Expertise
- Reflective Practice (Schön, 1983)
- Sustained Vocal Development

BACKGROUND AND CONTEXT

The Reflective Practitioner: Identifying a Need Through Reflection

- Observing Disconnect: Reflection on practice (Schön, 1983).
- Uncovering Student Misalignment
- Recognizing the Need for Structured Support (Dewey, 1910).
- Developing the PARE/PASE Reflective Framework (Schön, 1983).
- Expanding the Study's Framework → Integration of two strategies
 - Vocal Practice Buddy System (VPBS)
 - Supervised Practice Approach (SPA)



THE PARE/PASE REFLECTIVE PRACTICE FRAMEWORK OVERVIEW

Created in Spanish back in 2022.

Tested in 2023 as part of her WBL module 3 project to support bridging the voice lesson and SPS contexts.

(López-Hernández, 2023, Unpublished)

WHY THE FRAMEWORK CAME TO BE

Challenges in Vocal Practice

- Motivated with voice lesson outcomes.
- Dissatisfied with the SPS outcomes.

Result

- Lack of consistency and motivation in their SPS.
- Abandonment of SPS.

OVERVIEW OF THE PARE/PASE FRAMEWORK

Founding Theories:

- *Reflective Thinking and Reflective Practice*: (John Dewey, 1910; Schön, 1983; Beynon, 2020)
- *Deliberate Practice*: (Ericsson, Krampe, and Tesch-Römer, 1993; Lehmann and Anders Ericsson, 1997)
- *Experiential Learning*: Learning by “reflection on the experience” (Kolb, 1984; Sharlanova, 2004, p. 37)
- *Student-Centered Learning*: (Vygotsky, 1978; Brush and Saye, 2000, p.2; Thamraksa, 2003; O’Neill and McMahon, 2005)

THE PARE/PASE FRAMEWORK TEMPLATE

●●● PARE/PASE Template ●●●

Name: _____ Date: _____ Time: _____ ☐ SPS ☐ VPBS: _____

Practice Tools: ☐ Recording device ☐ Cork ☐ SOVT devices ☐ Water ☐ Piano ☐ Mirror ☐ Other: _____

Conceptos a Trabajar	Pensamiento	Acción	Sensación/Resultado	Experiencia (emoción)
Technical Work, Repertoire Work, Goals or Objectives	What did you think to accomplish that action? What happened before you sang?	What action did you execute? How did you do that?	What was the sensation? How or what was the result? What happened?	Describe your experience. How did that make you feel as a student/singer?
Added as part of the Module 3 work so that students could identify what they were working on.	A reflection-for-action moment, or “the planning of the activity,”	A reflection-in-action moment, or “thinking while doing” or singing.	A reflection-on-action moment occurring “after the event.”	A reflection-on-action moment that focuses on reflecting on what happened (P, A, R/S).
	Involves mental preparation through task analysis and goal setting.	Focuses on executing tasks with attention to technique and artistry.	Involves evaluating outcomes and immediate sensations.	Learn from the experience.
	(Cowan, 2016, p. 68)	(Schön, 1983;; Warwick, 2007; Finlay, 2008, p. 3)	(Schön, 1983 ;Finlay, 2008, p. 3)	(Kolb, 1984; Kong, 2021)

Additional reflections/ Stop Moments (SM)

OVERVIEW OF THE PARE/PASE FRAMEWORK

Additional Components

The Stop Moment (SM):

- Pause
- Assessment & Strategy
- Recognition & Reinforcement
- Vocal Rest & Reflection

The Go Moment (GM):

- Green Light
- Active Singing
- Mindful Repetition
- Real-Time Assessment

Teacher's Role

- “Facilitator of learning” (Cross, 1996, p. 350)
- Acknowledges students “needs and goals” , “choice and control.” (Brush and Saye, 2000; Thamraksa, 2003, p.1)





PARE/PASE FRAMEWORK 2023: FINDINGS

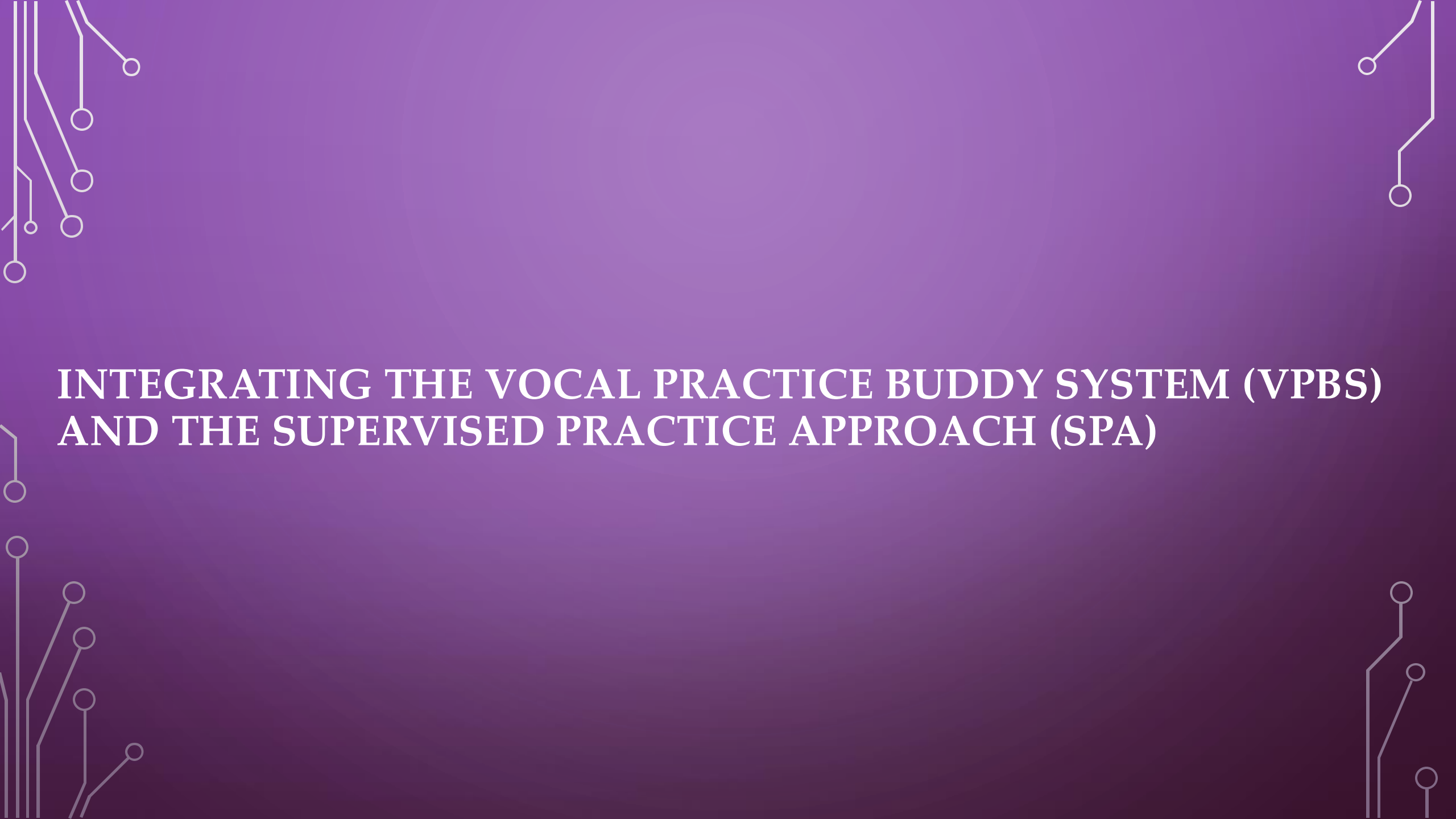
Benefits during SPS

- Improved focus.
- Enhanced ability to replicate in-lesson processes because students had their in-lesson template as a guide, incorporating their descriptions during practice.
- Increased motivation and consistency with their SPS.

Participant “E” Reflection

- Susan: “I felt I knew what I was doing, which motivated me to continue.”

(López-Hernández, 2023, Unpublished, p. 23)

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INTEGRATING THE VOCAL PRACTICE BUDDY SYSTEM (VPBS) AND THE SUPERVISED PRACTICE APPROACH (SPA)



VOCAL PRACTICE BUDDY SYSTEM (VPBS)

Key Theoretical Foundations

Peer Learning & Reflection (Schön, 1983; Dewey, 1910; Latukefu, 2009)

Collaborative & Social Learning (Nielsen, 2004; Rink et al., 2017)

Observational and Vicarious Learning (Bandura, 1977)

Motivation & Self-Efficacy (McPherson & Renwick, 2001; Deci & Ryan, 1985; Bandura, 1997)



SUPERVISE PRACTICE APPROACH (SPA)

Key Theoretical Foundations

“Partners in Learning” (*Helding, 2020, p. 189*)

Structured Supervision & Effective Practice (*Lehmann & Ericsson, 1997; Rainero, 2012; Baughman, 2017*)

Ongoing Vocal Development (*Chapman & Morris, 2023*)

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JUSTIFICATION: WHY VOCAL PRACTICE MATTERS?

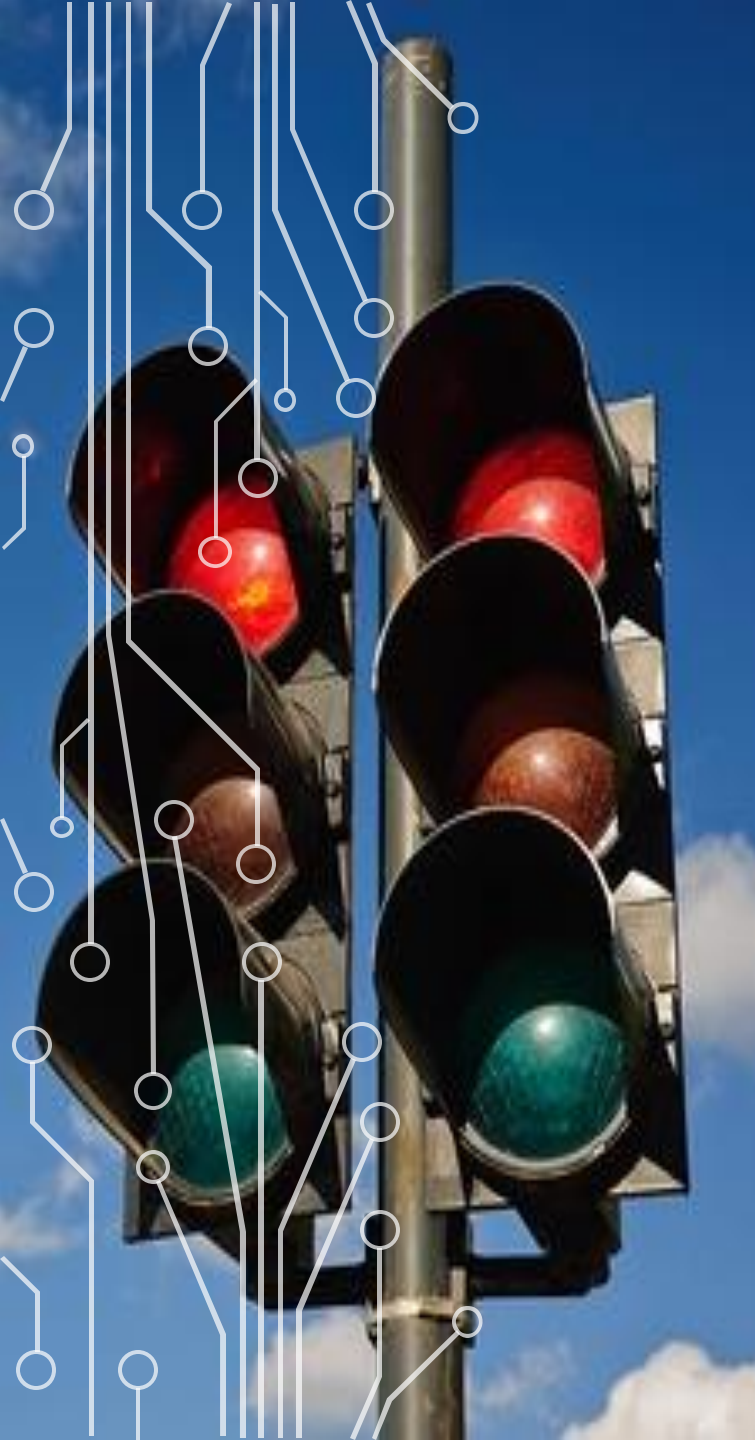
JUSTIFICATION

“There is a robust field of study that addresses how to practice efficiently and how we master complex tasks. Your applied teacher will most likely not be aware of this research.”
— Ian Howell, *Advice for Young Musicians* (2023, p. 39)

- **Field of Vocal pedagogy** → (Miller, 1996, 2004; McKinney, 2005; Ragan, 2020; Chapman & Morris, 2023).
- **Lack of Formal Vocal Practice Instruction** → “trial and error” (Rainero, 2012, p. 214).

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AIM AND OBJECTIVES



Aim of the Study

Investigate PARE/PASE, VPBS, and SPA as an integrated model for vocal practice, examining their role in enhancing motivation, autonomy, and technical development through structured reflection, peer collaboration, and guided supervision.

Objectives

- Examine VPBS as a peer-learning framework that balances solitary and collaborative practice (Nielsen, 2004; Latukefu, 2009; Rink et al., 2017).
- Further develop the PARE/PASE as a reflective tool that fosters motivation, metacognition, and self-regulation (McPherson & Renwick, 2001; López-Hernández, 2023, Unpublished).
- Analyze SPA's role in structured supervision and autonomous skill development (Baughman, 2017; Chapman & Morris, 2023).
- Investigate students' lived experiences using IPA methodology (Smith et al., 2009).
- Contribute to vocal pedagogy by refining structured strategies for effective, supported, and motivated vocal learning (Baughman, 2017).

The background is a solid purple color with a subtle gradient. In the four corners, there are white line art illustrations of circuit traces or neural network connections. These lines are of varying lengths and angles, some ending in small circles, creating a technical or digital aesthetic.

METHODOLOGY



METHODOLOGY

Qualitative Approach, Interpretative Phenomenological Approach (IPA)

Phenomenology

Focuses on human consciousness (Friesen, Henriksson, & Saevi, 2012).

Interpretative Phenomenological Analysis (IPA) (Smith et al., 2009)

IPA explores how individuals interpret life experiences.

Iterative process → Combines participants' perspectives with the researcher's interpretation.

Double hermeneutics → "The researcher interprets how the participant makes sense of X" (Smith et al., 2009; Alase, 2017).

Focuses on perception and meaning-making



METHODOLOGY

Why IPA?

Deliberate practice is “embedded in the phenomenological context of practice” (Lehmann & Ericsson, 1997, p. 47).

Music learning and teaching are “experiential endeavors” (Crawford, 2019, p. 455).

Provides rigor and a structured approach to qualitative research (Crawford, 2019).

Paradigms

Constructivism → (Creswell, 2003; Wojnar & Swanson, 2007; Mack, 2010; Kawulich & Chilisa, 2012)

Pragmatism → (Cohen et al., 2007; Costley et al., 2010).



METHODOLOGY

Participant Recruitment Process

- Purposive sampling (Pietkiewicz and Smith, 2012; Alase, 2017; Campbell et al., 2020).
- 6 participants were chosen for a total of 3 VPBS teams

Inclusion Criteria

- Second--, third--, and fourth-year undergraduate voice students
- Recent graduate students, all with prior experience in the PARE/PASE framework.
- Commitment to ongoing vocal development.
- Willingness and availability to participate actively.

Exclusion Criteria

- First-year voice students not experienced with the PARE/PASE framework (Topping, 2005).
- Students unable to commit consistently to session schedules or collaborative tasks.



METHODOLOGY

VPBS Team Formation

- Participants were paired together based on similar:
 - Vocal development stages.
 - Academic responsibilities
 - Existing rapport (Topping, 2005)

VPBS sessions

- 4 one-hour collaborative practice sessions
- Using the PARE/PASE framework.

METHODOLOGY

Ethical Considerations

- **Researcher Positionality:** Insider status
 - Creator of the PARE/PASE framework
 - Possible bias (Crawford, 2019).
 - Maintenance of critical reflexivity
 - Questioning assumptions and interpretations to uphold objectivity.
- **Dual Role as Teacher & Researcher**
 - Familiarity with participants → rapport and trust.
 - Possibility of overlooking behaviors (Leedy et al., 2015; Bell & Waters, 2018).
 - Open dialogue → to reduce power dynamics. (SPA)
- **Observer Effect:**
 - Possibility of participants "try[ing] harder" in response to perceived expectations (Cohen et al., 2007, p. 410).
 - Prolonged engagement allows natural behaviors to emerge over time (Lincoln & Guba, 1985).

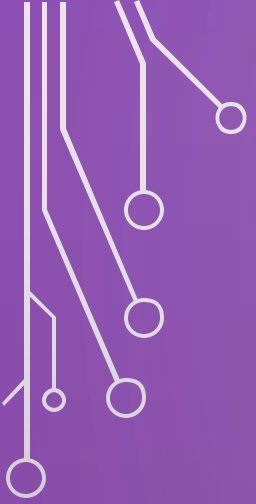
METHODOLOGY

Data Collection Methods

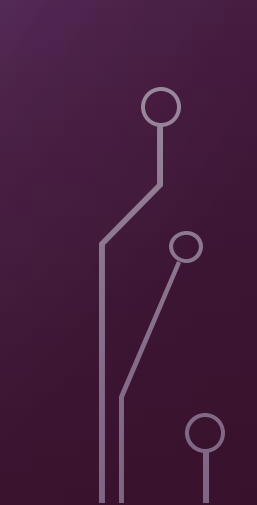
- Pre-study Questionnaire
- VPBS Reflections Observations
- One-on-one semi-structured interviews → IPA preferred method (Smith et al., 2019; Ortamlarnda et al., 2015; Alase, 2017).
- Focus Group

Data Analysis

- **Iterative Thematic Analysis** (Wojnar et al., 2007).
- **Descriptive, Linguistic, & Conceptual Coding** (Saldaña, 2016).
- **Double Hermeneutics** → Balancing participants' lived experiences (emic) with theoretical insights (etic) to deepen interpretation (Smith et al., 2009; Alase, 2017). Pietkiewicz & Smith, 2012).
- **Rigor** → Data triangulation and comparative analysis (Bell & Waters, 2018)



AGENDA (SECOND PART)

- VPBS Teams Findings (individually)
 - Comparative Tables
 - PARE/PASE Findings
 - Study's Impact and Limitations
 - Conclusion and Future Research Directions
 - References
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CHLOE & JADE PRE-VPBS

◆ **Chloe** → Struggled with inconsistency & self-doubt

Challenges → Viewed practice as a "vicious cycle," leading to low motivation & fear of mistakes.

Goals → Sought to embrace imperfection through VPBS & PARE/PASE

◆ **Jade** → Had structured practice habits but found practice "a chore"

Challenges → Struggled with consistency, impacted by stress cycles.

Effects → Lowered motivation & hindered recall of past progress.

◆ **Common Challenges:**

- Stress & motivation cycles impacting consistency.
- Cognitive and emotional regulation in self-directed practice.
- Struggles with expectations vs. actual practice experiences.

FINDINGS: CHLOE AND JADE'S VPBS TEAM

Motivation, Collaboration, and Artistic Development Through Feedback

Chloe and Jade developed trust through collaborative practice, with Jade's encouragement motivating Chloe to attempt higher vocal ranges—an area she had previously avoided due to her fear of making mistakes.

👂 Chloe: "Damn it, I cannot believe it, and I have a witness!"

👂 Jade: "Chloe's feedback helps me think differently about my strategies."

💡 Peer-supported accountability, collaborative learning → taking vocal risk and confidence-building facilitation, refinement of skills (Topping, 2005; Latukefu, 2009, 2010; Nielsen et al., 2018; Nix, 2019).

Overcoming Performance Anxiety

Initially, Chloe described the VPBS sessions as "singing class 2.0" and felt judged. Observing this, the T/R engaged in vocal practice alongside them.

👂 Chloe: "Seeing you practice made me realize you're human too."

👂 Jade: "Practice isn't just for novices; it's something professionals do too."

💡 Bandura's Social Learning Theory (1977) → individuals build confidence and refine skills through observational learning.

💡 Holding's (2020) *Partners in Learning* → highlights shared learning as key to skill acquisition.

JAY AND PAIGE'S PRE-VPBS

◆ **Jay** → Experienced in partnered practice, applying PARE/PASE in a structured manner. Balanced demanding solo & ensemble practice while managing vocal health.

- **Challenges** → Struggled with over-commitment & vocal fatigue due to high expectations.

◆ **Paige** → Typically practiced alone, engaging with PARE/PASE instinctively rather than systematically. Blended structure & exploration, but motivation fluctuated based on workload.

- **Challenges** → Relied on external accountability for consistency & hesitated to step beyond her comfort zone.

◆ **Common Challenges**

- Fluctuating motivation due to workload and academic commitments.
- Balancing structured practice with adaptability and self-reflection.

FINDINGS: JAY AND PAIGE'S VPBS TEAM

Motivation and Peer Encouragement

Their contrasting strengths created a balanced dynamic—Paige benefited from Jay's focus and consistency, while Jay gained confidence in their collaborative environment, which helped them sustain motivation through peer support.

🗣️ Jay: "I have noticed that I am more willing to try certain things when I am with a buddy than when I am alone."

Paige recognized the impact of their partnership on her consistency and effort, reinforcing the role of peer accountability.

🗣️ Paige: "Jay's focus motivated me to show up even on days when I felt like slacking off."

💡 Peer collaboration and self-regulated learning (McPherson & Renwick, 2001; Nielsen et al., 2018).

Building Trust and Emotional Resilience

During one session, Paige experienced discomfort due to period symptoms but, with support from the T/R and Jay, adapted her approach.

🗣️ Paige: "It was embarrassing at first to admit I wasn't at my best."

🗣️ Jay: "Yeah, this is not something I would know what to say."

💡 Biopsychosocial nature of the voice (Hart & King, 2022).

💡 SPA environment → fosters reflective dialogue (Bandura, 1997; Schön, 1983).

RYAN AND SARA'S PRE-VPBS

- ◆ **Sara** → Strong focus on technique & structure, relying on repetition for stability
 - **Challenges** → Struggled with flexibility & improvisation, fixated on difficulties but hesitant to confront them due to fear of mistakes; sought strategies to sustain motivation & consistency in long-term practice.
- ◆ **Ryan** → Goal-driven and reflective but lacked a structured practice routine
 - **Challenges** → Struggled with consistency & focus due to distractions & external commitments; sought more structured methods to align practice with his goals.
- ◆ **Common Challenges**
 - Maintaining consistency and motivation in long-term practice.
 - Balancing structured practice with adaptability.
 - Managing distractions, academic workload, and performance commitments while sustaining vocal progress.

FINDINGS: RYAN AND SARA'S VPBS TEAM

Emotional Resilience and Performance Anxiety

Sara initially avoided high notes, perceiving them as too difficult and associating them with failure rather than exploration.

🗣️ **Sara:** "I don't like singing high notes, so I reach a G5 and go down."

🗣️ **Ryan:** "You are scared of them."

Through Ryan's encouragement, Sara gained confidence, later reflecting:

🗣️ **Sara:** "I don't feel nervous or stressed about those notes like in the previous session because I know I can sing those notes."

Ryan also transitioned from seeking external validation to trusting peer feedback:

🗣️ **Ryan:** "I've realized it's okay to trust myself and my partner."

💡 Self-Efficacy Theory (Bandura, 1997) suggests that belief in one's ability influences motivation, resilience, and performance.

💡 Peer support fosters confidence and risk-taking in vocal learning (Zimmerman, 2002; Helding, 2020).

FINDINGS: RYAN AND SARA'S VPBS TEAM

Fostering Artistic Confidence and Interpretative Independence:

Ryan encouraged Sara to go beyond technical accuracy and engage in storytelling.

💡 **Ryan:** "Do you know the text?"

Sara hesitated, unsure how to enhance her emotional expression. Recognizing this, Ryan reassured her:

💡 **Ryan:** "I think what you feel is lacking is more drama, and you'll get it."

💡 **Sara:** "So, be more dramatic?"

💡 **Ryan:** "Yes, tell the story."

As she resumed singing, Ryan used gestural cues to guide phrasing and emotion, helping Sara refine her delivery.

💡 Peer-directed learning and feedback, movement, and gesture foster artistic confidence and risk-taking in expressive interpretation (Kilpatrick, 2020; Nix, 2019; Hanken, 2016; Woody, 2022).

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COMPARATIVE TABLES AMONGST THE VPBS TEAMS

TABLE I

Evolution of Findings Across Study Phases

Aspect	Pre-Study	During VPBS	Post-Study
Motivation	"I didn't practice like this before." - Sara	"When I had my partner, I felt the support. That gave me the motivation to try it on my own." - Sara	"I take [practice] more professional. I'm doing this for my college career and for what I want to do in the future." - Paige
Self-Confidence	"I would second-guess everything. I always felt like I was just guessing if I was doing things right." - Jade	"For me practicing builds confidence, because I'm proving to myself that I can do it. Maybe I don't do it perfectly, but I am showing myself that I'm willing to put in the effort." - Chloe	"I used to think I needed approval from my teacher... Now I trust what I feel." - Jade
Technical Focus	"I'd just repeat things over and over... without really knowing what I was fixing." – Paige	"I started paying attention to what my body was actually doing, instead of just assuming what was happening." - Jay	"Having a buddy impacted my practice ... it's hard for me to know if the approach I'm taking is the right one from an outside perspective." - Ryan

TABLE II

Comparing Solitary and Collaborative Practice

Aspect	Solitary Practice Sessions (SPS)	Vocal Practice Buddy System (VPBS)
Dynamic	"I either get bored or distracted" – Ryan	"Practicing with a buddy, makes the sessions more dynamic, more entertaining." – Ryan
Feedback	"You're more prone to give yourself a hard time and feel bad about doing it wrong, quote unquote." – Sara	"It's faster, instant feedback." – Ryan
Motivation	"Unlike the SPS, I was already looking forward to it" – Jay	"The buddy system pushed me to show up and do the work." – Paige

TABLE III

Participant-Driven Strategies for Success in the VPBS Framework

Strategy	Participant Insights
Structured Planning	“Arriving prepared, setting specific goals = better results for taking advantage of the time” – Jay
Establishment of a Safe Space for Learning	“Having respect and empathy toward our buddies” - Jay
Trust and Accountability	“Allowing oneself to be vulnerable”, "We keep each other accountable and make practice fun.” – Chloe
Integration of PARE/PASE	“Writing things down helped me track my improvements. That helps you visually.” – Paige “Besides feeling the progress, I can also read it” -Sara

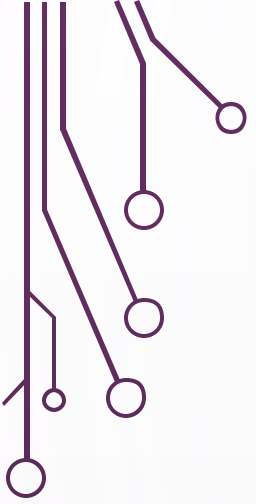
PARE/PASE FRAMEWORK FINDINGS

- Metacognitive and IPA Tools
- The Stop Moment

FINDINGS: PARE/PASE FRAMEWORK

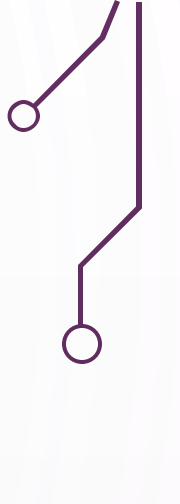
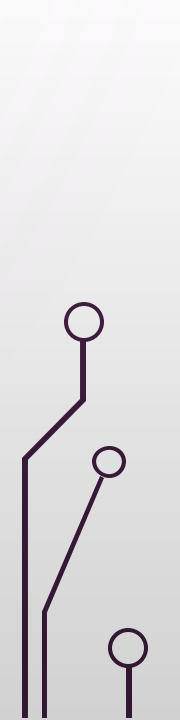
The PARE/PASE Reflective Framework: Metacognitive and IPA Tools

Component	Description
Dual Function	• Serves as a metacognitive tool and an IPA tool, guiding structured reflection in vocal practice.
Metacognitive Perspective	• It aligns with deliberate practice principles (Ericsson et al., 1993; Ericsson & Harwell, 2019).
IPA & Meaning-Making	• “Hermeneutic of meaning-recollection” (Larkin, 2006, p. 115). • Encourages self-awareness and consciousness in practice (Larkin et al., 2006; Kawulich & Chilisa, 2012). • Phenomenological approach that helps students interpret their vocal progress in their language (Kakkori, 2009).
Reflection, Skill Retention, and Learning Transfer	• Encourages structured yet adaptable reflection, reinforcing that reflection should meet learners' needs (Ghaye, 2010, p. 29). • Bracketing tool → Allowing the teacher-researcher to view students' experiences as unique and self-directed (Cohen et al., 2007) • Skill retention & learning transfer → Reinforces practice strategies and deepens metacognitive engagement, enhancing long-term learning (Soderstrom & Bjork, 2015)



FINDINGS: THE STOP MOMENT (SM) AS A COGNITIVE SHIFT

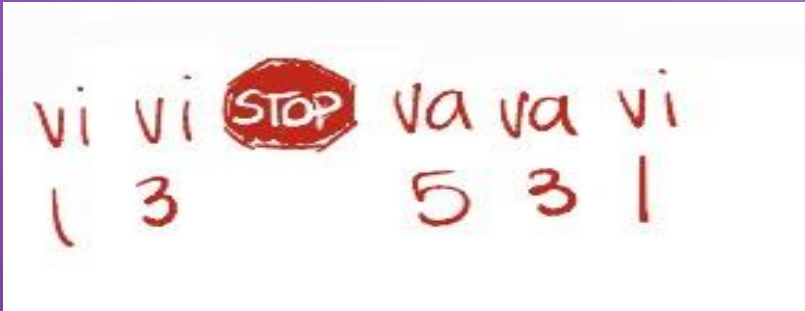
Transitioning from Physical to Mental Practice: SM as a Recalibration Tool

- **Shifts focus** from physical to mental practice (McPherson & Renwick, 2001; Millar & Balota, 2022).
 - **Promotes auditory imagery, mental singing, and subvocalization** (Pruitt et al., 2019).
 - **Encourages wakeful rest** (Martini et al., 2020, p. 299; Buch et al., 2021).
 - **Provides a strategy for vocal fatigue management** (Brown, 2004; Dick et al., 2013; Battista, 2014).
 - **Structured reflection** Beynon, 2020.
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FINDINGS: THE STOP MOMENT

The Stop Moment (SM) as a Cognitive Shift:

Sara's SM Example:



P: "Everything in the same place"

A: "SM to audit the note, feel the air, prepare the space."

S/R: "I could feel the space better with the SM"

E: "I need to take the time to breathe and prepare the space. Even though I had phlegm, with the SM I was able to focus."

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HOW PARTICIPANTS ENGAGED WITH THE FRAMEWORK

THE PARE/PASE FRAMEWORK TEMPLATE



Name: _____ Date: _____ Time: _____ ☐ SPS ☐ VPBS: _____

Practice Tools: ☐ Recording device ☐ Cork ☐ SOVT devices ☐ Water ☐ Piano ☐ Mirror ☐ Other: _____

Conceptos a Trabajar Technical Work, Repertoire Work, Goals or Objectives	Pensamiento What did you think to accomplish that action? What happened before you sang?	Acción What action did you execute? How did you do that?	Sensación/Resultado What was the sensation? How or what was the result? What happened?	Experiencia (emoción) Describe your experience. How did that make you feel as a student/singer?
Chloe	"No rushing"	"Drop jaw and keep dropped."	"Smooth"	"I actually feel like a good student."
Jay	"Think and prepare before singing"	"Keep opening and hand motion."	"Consistency and uniformity"	"Progress is progress. 😊"
Ryan	"Awareness of technique, prepare the table."	"Do everything slowly; mark the beat well."	"Greater preparation and security."	"Practice is boring, but it yields results."

Additional reflections/ Stop Moments (SM)

Chloe: "It's almost as if A leads to R/S", "The more I challenge myself and let myself be up for challenges, the easier challenges will feel"

Ryan: "It's difficult for me to practice slowly." "To make it beautiful, I must have the foundation set."

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STUDY'S CONTRIBUTION AND IMPACT

ENHANCING VOCAL PEDAGOGY: STUDY CONTRIBUTIONS & IMPACT

Key Impact Areas	Contributions
Bridging Instruction and Practice	Provides a structured approach to linking voice lessons with independent learning.
Vocal Development	Supports technical refinement, self-awareness, confidence and artistic growth.
Independent Learning	Strengthens students' ability to apply structured practice strategies autonomously.
Practice Feedback	Reinforces self-evaluation and targeted improvements in SPS & VPBS.
Motivation and Consistency	Encourages persistence in practice through peer engagement and collaborative reflection.
Reflective Framework	Equips students with tools for critical thinking and self-directed progress.
Collaboration and Peer Learning	Enhances help-seeking, shared problem-solving, mutual accountability and fosters skill development
Pedagogical Application	Provides educators with insights to enhance vocal practice instruction beyond the studio, emphasizing the need for structured, research-informed training strategies.

STUDY LIMITATIONS

- Small sample size limits the generalizability of findings (Bassey, 1999).
- The influence of prior vocal training and familiarity with the researcher may have impacted participant interactions.
- While structured reflection supports self-regulated learning, excessive self-monitoring and cognitive demands may disrupt performance fluency (Wulf & Prinz, 2001).
- The VPBS and PARE/PASE model was tested in a specific higher education setting. Consequently, further studies are needed to evaluate its adaptability across diverse training contexts.

CONCLUSION

- Explored vocal learning beyond lessons through IPA.
- Integrated VPBS and PARE/PASE within SPA to support vocal learning.
- Combined peer collaboration, structured reflection, and guided supervision.
- Addressed key challenges in practice:
 - Motivation
 - Autonomy
 - Technical development
 - Artistic confidence

CONCLUSION

Findings demonstrated that:

VPBS and Peer Collaboration

- Accountability, emotional resilience, and artistic risk-taking.
- Supported participants struggling with SPS.
- Renewed engagement through shared responsibility.

💡 Chloe: "Practicing with Jade makes me feel less lost — we keep each other accountable."

- Trust and camaraderie strengthened participants' commitment.

PARE/PASE and Structured Reflection

- Deepened self-awareness, technical refinement, and real-time collaborative problem-solving
- Balanced structure and flexibility.

💡 Jay: "Her freer approach taught me to let go of over-planning."

CONCLUSION

Findings demonstrated that:

Supervised Practice Approach

- Scaffolding for self-directed learning
- Balance of external guidance with autonomy.
- Engagement through vulnerability:

💡 Jay: "There's always that fear of opening up... but in reality, it allowed me to work and feel vulnerable."

- Technical and artistic growth reinforcement.

💡 Ryan to Sara: "Trust that your body knows what it must do. You've been teaching it for four years."

Interpretative Phenomenological Approach

- Explored voice students' individualized and shared experiences.
- Insights contribute to vocal pedagogy:
 - Structured yet adaptable model for solitary practice.
 - Strengthens peer support.
 - Supports the learning continuum between lessons.

FUTURE RESEARCH DIRECTIONS

- Examine how emotional engagement in structured reflection within the PARE/PASE influences experiential learning, highlighting the role of emotions in shaping learning from experience (López-Hernández, 2023, Unpublished)
- Investigate how the PARE/PASE, VPBS, and SPA strategies can support lesson continuity for peripatetic performers and teachers by providing structured peer support between irregular lessons and reinforcing technical and artistic development.
- Investigate the long-term effects of VPBS and PARE/PASE on skill retention, motivation, and autonomy while assessing their adaptability across diverse educational settings, including instrumentalists, choral ensembles, and other performing arts disciplines through longitudinal research (McPherson & Renwick, 2001; 2012; Hanken, 2016)

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ANY QUESTIONS?

