

The technique–repertoire relationship in one-to-one classical voice tuition

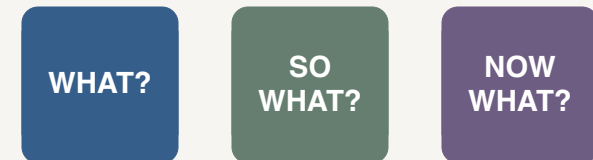
with advanced and pre-professional students in Europe:

voice teachers' conceptualisations, practices and teaching paradigms

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after Borton (1970)

From a practical tension to a research question

MODULE 4

part-task / whole-task

unresolved pedagogical tensions

MODULE 5

repertoire selection

young voices / developmental choices

WORKPLACE

repertoire / fundamentals

curricular change · financial constraints

Research question

How do classical voice teachers conceptualise and enact the technique–repertoire relationship in one-to-one tuition with advanced and pre-professional students in Europe, and what teaching paradigms underpin their approaches?

Aim: make tacit pedagogical choices and rationales more explicit (Nelson, 2022).

Where I started

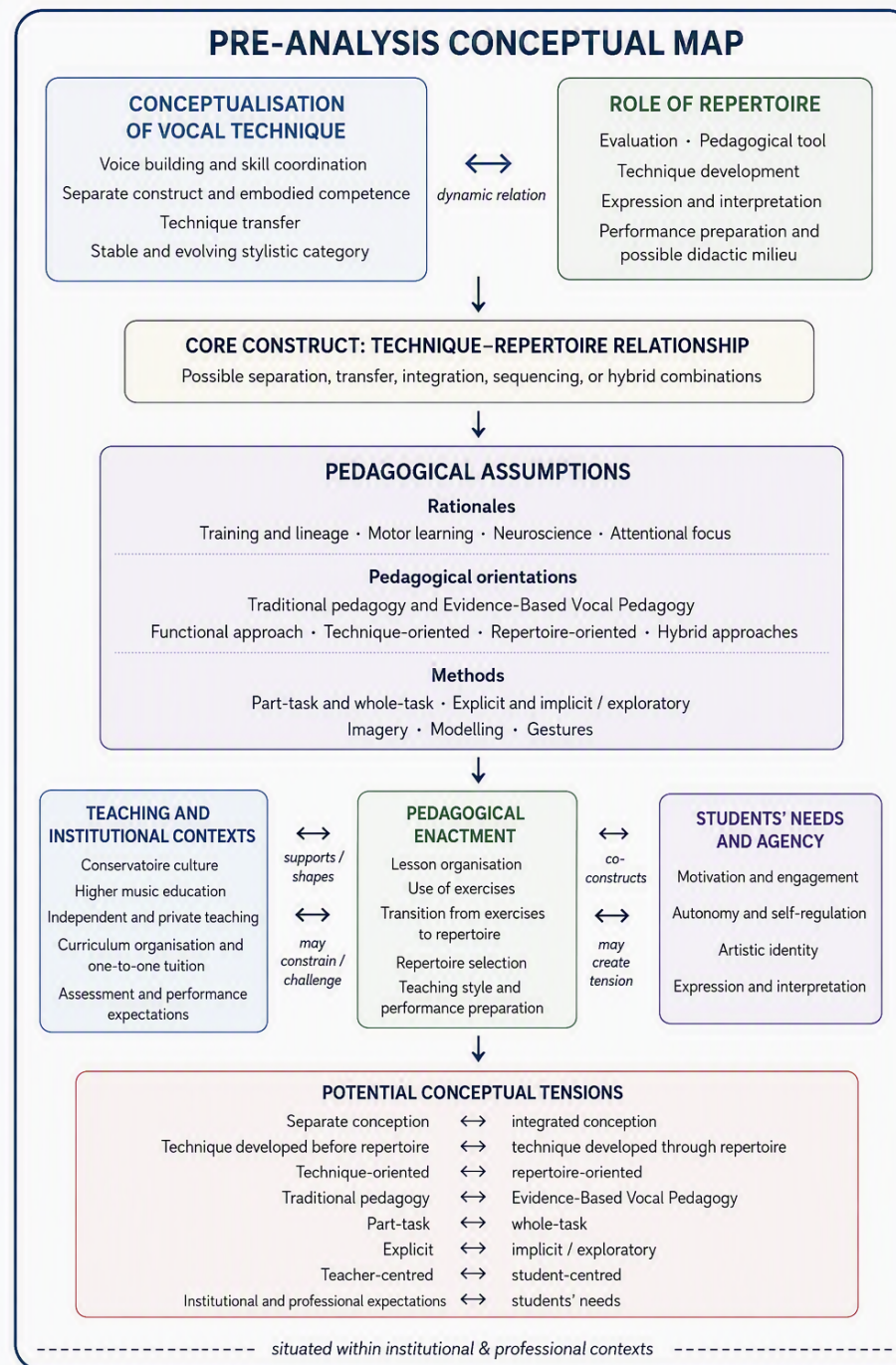
LENS

sensitising concepts, not hypotheses
to confirm

TOOL

a conceptual tool that informed the
design of the questionnaire and
interviews

Figure 2. Pre-analysis conceptual map.



Methodological architecture

ONTOLOGY · Critical realism

A pedagogical reality exists, but accounts of it are mediated.

EPISTEMOLOGY · Interpretivism

Teachers' accounts are interpretations; I interpret them in turn.

ANALYTIC APPROACH · Reflexive TA

Constructing patterns of shared meaning through reflexive interpretation.

LOGICS THAT HELPED ME THINK

Hermeneutics

parts / whole

recursive movement across literature, design, data and analysis

Abduction

empirical material / theory

a logic of inquiry for revisiting ideas rather than confirming them

A parallel I gradually saw

What does each orientation bring to the research?
What does each method bring to the research question?

Research design, ethics and positionality

33

questionnaire responses
29 French · 4 English

7

semi-structured interviews
flexible evolving guide

9

European countries in
reported teaching
experience

10+

years as singer / voice
teacher
insider researcher

Literature review + questionnaire + interviews

integrated for a richer partial account — not for mutual validation

DESIGN

questionnaire: constructs → items, mixed types · interviews: flexible guide

SITUATED

predominantly French participant group → not a representative “Europe-wide” account

ETHICS

informed consent · anonymous questionnaire · confidential / pseudonymised interviews

POSITIONALITY & REFLEXIVITY

insider researcher · journal · memos · supervision · subjectivity as a resource

What Big Q changed in my language — and in my thinking

Research as an “adventure, not a recipe”

Braun & Clarke (2019, p. 592)

Triangulation



Crystallisation

Findings / Results



Analysis

Methodological rigour



Methodological congruence / integrity

Comprehensive reporting



Transparency / reflexive openness

Data collection



Data generation

Journal self-check:

“Does it really emerge from the data — or from the researcher’s thinking through repeated contact with the data?”

Theme 1 · Constructing hybrid plural frameworks

5 / 33

selected a single predefined pedagogical approach

23 / 33

selected two or more predefined approaches

26 / 33

identified with dialogue-based / student-centred teaching

“What I teach is not necessarily what I received.”

Jérémie

training / lineage

models / counter-models

experience

teaching · performing · life

reflexivity

frameworks constructed over time

Theme 2 · Common foundations, individual pedagogical pathways

28 / 33

repertoire as a tool for
developing vocal technique

30 / 33

technical goals as a
repertoire-selection criterion

Technique was important — but rarely exclusive.

Technical aims were usually combined with musical, interpretive, artistic and student-centred aims.

HOW TECHNIQUE AND REPERTOIRE COULD RELATE

separation

technique first / repertoire later

bidirectional movement

each informs the other

embodied integration

relationship becomes difficult to separate

“There is no homogeneous or standard ideal. It is about knowing one’s instrument and optimising it... in relation to oneself.” (Olivia)

Theme 3 · From student to artist

“One of these ‘ghosts’ may be the student ... another may be the artist.”

Reflexive journal

CURRENT STUDENT

profile · needs · abilities
current technical / musical work



FUTURE ARTIST

autonomy · repertoire · identity
professional futures

NEGOTIATED THROUGH

teacher guidance
/ student agency

“Repertoire is fundamental; it is my wardrobe — the wardrobe each student has to build for themselves. And their wardrobe, like mine, should look like no one else’s.”

Sylvie

Where the research took me

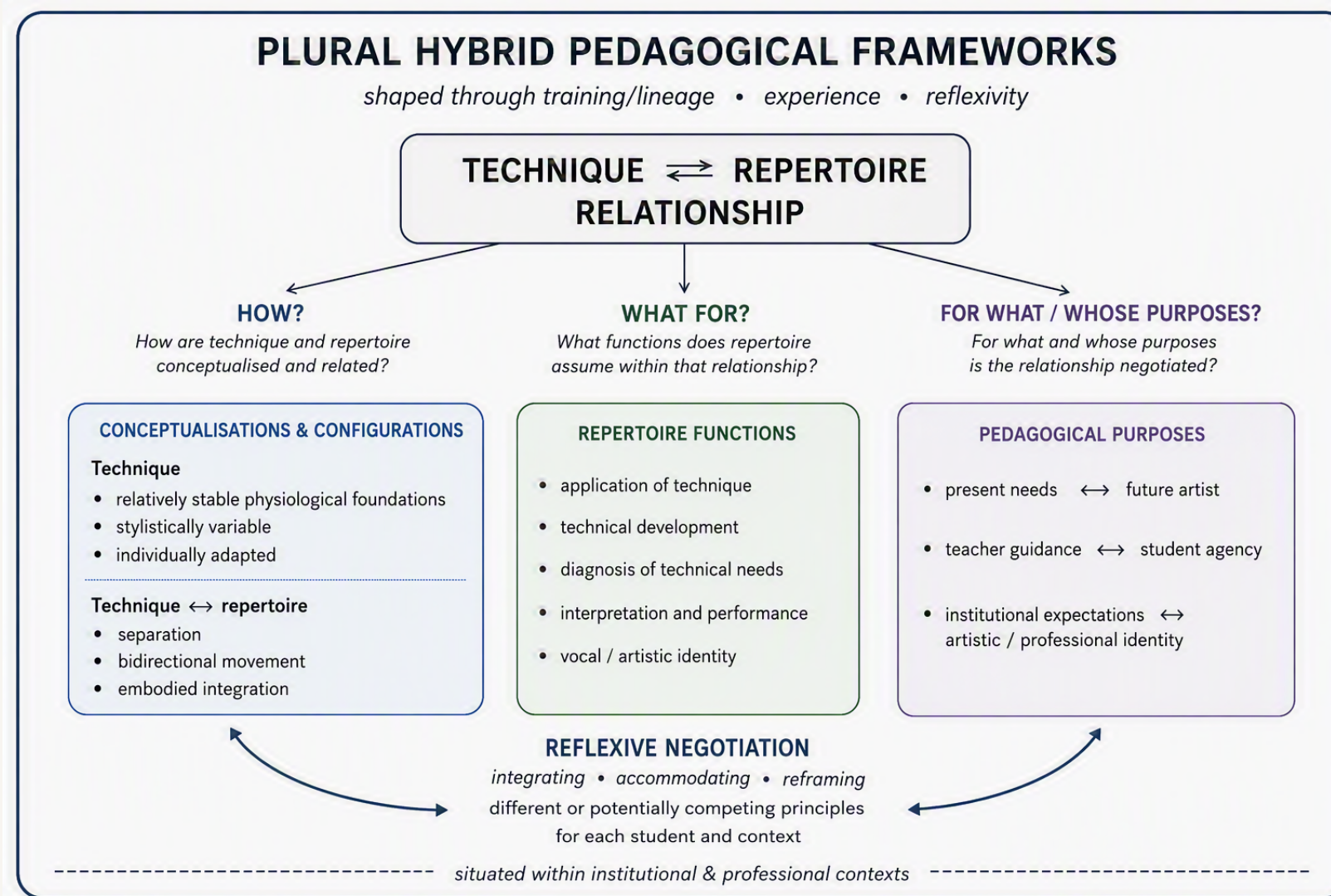


Figure 4. Reflexive conceptual framework developed through abductive reasoning and interpretive analysis.

What surprised me — and what the study cannot claim

SURPRISES

Transfer

did not appear as a distinct pedagogical problem; often linked to repertoire choice

Institutions

not only constraints: also teamwork, projects and curricular flexibility

LIMITS

Situated group

predominantly French → limited European scope

Reported practice

no lesson observation; accounts ≠ direct record of enactment

Questionnaire

some Likert statements allowed different interpretations

FURTHER RESEARCH

lesson observation · longitudinal designs · students' perspectives · reflexive artefact

What changed for me

AS A PEDAGOGUE

multimodality



personal integrated
framework

Less binary thinking: Figure 4 as a reflexive model to
rethink my own.

AS A RESEARCHER

“What is my
methodology?”



“What is my
methodology for?”

Now ready to work as an independent researcher

A personal shift in my journal

20 July

“My research has also been a way of getting to know myself better as a pedagogue.”

18 August

“The question is no longer primarily ‘Who am I?’ but rather ‘What do I want to do?’”

identity → agency

What do I want to do next?

MY TEACHING / PERFORMING:

- enthusiasm for choosing repertoire
- listening critically: style ↔ the individual voice



RESEARCH:

- an independent researcher
- voice teachers' expected skills: a literature review



MY WORKPLACE:

- equipped to build artefacts
- a shared way to follow each student



MY NETWORK • AFPC:

- sharing my research
- wellbeing at work
- 2027 pedagogical days: the functional approach in question



Transversal creativity: researching · teaching / performing · serving the community

Harvard, sources cited in this presentation

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