

EXPANDING UNDERGRADUATE VOICE PEDAGOGY CURRICULA:
ACADEMIC OPTIONS, CONSIDERATIONS FOR IMPLEMENTATION, AND AN
EXAMINATION OF HISTORIC AND MODERN APPROACHES TO CURRICULUM

by

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*Dedicated to my grandmother Gladys Marie Smith
whose singing voice and passion for students inspired me to pursue teaching music*

Preface and Acknowledgements

In researching historic and modern texts for this document, I continue to discover a reality true in all fields: issues are rarely straightforward. Rather there is a spectrum on which all truth and opinions lie, not stagnant, but ever-changing over time and in different contexts. Within my research, I have striven to equitably present diverse methodologies and opinions existing in historic and modern scholarship. I hope that this research reveals the complexity of issues while providing tangible paths forward for expanding undergraduate voice pedagogy curriculum. I also hope that it encourages greater discourse into the content of voice pedagogy curriculum – how it is informed by ever-evolving ideas that began historically and are continued by innovative pedagogues today. Any attempt to unveil biases (positive or negative) that influence the present culture of music learning are done with the intention of objectively assessing music curriculum, with student growth and institutional efficacy as core priorities.

I am also cognizant that scholarship in the field of voice pedagogy grows daily. While slightly unnerving to toss my pedagogical hat in the ring with others whose research I value greatly, I also find it invigorating. I am in a field where I can always learn, always modify my approach, and always be surprised.

I truly believe nothing can be successfully implemented in music curriculum development without the support of colleagues and friends, questioning assumptions, sharing points of views, and supporting change. I am equally indebted to my teachers and mentors who have encouraged me in my pursuit of singing and teaching, and to my family and friends who have supported me. Above scholarship, research, pedagogy, and the Academy are students. My hope is that personal, professional, and curricular legacies of this research would domino into the lives of students, who as they explore the principles of historical voice pedagogy, voice science, and modern evidence-based pedagogy, are inspired to become greater appreciators, performers, composers, conductors, and teachers of vocal music.

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Chapter 1: INTRODUCTION, JUSTIFICATION, AND LITERATURE

REVIEW

“Experience tells us that music, though dependent on talent, inspiration, and creativity, requires much more to function as a significant spiritual and educational force. Talent without skills, inspiration without knowledge, and creativity without technique can account for little but lost potential.”¹

As cited above according to the National Association of Schools of Music (NASM), music, like many disciplines, operates in a sphere where talent, inspiration, and creativity are honed through the intentional development of skills, knowledge, and technique. That said, in many tertiary institutions, voice pedagogy skills, knowledge, and technique are less comprehensively addressed within curriculum for undergraduate vocal music performance and music education students. Problematically, these young vocal music alumni frequently find themselves in careers sustained or supplemented by private applied voice teaching. Expanding undergraduate voice pedagogy curriculum is important for young vocalists because it provides them with early opportunities to explore vocational identities and gives them increased pedagogical training prior to applied teaching situations.

The field of voice pedagogy is multifaceted, having evolved within social, demographic, and economic trends over many centuries. Modern scholarship in voice pedagogy encompasses knowledge and methodologies from many eras and disciplines. It builds on seventeenth and eighteenth-century Italian singing school pedagogies, historic and modern voice science discoveries, and educational philosophies and technological advances of the past and present. From a curricular perspective, the field is also constantly evolving within the changing landscape of American academia, where music curricula function as the dynamic result of interactions

¹ National Association of Schools of Music, “Philosophy,” last modified July 22, 2021, <https://nasm.arts-accredit.org/about/philosophy/>.

between administrators, researchers, performers, teachers, and students. This breadth of perspectives and priorities is arguably an asset to the field but also inevitably complicates voice pedagogy curricular models within academia.

Voice pedagogy courses for undergraduate students today are generally part of curricula for the two most common baccalaureate vocal music degrees, the Bachelor of Music Education, Voice/Choral (BME) and the Bachelor of Music in Voice Performance (BM).² These degrees and their curricula traditionally prepare music undergraduates for distinct paths, respectively: (1) certification and licensure to teach PK-12 music, or (2) performing as a career and/or preparation for graduate programs in voice. Additionally, undergraduate students may take a voice pedagogy course as a requirement or elective within the Bachelor of Arts (BA) or Bachelor of Science (BS) in Music degrees. These more liberal arts degrees typically prepare students for music graduate studies or prepare a foundation of knowledge for working in arts- and music-adjacent fields such as arts administration or music therapy.

Since the 1960s in the United States, there has been a marked increase in voice pedagogy course offerings in academia.³ Today, at the undergraduate level, a single voice pedagogy course within a BM or BME Voice degree is arguably the gold standard.⁴ While less common, some tertiary institutions offer a second undergraduate voice pedagogy course for voice majors.

² Peter Miksza and Lauren Hime, "Undergraduate Music Program Alumni's Career Path, Retrospective Institutional Satisfaction, and Financial Status," *Arts Education Policy Review* 116, no. 4 (October 2015): 176.

³ In 1959, NATS sponsored the first American Institution of Voice Pedagogy (AIVP) program at Indiana University. AIVP was a gathering of world-renown voice scientists, and became an outlet for collective sharing of voice science knowledge as well as a vehicle to conduct quantitative academic research related to the anatomy, physiology, and physics of singing. More information about the inaugural class of AIVP is included in Chapter 3 of this document in a discussion of historical voice pedagogy curriculum development. National Association of Teachers of Singing, "The History of NATS: The 50s," last modified August 2021, https://www.nats.org/The_50s.html. National Association of Teachers of Singing, "The History of NATS: The 60s," last modified August 2021, https://www.nats.org/The_60s.

⁴ An unpublished study by this author investigated the number of undergraduate voice pedagogy courses across institutions that also offered graduate degrees in voice pedagogy. This research revealed that an overwhelming majority on these institutions require one voice pedagogy course for baccalaureate voice degrees. Data from this study will be presented in Chapter 2.

However, most colleges wait until graduate studies for comprehensive voice pedagogy training. In recent decades, a larger number of new masters and doctoral degrees in voice pedagogy have emerged within academia where specialized voice pedagogy curriculum is offered. However, at institutions that offer a graduate degree (MM or DMA) in voice pedagogy, one semester of voice pedagogy is still the standard requirement for undergraduate vocal music degrees.⁵

The expansion of undergraduate voice pedagogy curriculum in academia has not been heavily researched. Following an introduction and justification to this topic in Chapter 1, Chapter 2 will present four practical approaches to expanding undergraduate voice pedagogy curriculum with discussions on implementation. Chapter 3 will then examine how innovative and historical pedagogies inform modern perspectives on voice pedagogy curricular development and course content.

Justification and Literature Review

Career Studies

Finding employment in traditional full-time music positions can be difficult for young music alumni with only a baccalaureate vocal music degree. For students graduating with a BME Voice/Choral degree, the path to employment is typically teaching classroom music in primary and secondary schools. Even despite budget cuts, a classroom music job typically provides higher job stability over free-lance work because of state-mandated music education programs.⁶

However, students graduating with BM Voice Performance degrees often have fewer opportunities for traditional paths to full-time employment given the rarity of full-time paying performance careers for young alumni in their 20s. In fact, data show that “far fewer performance

⁵ Chapter 2 of this document will present data from a study by this author that support this statement.

⁶ Bureau of Labor Statistics, U.S. Department of Labor, “Occupational Projections Data 2019-2029,” last modified May 2021, <https://data.bls.gov/projections/nationalMatrix?queryParams=27-2040-681&ioType=o>.

majors acquire jobs in their desired field than do music education majors.”⁷ Young vocalists also find their performance resumés compared to older vocalists’ resumés that showcase graduate music degrees, extended training, and substantive performing experience. While young instrumentalists encounter similar challenges, vocalists also face the additional obstacle of the anatomical age of their instrument. The voice as an instrument develops significantly with age, and for many singers, full vocal maturity may not peak until they are in their 30s or 40s.⁸ This reality greatly affects the ability of many young vocal alumni to be hired in full-time performance careers when in their 20s, regardless of voice development through training.

In recent years, campus career development offices have recommended that undergraduate vocal music students explore less traditional paths to careers related to music, encouraging entrepreneurial and arts administration training in addition to classroom teaching or performance training. Many music programs encourage exploration of a “portfolio music career,” i.e., a music career formed by multiple part-time jobs and/or volunteer work in music and music/arts-adjacent fields.⁹ To earn a livable income with a portfolio career, young alumni with voice degrees pursue free-lance paths in music including private teaching, gigging, young-artists roles, arts administrative positions, and other music/arts-adjacent work. For young vocalists, a portfolio career in music provides greater flexibility and individualization, but typically does so at the loss of traditional job security and stable income. Young alumni with access to funding may pursue a graduate degree in vocal music for continued academic and vocal training while the voice anatomically matures, a path that may allow them to be more competitive in the performance market. Unfortunately, for some young alumni with only undergraduate vocal music

⁷ Daniel S. Isbell, “Musicians and Teachers: The Socialization and Occupational Identity of Preservice Music Teachers,” *Journal of Research in Music Education* 56, no. 2 (July 2008):165.

⁸ Ingo R. Titze, “Critical Periods of Vocal Change: Advanced Age,” *NATS Journal* 49, no. 4 (March/April 1993): 27.

⁹ Career Vision, “Portfolio Careers: Necessity or Choice?” last modified August 10, 2021, <https://careervision.org/portfolio-careers-necessity-choice/>.

degrees, a music career fades into the background, abandoned in favor of professional aspirations that more traditionally pay the bills.¹⁰

Career studies about institutional satisfaction of young alumni who graduated with undergraduate music degrees support the expansion of undergraduate curriculum pedagogy to strengthen job preparedness. Data show that music students graduating from BM or BME programs will likely teach applied music as a supplement or alternate to a performing or classroom teaching career or while pursuing graduate studies.¹¹ NASM also reports that a large majority of undergraduate music students across degrees will teach at some point in their career. In a Mills 2002 study, young alumni participants felt that undergraduate music curriculum did not adequately prepare them for applied teaching situations after graduation, and they expressed some dissatisfaction about their undergraduate music coursework stating that they “could have benefited from more explicit discussion of the instructional processes employed by their professors.”¹² Additionally, a Music Teachers National Association (MTNA) Music Pedagogy Survey revealed that while 90% of music teachers teaching applied music had earned a degree in music, only 55% stated they had “some pedagogical training experience” prior to beginning teaching applied music.¹³ Purves, Marshall, Hargreaves, and Welch also note that rather than pursue possible supplemental career options in teaching, music undergraduates studying performance may avoid viable teaching jobs because of fears due to general unpreparedness of teaching music students in one-on-one settings.¹⁴ In another study, music educator Wagoner also advocates for the increase of the amount of integrated pedagogical training into the development

¹⁰ Bureau of Labor Statistics, U.S. Department of Labor, “Occupational Outlook Handbook: Musicians and Singers,” last modified April 2021, <https://www.bls.gov/ooh/entertainment-and-sports/musicians-and-singers.htm>.

¹¹ Miksza and Hime, 182.

¹² Miksza and Hime, 177.

¹³ Margaret Lorince, “The Training Of Performance Teachers—Then, Now And Tomorrow,” *American Music Teacher* 39, no. 5 (April/May 1990): 25.

¹⁴ Ross Purves, Nigel A. Marshall, David J. Hargreaves, and Graham Welch, “Teaching as a Career? Perspectives from Undergraduate Musicians in England,” *Bulletin of the Council for Research in Music Education* 162 (Winter 2005): 40-41.

of novice music teachers, acknowledging there is a gap between theoretical knowledge and teaching in practice during early years of music teaching that can negatively affect the commitment of young teachers.¹⁵ A study by Parkes likewise recommends that new models of comprehensive pedagogy i.e., not “what to teach” (content) but “how to teach” (pedagogy), be “prominent” in all levels of music curriculum, from undergraduate to doctoral levels.¹⁶ Finally, NASM’s assessment of undergraduate music programs endorses that, “Each undergraduate curriculum must reflect some determination about preparation for teaching.”¹⁷

Expanded undergraduate pedagogy curriculum supports not only young alumni, but also undergraduate students who already moonlight as applied music teachers prior to graduation. Data show that a sizable percentage of undergraduate music students teach applied music lessons with little or no formal training. A young alumni study by the Strategic National Arts Alumni Project (SNAAP) reported that an overwhelming 50% of arts young alumni admitted they already taught privately in their field before or while pursuing their baccalaureate degree.¹⁸ In conclusion, because undergraduate music students likely will or are already teaching applied voice lessons with little specialized training, it is imperative that music departments consider expanding voice pedagogy curriculum prior to graduate school so music students are better supported in applied teaching situations.

Undergraduate Occupational Teaching Identity Formation

¹⁵ Cynthia L. Wagoner, “Measuring Music Teacher Identity: Self-Efficacy and Commitment Among Music Teachers,” *Bulletin of the Council for Research in Music Education*, no. 205 (Summer 2015): 27-28.

¹⁶ Kelly A. Parkes, “College Applied Faculty: The Disjunction of Performer, Teacher, and Educator,” *College Music Symposium* 49/50 (2009/2010): 71.

¹⁷ National Association of Schools of Music (NASM), *The Assessment of Undergraduate Programs in Music* (Virginia: National Association of Schools of Music, 2009), 1, accessed April 20, 2019, https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/Assessment-UG_NASM_1991-Reprint2009.pdf.

¹⁸ Strategic National Arts Alumni Project, *Making It Work: The Education and Employment of Recent Arts Graduates* (Indiana, 2014), 20, accessed February 17, 2017, <https://files.eric.ed.gov/fulltext/ED574456.pdf>.

Music educators have researched the formation of undergraduate music student vocational identities, notably the link between music performing and music teaching identities. These studies, led by Paul Woodford's 2002 seminal study, chronicle how music occupational identity is initially framed through primary socialization (i.e., childhood/adolescent years), and significantly refined through secondary socialization (i.e., years after childhood during post-secondary education.)¹⁹ Cultivating an academic music environment that bridges performing and teaching identities within curriculum for undergraduate students is important during formative years of secondary socialization when students explore new occupational identities.

Both nurture and nature play a role in identity formation, that is an individual's natural inclinations towards skills required by an occupation, and an environment that positively or negatively shapes specific avenues of identity formation.²⁰ Studies confirm that incoming vocal music majors often enter college with nascent teaching identities cultivated in high school choirs as section leaders and teaching assistants as well as emergent performance identities developed by early solo and choral experiences.²¹ These primary socialization experiences from high school are then shaped during college. Undergraduate curricula play a significant role in secondary socialization, where some aspects of teaching and performing identities are reinforced and others diminished.²²

¹⁹ Paul G. Woodford, "The Social Construction of Music Teacher Identity in Undergraduate Music Education Majors," in *The New Handbook of Research on Music Teaching and Learning: A Project of the Music Educators National Conference*, ed. Richard Colwell and Carol Richardson (Oxford University Press USA - OSO, 2002), 675-694, ProQuest eBook Central.

²⁰ Woodford, 676; Isbell, 165.

²¹ Russell B. Gavin, "An Exploration of Potential Factors Affecting Student Withdrawal From an Undergraduate Music Education Program," *Journal of Research in Music Education* 60, no. 3 (October 2012): 318.

²² Colleen Conway, John Eros, Kristen Pellegrino, and Chad West, "Instrumental Music Education Students' Perceptions of Tensions Experienced During Their Undergraduate Degree," *Journal of Research in Music Education* 58, no. 3 (October 2010): 260-275. Isbell also cites approximately 10 other music education studies that discuss aspects of how social and academic constructs influence musician occupational identity development. Isbell, 162-164.

Music students' exploration of identity are also inexplicably linked with curriculum and degrees that are available within their universities.²³ In their formative months of higher education, music students typically choose either a BM or BME degree path. Unfortunately, in many programs, students perceive the BM and BME degrees as disjunct from each other, and with their degree decision, believe they are exclusively choosing either a music teaching or music performing occupational identity.²⁴ This perception creates tension between the two pre-existing and developing identities.²⁵ Moreover, the belief that a music major must identify as either a teacher or a performer can lead to the loss of broader pre-established music identities during primary socialization, and it also creates additional barriers to exploring new occupational identities during college.²⁶

Many music students also report that they feel torn between the functional and curricular aspects of performing versus teaching, and are confused about the complex aspects of these identities.²⁷ Numerous studies have investigated this tension. Parkes identified three pre-professional identities among young musicians: the performer, the music teacher (one who teaches music), and the music educator (the pedagogue; the one who teaches pedagogy to music teachers).²⁸ Parkes confirmed that undergraduate music students often view each as distinct roles rather than comprehensive overlapping identities.²⁹ Ballantyne likewise found that there were differing categories of self-identification among pre-service music teachers including “a

²³ Woodford, 676.

²⁴ Parkes traces this disjunction of degrees and curriculum in North America academia to its genesis in an older European conservatory tradition where the fields of music performance and education today still remain disparately separate, and where “factional differences” in music performance and music education curriculum are often present. Parkes, 66-67.

²⁵ Kristen Pellegrino, “Connections Between Performer and Teacher Identities in Music Teachers: Setting an Agenda for Research,” *Journal of Music Teacher Education* 19, no. 1 (September 2009): 47.

²⁶ Gavin, 29.

²⁷ Isbell, 175.

²⁸ Parkes, 66.

²⁹ Parkes, 69.

musician, who happens to be teaching,” a “music teacher,” and “a teacher who teaches music.”³⁰ Isbell notes the complexity of the coexisting teaching and performing identities, “Not only do teacher and musician represent two distinct aspects of identity, but they are also two types of identities that do not seem to function in the same manner.”³¹ Pellegrino confirms there is an internal conflict between performer and teacher vocational identities among undergraduate music students.³² This confusion leads to difficulty figuring out how occupational identities as supported by traditional music degrees practically function within music careers outside academia, where lines between teaching and performing are more blurred.³³

The tension between emergent teaching and performing music identities in undergraduate years is exacerbated by judgments made about these identities’ value in academia and society. In some music programs, students perceive a hierarchical difference between music performance and music education where performance students are granted higher social status over music students pursuing teaching in ensembles and applied studios.³⁴ Purves, Marshall, Hargreaves, and Welch linked the perceived lower social status of music education students to “complex and competitive peer relationships (particularly in the pressured atmosphere of the specialist music college).”³⁵ Additional studies report that music student perception is also linked to students’

³⁰ Ballantyne, Julie Claire, “Identities of music teachers: Implications for teacher education,” *Teacher education: Local and Global* (2005): 39-44, quoted in John L. Vitale, “Attitudes and Perspectives of Teacher Performers on Pedagogy and Perceived Student: Learning in the Elementary and Secondary School Music Classroom,” *Canadian Journal of Education* 38, no. 1 (2015): 4. <https://www.jstor.org/stable/10.2307/canajeducrevucan.38.1.08>.

³¹ Isbell, 175.

³² Pellegrino, 47.

³³ Parkes, 66; Vitale, 4.

³⁴ Woodford hypothesized that stigmatization of teaching identities in music academia was in part due to the fact the North American institutions emphasize music performance over music education and might be reflective of current widespread cultural values that devalue education, and in particular music education. To support this theory, he cited two international studies that showed how the status of teachers and the socialization students as music teachers were formed differently in Canada and Sweden, where the discipline of music education held higher status in accord with the higher educational priorities of those countries. Woodford, 681-862, 685.

³⁵ Purves, Marshall, Hargreaves, and Welch, 40.

performance ability, irrespective of chosen field of study or actual performance ability.³⁶ Some studies note that even the mere label of “teacher” was linked to stigmatization of BME majors because higher social status was awarded to performance skills over teaching skills in music schools.³⁷ Problematically, Woodford theorized that the marginalization of the music teaching identity in academia created a spiral where music education majors were less motivated, less committed to their academic field, and set up for “role conflict and failure.”³⁸ Parkes and Jones’ investigation confirmed this negative music occupational identity feedback loop. It found that a student’s expectation about their ability in an area (self-efficacy) and a student’s value of the content (i.e., value placed on teaching) directly correlates with seeking to develop identity in that area.³⁹ Because of the perceived stigmatization of teaching, undergraduate performance students who feel they cannot teach well (self-efficacy) or perceive a lower value on teaching may not subsequently seek to develop teaching identities. This reality is problematic because music performance student careers will likely include aspects of teaching.

Undergraduate performance students in the Conway, Eros, Pellegrino, and West study also reported how the perceived stigma against developing a music teacher identity negatively influenced their view on enrolling in additional pedagogy courses. These students feared they would not be supported by their applied music teacher if they chose to express interest in a future career that included teaching as a main element.⁴⁰ One participant even likened the pursuit of an undergraduate degree in music education to be a “scarlet letter” in a music department that supported music performance over music teaching.⁴¹ Students also perceived that there were seemingly incongruent expectations between overlapping skill development in music teaching

³⁶ Woodford, 682; Purves, Marshall, Hargreaves, and Welch, 39-40; Isbell, 165; Conway, Eros, Pellegrino, and West, 268.

³⁷ Isbell, 165.

³⁸ Woodford, 681.

³⁹ Parkes and Jones, 101-123.

⁴⁰ Conway, Eros, Pellegrino, and West, 268,

⁴¹ Conway, Eros, Pellegrino, and West, 272.

and music performance, adding to inequity between the two disciplines. As music teachers, there was a curricular expectation to develop a simultaneous performing identity, but as music performers, there was little room or curricular expectation to develop a simultaneous teaching identity.⁴² This marginalization of music teacher training reinforced the perceived hierarchy that there was greater value to pursuing a musical identity as a music performer first and teacher second.⁴³

Unfortunately, studies have shown that the stigmatization of music teaching identities during undergraduate years can have a negative effect on the retention rates of BME majors. Students in a study by Gavin attributed dropping out of their music major to being unable to build confidence as a teacher in the university setting where they were primarily evaluated by performance standards against more advanced musicians, rather than assessed holistically on their teaching proficiency.⁴⁴ Research also indicates strong links between weak teaching occupational identities and increased occupational stress for young music educators alongside higher music teacher attrition rates.⁴⁵ BME majors, who believe the perception that teaching is not as valuable as performing, may feel typecast as less important than performance majors, and may not consider alternate views – that the choice to pursue teaching can be made by students with high levels of musicianship, and that there is inherent value in learning to teach music.

Fortunately, studies show that expanded undergraduate music pedagogy curriculum can positively influence the exploration of varied music vocational identities and increase the retention of young alumni in music careers that may include elements of teaching. If undergraduate music students feel they are able to teach better (i.e., through coursework like

⁴² Conway, Eros, Pellegrino, and West, 268, 272.

⁴³ Woodford, 681-682.

⁴⁴ Gavin, 318.

⁴⁵ Warren Haston and Joshua A. Russell, "Turning Into Teachers: Influences of Authentic Context Learning Experiences on Occupational Identity Development of Preservice Music Teachers," *Journal of Research in Music Education* 59, no. 4 (January 2012): 372, <http://www.jstor.org/stable/41348844>; Wagoner, 27-49; Woodford, 676.

expanded pedagogy curriculum that supports the development of applied teaching skills) or if their perceptions about the value of music teaching increase (i.e., through decreasing the perceived stigma on the field of music teaching), the cycle now positively reinforces an increased desire to pursue a music teaching identity. This type of socialization in music academia allows undergraduate students to see past the false dichotomy of an either/or approach (between teaching and performing) and to pursue a third option that allows for the simultaneous, shared development of identities as both music performer and music teacher.⁴⁶

Expanding undergraduate pedagogy curriculum requires intentional faculty leadership and evaluation of current programming. According to Woodford, the goal of undergraduate curricular music modifications should ideally be “to empower students to construct their own identities free from societal and institutional norms and conventions that are deemed limiting.”⁴⁷ A different study by Bennet concluded that adding a short 12-week music pedagogy course to undergraduate curriculum had the “potential to contribute to viral shifts in self-identity” among music students.⁴⁸ Another study by Parker and Powell found that supplemental music coursework in an unfamiliar but related music area, like pedagogy, helped music students to develop a greater sense of self and better shape occupational identity.⁴⁹ Regarding the perceived stigmatization of teaching identities when compared to performance identities, Haston and Russel recommended that a connection between teaching and musicianship occur early and often in any music degree program. They concluded that the most “ethical and reasonable approach to occupational identity” is undergraduate curricula that “capitalize on the symbiotic nature” of music teaching

⁴⁶ Conway, Eros, Pellegrino, and West, 270.

⁴⁷ Woodford, 685.

⁴⁸ Dawn Bennett, “The Use of Learner-Generated Drawings in the Development of Music Students’ Teacher Identities,” *International Journal of Music Education* 31, no. 1 (February 2013): 53–67, <https://doi.org/10.1177/0255761411434498>.

⁴⁹ Elizabeth Cassidy Parker and Sean R. Powell, “A Phenomenological Study of Music Education Majors’ Identity Development in Methods Courses Outside Their Areas of Focus,” *Bulletin of the Council for Research in Music Education*, no. 201 (Summer 2014): 23–41, <https://www.jstor.org/stable/10.5406/bulcouresmusedu.201.0023>.

and music performing, benefiting both music education and music performance students.⁵⁰ Voice pedagogy curricula emphasizes this dual identity development of vocal teacher and performer.

Undergraduate versus Graduate Voice Pedagogy Curriculum

Currently, heavy onus is on graduate curricula to fill voice pedagogical gaps not provided during undergraduate years. In recent decades, development of music pedagogy curriculum at the graduate level has increased.⁵¹ However, an inherent problem of waiting until graduate studies to introduce expanded voice pedagogy curriculum is that it creates young music teachers that are primarily teaching applied voice from an inefficient trial-and-error approach.⁵² Without a solid foundation of pedagogical coursework, young vocal alumni's primary source of voice pedagogy knowledge is often gleaned from as little as a single pedagogy class and a few applied teaching experiences. Parkes strongly argues that undergraduate applied lesson experiences do not prepare music students well for teaching. "The time undergraduates spend as students in an applied studio cannot suffice in *how* to teach – they are exercises in how to learn for the student while in the 'student role.'"⁵³ Parkes' comment hints at the incongruity of an undergraduate student acting as a student (being taught to sing) while simultaneously acting as a teacher-in-training (being taught to teach) during applied lessons. Astute students certainly may glean pedagogical tools in individualized undergraduate music lessons. However, the principal purpose of applied lessons in their standard curricular form is to teach singing, not to teach pedagogy skills, assess student

⁵⁰ Haston and Russell, 371.

⁵¹ In 1986, Berton Coffin wrote in his preface to *Historical Voice Pedagogy Classics*, "Vocal pedagogy is taught in few schools of music in colleges and universities." Today, thirty-five years later, this is no longer the case. Chapter 2 of this document discusses the present state of voice pedagogy curricula in further detail and includes a table of colleges that currently offer graduate degrees (MM, MA, DMA, PhD) in voice pedagogy. Preface of Berton Coffin, *Historical Voice Pedagogy Classics* (Landham, Maryland, and London: Scarecrow Press, 1989).

⁵² Parkes, 69.

⁵³ Parkes, 71.

teaching ability, or comprehensively prepare an undergraduate student to deal with voices different than their own.

In the late 1970s, piano pedagogues began in-depth discussions about creating a new undergraduate music degree in piano pedagogy. In 1988, Richard Chronister, one of two original founders of the National Conference on Piano Pedagogy, examined the conflict of opinions that initially existed at the birth of piano pedagogy programs in academia, and discussed general goals of music degree programs and attitudes towards preparation of piano teachers. He argued that performance preparation and teacher preparation should be equally addressed in music curriculum. In the series of statements below (where the term ‘pianists’ could easily be replaced with ‘vocalists’), Chronister argues strongly for expanded piano pedagogy curriculum.

Sometimes we hear the comment, “Teachers are born, not made – you can’t teach someone how to teach.” No one argues with the fact that the best teachers can always cite examples of incidents and experiences which made them better teachers. They are good teachers for many reasons, including talent, learning, and experience.

The same comment can be made about talented pianists: they are born, not made. Even so, I have yet to hear a performance teacher suggest that this means they don’t need piano lessons. Talented pianists need training for the same reason talented teachers need training. Talent does not provide all the skills and experiences that are necessary to good playing or teaching.

Performance teachers sometimes suggest that students learn to teach by observing and absorbing what goes on at their own piano lessons and what they see and hear in master classes and other learning experiences. But it is never suggested that a pianist learn to play only by observing and absorbing what other pianists do.

Performing is an art and teaching is an art. Performing requires skills and teaching requires skills. Traditionally, a pianist requires a teacher who sees and hears what practice has produced in order to provide guidance for improvement. The improvement of a teacher comes about in the same way.⁵⁴

Chronister’s comments push back against an invisible double standard in performance and pedagogy curriculum. He rationalizes training pedagogy curriculum by placing it on equal ground with performance training. By his argument, music pedagogy curriculum that prepares

⁵⁴ Richard Chronister, “The National Conference on Piano Pedagogy: Wither and Wherefore,” *American Music Teacher* 37 no. 3 (January 1988), 20, <http://www.jstor.org/stable/43542040>.

undergraduates to teach applied lessons is as functionally important as performance curriculum that trains undergraduates to perform.

Unfortunately, a lack of significant undergraduate pedagogy training may domino negatively into issues of student retention. Music alumni, who are not well-served to develop strong pedagogy skills in the current undergraduate music curriculum, may choose to pursue graduate degrees in music where they are awarded graduate teaching assistantships despite little or no formal pedagogical training. A study by Gavin discovered that poor applied lesson experiences by graduate-aged music instructors was one reason some undergraduate BME students chose to leave their music degree.⁵⁵ Arguably, graduate music students supported by stronger voice pedagogy curriculum earlier in their undergraduate music degrees are better prepared for graduate teaching assistantships with applied teaching duties.

Additionally, programs that offer expanded undergraduate pedagogy training prior to graduate school may support greater economic freedom from debt for young music alumni. While graduate studies are important to many music and arts-related positions, students often incur substantial debt during them, significantly more than during music baccalaureate degrees.⁵⁶ Debt incurred because of graduate school becomes a deterrent to young alumni pursuing music careers in favor of higher pay or steadier traditional income in other fields. According to SNAAP, 54% of young alumni that had "stopped working as an artist or did not pursue work as an artist" listed debt as a primary reason for abandoning work in their primary arts field.⁵⁷ Increased undergraduate voice pedagogy training opens the doors to augmented vocal career options without the possible financial burden of graduate school.

⁵⁵ Gavin, 319.

⁵⁶ Only 18% of undergraduate arts students in the SNAAP study claimed to have student loan debt over \$50,000, while 44% of graduate students in the arts reported student loan debt over \$50,00. Strategic National Arts Alumni Project, *Annual Report*.

⁵⁷ Strategic National Arts Alumni Project, *Annual Report*.

Some faculty might feel hesitant to support expanding undergraduate voice pedagogy curriculum, advising against young vocal alumni without graduate degrees teaching voice in private settings. Reasons against preparing undergraduate students to teach applied teachers might include the level of the student developmentally (i.e., the voice is anatomically young and/or vocal techniques have not solidified), cognitively (i.e., the student has a less comprehensive understanding about teaching or singing), or experientially (i.e., the student has not taught or performed much). These concerns are valid. No teacher would want new young voice teachers to cause intentional or unintentional vocal harm to themselves or to a student. However, providing fewer voice pedagogy training opportunities during undergraduate years is counterintuitive to this problem. Expanded music voice pedagogy instruction during undergraduate years has the potential to prepare young alumni in understanding how to avoid vocal harm to themselves and to their students, specifically through pedagogy training that facilitates awareness and understanding of young vocalists' own limitations and guides them towards the healthiest teaching paths. It is also important to remember that data show a large percentage of undergraduate students already teach music privately, regardless of faculty wishes. Additionally, an assumption that older singers with greater performing experiences will automatically be better teachers of singing because of the sum of their age and experiences is problematic at its core. Performance and age, while important and enriching to teaching, do not directly address increased voice pedagogy preparedness.

It is also reasonable to expect that undergraduate pedagogy training has limitations in the kinds of voice students it prepares young alumni to teach privately. The goal of expanded undergraduate voice pedagogy coursework would not be to prepare young alumni to teach very advanced singers or train them for faculty positions within academia. Rather, increased undergraduate pedagogy curriculum trains young alumni to work with avocational singers of all ages that they may encounter in community, primary, or secondary education applied teaching settings. Anecdotally, this author has taught applied lessons to a wide variety of community

students who sought voice lessons privately or through local community academies or programs. More research needs to be conducted to quantitatively identify specific types of students that seek applied voice teaching in specific regions, but below are categories of students this author has identified from her experience that are frequent clients of private weekly voice lessons in the Midwest.

- (1) Adults who have retired, enjoy singing, and may have some prior singing training earlier in life: These students may currently sing in a local or church choir, and now have time to pursue training more steadily for personal enjoyment. Lesson objectives are grounded in foundational singing skills such as posture and alignment, breath management, healthy phonation, resonance, articulation, and expressivity. Some singers of advanced age in this group may be working through vocal changes associated with aging, such as issues related to flexibility, breath control, and vibrato. Repertoire is typically a mix of classical, choral, and musical theatre songs.
- (2) Adults with full-time families and jobs who enjoy singing and use voice lessons as their reward, i.e., stress-relieving hour time of “me” time during the week away from normal, demanding responsibilities: These lessons are often scheduled at the same time as their child takes music lessons within a multi-instrument academy. Because this student may realistically not have much time for practice outside lessons, lesson objectives for this student are focused in appreciating and enjoying the process of learning new music. A teacher who views this lesson hour as a music therapy session may have better perspective on how to approach expectations for this student, both inside and outside of their lesson. These students often do best when a teacher encourages confidence in singing, irrespective of ability, and is patient with small progress. Repertoire is often non-classical.

- (3) Adults who were involved in singing in college as music majors, music minors, or choir members and who desire to continue vocal training: These students often work in the community, are part of a community choral group, and want to keep up or extend vocal training. Some might possibly pursue graduate vocal music studies. Lesson objectives include re-training foundational and intermediate singing skills. Repertoire includes a mix of classical and/or choral repertoire.
- (4) Multi-aged students who play other solo instruments like guitar or ukulele: These students want to be able to strengthen singing for their primary instrument which is not voice. Objectives include providing the student with instrument-specific singing skills. Conversations around efficient posture and alignment specific to their instrument, vocal health, and singing with amplification are taught parallel to foundational singing skills. Repertoire is most often commercially created music (CCM), and students may need help determining which key(s) fit the tessitura of their instrument best.
- (5) Adults who are involved in a leadership role in a local singing group (i.e., lead singer in a church band), but who have had little formal training: These students seek private voice lessons specifically for the music they sing in their group. Lesson objectives include preparing them to sing and lead at their next gig, teaching harmonies and language they can use to communicate well with other musicians, and cultivating a safe space to build confidence in performance. CCM repertoire is often newly provided by the student to the teacher at each lesson.
- (6) Middle school and high school students who are involved with choirs and local performing groups whose parents or music teachers hear vocal potential and seek out singing lessons: This group of students is the most likely to have potential identified and unlocked in private lessons to become prospective music majors. Lesson objectives are in line with early undergraduate vocal applied lessons,

where learning repertoire is balanced with foundational vocal techniques, languages, and expressivity. Repertoire consists of a mix of age-appropriate classical and non-classical pieces in several styles and languages.

- (7) Younger children taking lessons: For this group, sometimes an older sibling also takes music lessons (the same or a different instrument, sometimes at a concurrent time). These students are occasionally involved in a local children's choir. For the voice teacher, teaching singing lessons privately to younger children can sometimes seem like weekly karaoke or an extension of childcare services (especially in a group-lesson setting with two siblings). However, if the lesson time is used well, these sessions strengthen basic music-building skills, and better prepare them musically for more advanced studies once the voice has developed. Lesson objectives for children are similar to the elementary music classroom with a focus on confidence, reading music, and singing alone age-appropriate repertoire (i.e., folk songs and Disney songs).

At a fundamental level, avocational singers pursuing voice lessons for many different reasons still deserve access to well-prepared teachers of singing. Expanded undergraduate voice pedagogy curriculum prepares young alumni to teach these typical kinds of students.

In a parallel manner in defense of increasing undergraduate piano pedagogy coursework in the 1980s, Chronister wrote, "Who is going to teach these less talented students? And who is going to teach the talented ones before their talent surfaces? Certainly not those gifted pianists who hold doctorates from leading performance schools. Probably not even the pianists holding graduate degrees in piano performance."⁵⁸ As Chronister notes, there are likely many viable students for young music alumni to teach. Expanding undergraduate voice pedagogy curriculum

⁵⁸ Chronister, 21.

better prepares young voice alumni to teach the wide variety of avocational singers who may pursue applied lessons in their communities. It also allows young alumni to offer better singing training to high school singers who may become prospective music vocal majors.

Finally, a stronger focus on voice pedagogy curricula at the undergraduate level does not weaken BM Voice, BME Voice/Choral, or graduate voice/voice pedagogy degrees. Expanding undergraduate voice pedagogy enriches these two degrees. Such curriculum can benefit both voice students who may never pursue a vocal music degree beyond an undergraduate degree and young vocal alumni who pursue a graduate vocal studies degree.

Conclusion

The implementation of additional voice pedagogy curriculum will benefit both performance and music education undergraduate students in helping them to shape their occupational identities, and will better prepare them for vocational paths or graduate school where they may teach applied voice. The goal of this document is to research innovative ways to increase undergraduate voice pedagogy curriculum and discuss implementation and curriculum content. The following research questions are answered:

- (1) Approaches to Expanding Voice Pedagogy Curriculum – What is the range of viable options for expanding undergraduate voice pedagogy curriculum (i.e., majors, minors, emphasis) within academia? What is each option’s objective, clientele, curriculum, and career options? What are considerations for implementation?
- (2) Innovative Approaches to Curriculum Design – How do twenty-first century and historic pedagogies inform approaches to curricular design and course content in undergraduate voice pedagogy courses?

Chapter 2: APPROACHES TO EXPANDING UNDERGRADUATE

VOICE PEDAGOGY CURRICULUM

The capacity to perform and to appreciate an operation does not necessarily involve the ability to formulate criticisms or lessons. A well-trained sailor boy can both tie complex knots and discern whether someone else is tying them correctly or incorrectly, deftly or clumsily. But he is probably incapable of the difficult task of describing in words how the knots should be tied.¹

As British philosopher Gilbert Ryle (1900–1976) remarks, advanced training of performing an action does not accompany an explicit ability to deconstruct the processes of the same action. The goal of expanded undergraduate voice pedagogy training is to train students in singing and applied voice teaching processes earlier in vocal music degree programs. Four distinct models have been identified by this author as curricular paths to expand undergraduate voice pedagogy course offerings and provide greater preprofessional pedagogy opportunities for undergraduate students. Each model sequentially increases the number of credit hours in specialized voice pedagogy coursework, ranging from adding only a few courses to proposing a full degree in voice pedagogy. The variability in approaches grants flexibility for implementation by diverse academic programs whose campuses, departments, faculty, and students invariably function differently. It also provides an avenue for the possible sequential growth of an undergraduate voice pedagogy program from smaller to larger over time. The four models are:

- (1) An undergraduate degree emphasis in voice pedagogy
- (2) An undergraduate minor in voice pedagogy
- (3) A pre-professional baccalaureate certificate in voice pedagogy
- (4) A new Bachelor of Music (BM) in Voice Pedagogy

¹ Gilbert Ryle, “Knowing How and Knowing That,” in *The Concept of the Mind*, (Chicago: University of Chicago Press, 1949), 56.

Following an introductory discussion of the present state of undergraduate voice pedagogy curricula, this chapter presents each of the four models for expanding undergraduate voice pedagogy curriculum. Each model includes program objectives, curricular examples, and considerations for implementation.

The Current State of Undergraduate Voice Pedagogy Curriculum

The Present State of Required Undergraduate Voice Pedagogy Courses

A yet unpublished study by this author researched the number and types of voice pedagogy courses offered at eighteen NASM-accredited North American institutions in both undergraduate and graduate programs.² Inclusionary criteria for the colleges in the study was that each offered at least one graduate degree (masters or doctorate) in Voice Pedagogy as well as BM and BME Voice degrees. The presence of graduate voice pedagogy degrees at these institutions indicated faculty with training to teach voice pedagogy curriculum. Additionally, schools in the study self-identified as strong music education programs, denoting a priority to develop strong teaching identities in music undergraduate students.³

Data collected from each college included course titles, course hours, and course descriptions from 2018-2019 course catalogs for all undergraduate and graduate voice pedagogy courses.⁴ The data showed that while two of the eighteen institutions required two semesters of undergraduate voice pedagogy coursework, the rest of them, i.e., the overwhelming majority of

² The schools included in the study were Boston Conservatory at Berklee, Crane School of Music in SUNY Potsdam, Eastern Carolina University, George Mason University, University of Iowa, Kansas University, Lawrence University, New England Conservatory, NYU Steinhardt, Ohio State University, Shenandoah Conservatory at Shenandoah University, University of Colorado Boulder, University of Iowa, University of Nebraska – Lincoln, University of North Texas, University of North Carolina Greensboro, University of Texas San Antonio, University of Toronto, Westminster Choir College of Rider University.

³ Many were also listed as strong music education programs in the 2019 Music Teacher's National Association (MTNA) Guide to Music Schools.

⁴ Data were also recorded for undergraduate music courses with descriptions that indirectly mentioned the development of voice pedagogy skills as part of a course and for any summer voice pedagogy curriculum offerings.

institutions, only required a single semester of undergraduate voice pedagogy for BM and BME Voice degrees.⁵ Coursework was analyzed at three additional institutions that did not offer graduate degrees in vocal pedagogy, but offered the less-common undergraduate emphasis or minor in voice pedagogy. The two institutions with the undergraduate minors in voice pedagogy required a significantly greater number of undergraduate voice pedagogy courses, four and five courses respectively, for the minor.⁶ Coursework from these colleges will be discussed as examples later in this chapter. In conclusion, the study identified that the standard number of voice pedagogy courses at most tertiary institutions is typically one, occasionally two, and rarely more than two if a minor in voice pedagogy is offered.

The Present State of Existing Voice Pedagogy Academic Programs

Table 2.1 below identifies the number of tertiary institutions that currently offer expanded voice pedagogy curriculum programs in North America and the types of programs they offer.⁷ As seen, while a handful of colleges offer expanded undergraduate pedagogy options, the large majority of institutions wait until graduate studies to offer degrees in voice pedagogy. Table 2.2 details the names of the institutions from Table 2.1 and which expanded voice pedagogy curricula they offer as of 2020-2021. NASM lists the BM Pedagogy degree as a viable degree

⁵ Other notable curriculum observations were that at institutions with graduate degrees in voice pedagogy, some programs choose to offer undergraduate voice pedagogy courses as ‘meet-with’ courses. (‘Meet-with’ refers to undergraduate course section that meets concurrently with a graduate course section with similar content. At most universities, ‘meet-with’ courses provide separate course numbers and syllabi for undergraduate versus graduate sections, but students in both sections attend identical lectures. ‘Meet-with’ courses may mitigate low student enrollment and faculty load.) Regarding graduate-level voice pedagogy curriculum, the study also revealed a large variance between the number of explicit voice pedagogy courses required for different master’s degree in voice pedagogy, ranging from two courses to five courses. Curricular expectations for a doctorate in voice pedagogy also seem to vary greatly between programs. More research needs to be conducted into the cohesion of graduate voice pedagogy curriculum at institutions.

⁶ Greater detail about these programs will be discussed later in the examples of curricular approaches to expanding undergraduate voice pedagogy coursework.

⁷ This number of programs may not be exhaustive, as voice pedagogy is an ever-growing field. In addition, some programs, especially newer ones, may not have a web presence. Table 2.2 list the full names of these institutions.

option if an institution has adequate staffing for it.⁸ However, this author could find no institutions that offer a BM Voice Pedagogy degree. Unfortunately, even colleges today that have expanded graduate voice pedagogy programs do not yet offer a parallel undergraduate voice pedagogy degree.

Table 2.1 Number of Colleges that Offer Expanded Voice Pedagogy Curricula as of 2020-2021 with Program Type

	Program Type	Number of Institutions
Undergraduate	Emphasis in Voice Pedagogy	5
	Minor in Voice Pedagogy	2
	Undergraduate Degree in Voice Pedagogy	0
	Baccalaureate Certificate in Voice Pedagogy	3
Graduate	Graduate Certificate in Voice Pedagogy	6
	Graduate Vocology Certificate	3
	Master's Degree in Voice Pedagogy	33
	Doctoral Degree in Voice Pedagogy	10

⁸ National Association of Schools of Music (NASM), "Handbook 2020-2021," last modified August 10, 2021, <https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2021/08/M-2020-21-Handbook-Final-08-10-2021.pdf>, 107.

Table 2.2 Full List of Colleges that Offer Expanded Voice Pedagogy Curriculum with Program Type

Emphasis in Voice Pedagogy	Bowling Green State University Missouri State University Oregon State University Peabody Institute Weber State University	
Minor in Voice Pedagogy	Lawrence University George Mason University	
Undergraduate Degree in Voice Pedagogy	n/a	
Certificate in Voice Pedagogy (baccalaureate or graduate indicated)	Concordia University of Edmonton (baccalaureate) University of Kentucky (graduate) Malone College (baccalaureate) Marietta College (baccalaureate) New York University Steinhardt (graduate) Oakland College (graduate) University of North Carolina, Charlotte (graduate) Southern Illinois University Edwardsville (graduate) University of Texas at San Antonio (graduate) Voice Study Centre	
Graduate Vocology Certificate	Indiana University, Bloomington University of Iowa University of Memphis	
Graduate Degree(s) in Voice Pedagogy	University of Alberta (MFA) Arizona State University (MM) Belmont University (MM) Boston Conservatory at Berklee (MM) Bowling Green State University (MM) East Carolina University (MM) Carthage College (MM) The Catholic University of America (MM, DMA) University of Central Oklahoma (MM) University of Colorado Boulder (MM, DM) George Mason University (MM) University of Houston (MM) University of Iowa (DMA) University of Miami (DMA) Kansas University (PhD) Memorial University of Newfoundland (MM) Memphis University (MM) Mississippi College (MM) Nazareth College (MM)	University of Nebraska, Lincoln (PhD) New England Conservatory (MM, DM) University of North Carolina, Greensboro (MM, DMA) University of North Texas (MM, DMA) Oakland College (MM) Ohio State University (MA) Penn State University (MM) University of Redlands (MM) Shenandoah University (MM, DMA) State University New York, Potsdam (MM) Syracuse University (MM) University of Texas at San Antonio (MM) Texas Christian University (MM) Texas State University (MM) Texas Women's University (MA) University of Toronto (MM) Vocal Study Centre (MA) Westminster Choir College of Rider University (MM)

State of Existing Instrumental Pedagogy Programs

Discourse surrounding the expansion of undergraduate pedagogy curriculum is not unique to voice programs in academia. Since the late 1970s, instrumental music faculty have had conversations about the creation of instrument-specific pedagogy degrees. The evolution of the piano pedagogy degree reveals the obstacles piano pedagogues faced as they worked to expand piano pedagogy curriculum in academia. In the late 1970s, the National Conference on Piano Pedagogy was founded to address gaps in pedagogy curriculum for pianists.⁹ Despite setbacks, including an early 1977 failed effort to convince administration of the enrollment advantages of undergraduate piano pedagogy programs due to “skepticism, confusion, and disinterest,” a baccalaureate in piano pedagogy was implemented in 1982 and subsequently followed by a master’s graduate piano pedagogy degree in 1984.¹⁰ At the time of its inception, world-renowned piano pedagogue Louise Goss (1926-2014) and member of the National Conference on Piano Pedagogy commented on the importance of the piano pedagogy degree’s development, stating,

From the viewpoint of the piano teacher, one of the healthiest things that’s happening to higher education in the 1980s is the surge of interest in piano pedagogy at both the undergraduate and graduate levels. Small colleges and large universities, in every part of the country, are beginning to think more seriously about what happens to their piano majors after graduation – those majors who, until recently, have been trained primarily as pianists, who can analyze and play a late Beethoven sonata, but who have not had the faintest idea how to start a beginner or how to motivate an intermediate student.

Until recently, the tragedy of our profession has been that hundreds of recent graduates with majors in piano performance stand in line for each college teaching position that becomes available, while parents all over the country search frantically for qualified studio piano teachers for their children.¹¹

Goss’ statement emphasizes the key role that expanded undergraduate pedagogy curriculum plays in preparing young music alumni for success in private teaching careers following graduation.

Today, the National Conference on Piano Pedagogy continues to assess piano pedagogy

⁹ Chronister, 18.

¹⁰ Louise Goss. “Pedagogy Certificate Programs Within the College Curriculum,” *American Music Teacher* 39 no. 5 (April/May 1990), 26-29, 66, <http://www.jstor.org/stable/43542326>; Chronister, 20.

¹¹ Goss, 26.

curriculum in academia and has developed a specific “Task Force on Pedagogy Curriculum” to examine piano pedagogy program structures, enrollment interest, acquisition of new faculty members, new facilities, and career opportunities for piano pedagogy students.¹²

Comparison of Piano Pedagogy and Voice Pedagogy Academic Programs

As of 2020-2021, undergraduate and graduate piano pedagogy degrees, once non-existent, are widely offered by numerous institutions in conjunction with other piano degrees. Table 2.3 shows a comparison of currently expanded piano pedagogy curricula in comparison to the expanded voice pedagogy programs reported previously in Table 2.1. A full list of piano pedagogy institution names and program types can be found in Appendix 1.¹³

Table 2.3 Comparison of Available Expanded Piano Pedagogy Curricula and Expanded Voice Pedagogy Curricula in Academia as of 2020-2021

Program Type		Number of Voice Pedagogy Institutions	Number of Piano Pedagogy Institutions
Undergraduate	Emphasis in Pedagogy	5	13
	Minor in Pedagogy	2	7
	Undergraduate Degree in Pedagogy	0	35
	Baccalaureate Certificate in Pedagogy	3	8
Graduate	Graduate Certificate in Pedagogy	9*	7
	Master’s Degree in Pedagogy	33	47
	Doctoral Degree in Pedagogy	10	14

**Table 2.1 Graduate Vocology Certificates are counted with graduate voice pedagogy certificates here*

¹² Fran Larimer, “A note from the Chairperson” from *National Conference on Keyboard Pedagogy: 2004 Task Force on Pedagogy Curricula*, 1, accessed April 16, 2016, <http://keyboardpedagogy.org/national-conference-info2/resources/pedagogy-curriculum>.

¹³ This list of programs may not be exhaustive as piano pedagogy is an ever-growing field and some programs, especially newer ones, may not have a web presence.

As seen, the number of expanded piano pedagogy curricular programs today in academia is significantly greater than the number of expanded voice pedagogy programs across the board. While no colleges today could be identified that offer a BM Voice Pedagogy degree, at least 35 colleges currently offer a BM Piano Pedagogy degree. Moreover, there are also over twice as many colleges that offer expanded piano pedagogy curricula like an undergraduate piano pedagogy emphasis, undergraduate piano pedagogy minor, or piano pedagogy certificate for baccalaureate students in comparison to equivalent undergraduate voice pedagogy programs. Furthermore, 14 out of 47 colleges today that offer a MM Piano Pedagogy degree also simultaneously offer a BM Piano Pedagogy degree (see Appendix 1). The same cannot be said for schools that offer graduate voice pedagogy degrees. None of the 33 colleges identified by this author that offer a MM Voice Pedagogy degree simultaneously offer a BM Voice Pedagogy degree.

Today, despite the emergence of instrument-specific music pedagogy curricula and degrees in academia, expanded undergraduate voice pedagogy curricula, especially the creation of a BM Voice Pedagogy degree, has not been widely implemented. With the first BM Piano Pedagogy degree in 1982, the field of piano pedagogy has an almost 40-year head start over the creation of a BM Voice Pedagogy degree, currently not in existence. Ultimately, research and implementation of expanded undergraduate voice pedagogy curricular approaches (presented below) is a parallel action to what piano faculty did when they sought, and ultimately achieved, the expansion of undergraduate piano pedagogy curriculum and degrees, decades ago.

Approaches to Expanding Undergraduate Voice Pedagogy Curriculum

Four models for expanding undergraduate pedagogy curriculum are proposed below. Each model includes suggestions for curricular objectives, clientele, curriculum with examples, employment opportunities, and considerations for implementation. Because the BM Voice Pedagogy degree is not presently found in academia, an extended degree proposal for BM Voice

Pedagogy is also presented that includes a suggested degree course list and four-year plan, suggested course descriptions, and discussion on implementation.

(1) An Emphasis in Voice Pedagogy

Objective: An emphasis in voice pedagogy supplements music degree requirements with voice pedagogy coursework and an internship that allows students to have hands-on experience observing and teaching in applied voice settings.¹⁴

Clientele: Current music majors with voice as their primary instrument

Employment Opportunities: An emphasis in voice pedagogy enriches current undergraduate vocal music degrees and expand possible supplemental income opportunities following graduation. It prepares students who will primarily teach classroom music or primarily pursue performance to explore how to teach applied voice to beginning and early intermediate voice students.

Curriculum: NASM stipulates in Section IV.C.2 of the *Handbook* on "Majors, Minors, Concentrations, and Areas of Emphasis" that a music degree 'emphasis' classification requires at least 10% (12 semester credits) of specialized coursework.¹⁵ A typical pedagogy emphasis will likely include at least two semesters of pedagogy coursework, at least one semester of instrument-specific literature, and an internship.¹⁶ Courses required for a voice pedagogy emphasis may also

¹⁴ The term 'concentration' is alternatively used to designate an 'emphasis' at some institutions.

¹⁵ All NASM percentages in this document are based on a 120-semester credit-hour degree structure, equivalent to 180 quarter hours. NASM, "Handbook 2020-2021," 79, 89.

¹⁶ A 2011 study by McClellan researched an extended "professional development partnership" model, i.e., an internship, for undergraduate music students that included many early applied music teaching opportunities, a peer-teaching laboratory, and reflective feedback. The study concluded that this framework was both affective as an effective professional orientation that positively influences music students' views on developing teaching identity prior to graduation. Edward R. McClellan, "Socialization of Undergraduate Music Education Majors in a Professional Development Partnership Model," *Bulletin of the Council for Research in Music Education*, no. 190 (Fall 2011): 35-49. <https://www.jstor.org/stable/10.5406/bulcouresmusedu.190.0035>.

count towards any concurrent undergraduate music degree. A voice pedagogy emphasis can theoretically be added to any undergraduate music degree (i.e., BME instrumental or BM Piano Performance). However, given the possibilities of required voice pedagogy emphasis courses overlapping with voice degree requirements, it will likely be the least heavy course-wise when append to a voice degree.

Curricular Example(s): A current example of an undergraduate voice pedagogy emphasis is found at Weber State University (WSU). WSU offers a BM Music Performance degree with an instrument-specific pedagogy emphasis in one of three areas: keyboard, strings, or voice. Their voice pedagogy emphasis, as seen in Table 2.4, consists of 12 semester credit hours.

Table 2.4. Weber State University, Curriculum for Emphasis in Voice Pedagogy (12 cr.)

Courses Number, Name, and Description (2021-22 Catalog)	Credits
<p>MUSC 4402 Voice Pedagogy I Comprehensive study of the principles, rules and procedures pertaining to the development, exercise, and practice of the art of singing and the science of teaching singing.</p>	2 cr.
<p>MUSC 4412 Voice Pedagogy II A continuation of MUSC 4402</p>	2 cr.
<p>MUSC 3402 Vocal Literature I A study of a cross-section of vocal literature leading to knowledge of styles, composers, performance practice, and basic phonetics in commonly used languages.</p>	2 cr.
<p>MUSC 3412 Vocal Literature II A continuation of MUSC 3402</p>	2 cr.
<p>MUSC 4860 Internship in Music Practical synthesis and application of knowledge and skills gained in pedagogy and methods courses. Students plan and implement lessons, document progress, and evaluate their teaching assignments in group or private settings.</p>	4 cr. total (2 cr. per term for 2 terms)

Source: Weber University, <https://catalog.weber.edu>

Discussion and Considerations for Implementation for an Emphasis in Voice Pedagogy:

Creatively finding avenues to pair existing curricula with new coursework is important for implementation of new curricula. Considering the possibility for overlapping credits between the ‘emphasis’ credits and concurrent voice degree, in practice, an emphasis in voice pedagogy might require very minimal curricular adjustments to courses already offered within a music department. From our example, WSU also lists online the credit hours required minimally for a voice performance emphasis versus voice pedagogy emphasis. The pedagogy emphasis requires 6 credits more than performance emphasis does – of the 12 credits required for a voice pedagogy minor, 6 credits overlap with the performance degree and only 6 credits are extra.

As seen in Table 2.4, WSU splits required credits for an emphasis in voice pedagogy evenly between pedagogy courses (4 credits), literature courses (4 credits), and an internship (4 credits). Other approaches are also possible, particularly for institutions that typically offer 3-credit hour undergraduate courses. Two three-credit voice pedagogy courses (6 credits total), one literature course (3 credits), and an internship (3 credits) could also form a voice pedagogy emphasis. Under this model, for undergraduate programs that already offer two semesters (6 credits) of undergraduate voice pedagogy and one semester of vocal literature (3 credits), the only new curricular addition to implement an emphasis in voice pedagogy might be the creation of a new undergraduate voice applied teaching internship (3 credits). WSU’s four year-degree chart for an emphasis in voice pedagogy recommends that MUSC 4860 Internship be taken in semesters 7 and 8 for 2 credits each term, for a total of 4 credits of voice internship. A single semester 3-credit internship in Semester 7 or 8 could also be plausible.

In addition, for institutions that do not already offer two sections of undergraduate voice pedagogy or a semester of undergraduate voice literature but offer graduate voice programs, they might explore creating ‘meet-with courses’ to mitigate load and enrollment issues. Under this model, a section of undergraduate voice literature that meets with the graduate section of voice literature would count towards a voice pedagogy emphasis. This approach could be helpful in the

early years of implementing a voice pedagogy emphasis to allow time to assess student interest and enrollment in the program, before further expansion.

Applied teaching internship programs may be created from existing networks already connected to the departments. For example, many music departments have connections with internal, community, or summer music academies for primary and secondary students that teach private music lessons. Moreover, many music education faculties have relationships with local music educators for K-12 teaching internships who may also regularly teach applied voice to beginning singers. Depending on summer financial aid options for students, a summer intensive internship in applied teaching might also be worth exploring at some institutions, perhaps concurrently with summer music programs already hosted by institution.

Another approach to implementation for expanded voice pedagogy curriculum is to combine voice-specific coursework with pedagogy coursework for instruments other than voice. In the WSU curricular example, WSU offers a pedagogy emphasis for voice, strings, or keyboard. WSU's applied music internship, MUSC 4860, is also listed as part of the Keyboard Pedagogy emphasis degree requirement, indicating that it might be a shared course, rather than specific to voice. Faculty can explore creating a general section of a music pedagogy internship course with instrument-specific assignments and assessments under the umbrella of the broader course. This approach to expanding voice pedagogy curriculum might also mitigate issues related to faculty load and possible low course enrollment.

Finally, faculty can explore expanding access to the voice pedagogy emphasis to a wider range of student clientele. Pairing a voice pedagogy emphasis with a broader liberal arts degree, such as a BA Music or BFA in music-related fields, may be beneficial for some tertiary institutions given diverse student needs and department missions. Further research is needed on student demand, curriculum, and career opportunities to understand better how to pair a voice pedagogy emphasis with a BFA in a music-related field.

(2) A Music Minor in Voice Pedagogy

Objective: A minor in voice pedagogy provides specialized coursework for music or non-music majors. In addition to specialized music pedagogy coursework, the minor includes interdisciplinary training in the fields of vocology, education, psychology, or entrepreneurship. An applied voice teaching internship is a key part of the minor.

Clientele: A minor in voice pedagogy is designed primarily for music majors, particularly voice majors, but open to music majors in all instruments. Piano majors, for example, may benefit from a minor in voice pedagogy if they are considering collaborative piano careers. This minor is also open to non-majors, but will likely be more prohibitive to them due to general music course requirements and applied voice lesson performance requirements that accompany the minor.

Employment Opportunities: Students graduating with a minor in voice pedagogy are more prepared for a portfolio career where private teaching may be a primary source of income. For performers, classroom educators, or piano collaborators, a minor in Voice Pedagogy trains them to work with avocational voice students and also young pre-professional singers. A minor in Voice Pedagogy also prepares students better for a graduate voice teaching assistantship should they pursue graduate vocal studies.

Curriculum: According to NASM, a music minor should include at least 12% (15 credits) of specialized courses, but may include up to 24 credit hours.¹⁷ NASM suggests that minors be comprised of a range of curricular content and include at least two of the four major music areas which are performance, musicianship, theory, and history. Moreover, minors in music pedagogy can optionally include “focused liberal arts or pre-professional curricula” if balanced with more comprehensive music skills. NASM also denotes that approaches to curriculum within minor programs can be innovative or traditional in “structure, content, or requirements” and “their

¹⁷ NASM, “Handbook 2020-2021,” 89.

Table 2.5 Lawrence University, Curriculum for Minor in Voice Pedagogy (20 cr.)

Courses Number, Name, and Description (2021-22 Catalog)	Credits
<p>MUEP 371 Voice Science and Pedagogy I</p> <p>An introduction to the science and pedagogy of singing, emphasizing the physiology and pedagogy of respiration for singing, the voice source, vocal acoustics, and registration. The application of voice science to pedagogy, issues of pedagogical philosophy and psychology, vocal line, vocal vibrato, and vocal hygiene also are introduced. 3 units awarded upon completion of MUEP 372.</p>	3 cr.
<p>MUEP 372 Voice Science and Pedagogy II</p> <p>A continuation of MUEP 371. Supervised student teaching with weekly lab discussions on issues arising from the teaching experience.</p>	1 cr.
<p>MUEP 373: The Brain, Music, and Optimal Performance</p> <p>The course will highlight how sensory and motor systems function from the practical perspective of neural anatomy and how we, through the application of cognitive psychology and perceptual-motor skills may optimize our performance in an ideal performing state. Required for the vocal pedagogy minor, but relevant for both vocal and instrumental majors.</p>	3 cr.
<p>MUEP 395: Internship in Music Pedagogy</p> <p>An experience-based project in music developed in consultation with a designated supervisor and a conservatory faculty member, comprising a work component and an academic component. The academic component of the internship, carried out under the supervision of the faculty member, may include readings related to the substance of the internship, discussions with the faculty member, and a written report or other culminating project appropriate to the discipline.</p>	3 cr. (1 cr. per term for 3 terms)
<p>Additional guided independent study in historic pedagogy, acoustics, and/or body/mind research</p>	3 cr.
<p>MURP 223: Educators' Keyboard Skills</p>	1 cr.
<p>Completion of the general education requirement must include one of the following:</p> <p>PSYC 180: Psychology of Learning PSYC 260: Developmental Psychology PSYC 340: Cognitive Psychology</p>	6 cr.
<p>Students must participate in individual performance study in each term in which they are in residence on the Appleton campus.</p>	

Source: Lawrence University, https://www.lawrence.edu/conservatory/about/degrees_information

Table 2.6 George Mason University, Curriculum for Voice Music Pedagogy Minor (20 cr.)

Courses Number, Name, and Description (2021-22 Catalog)	Credits
<p>MUSI 352 Vocal Pedagogy and Lab</p> <p>Instruction in teaching of voice through systematic study of vocal physiology and its implications for pedagogical methods. Includes theoretical and systematic study of processes, procedures, and practices to develop art of singing. Offers technical, physiological, theoretical, and practical principals of the singing art, with emphasis on the importance of vocal health. Offered by School of Music. Limited to three attempts. Equivalent to MUSI 552.</p>	3 cr.
<p>MUSI 456: Pedagogy II</p> <p>Fundamental practical study of methods, literature, sequencing of instruction, and developmental psychology for instrumental or vocal pedagogy. Offered by School of Music. Limited to three attempts. Recommended Prerequisite: MUSI 351 or MUSI 352 or MUSI 353.</p>	2 cr.
<p>MUSI 457: Pedagogy III</p> <p>Intermediate practical study of methods, literature, sequencing of instruction, and developmental psychology for instrumental or vocal pedagogy. Offered by School of Music. Limited to three attempts. Recommended Prerequisite: MUSI 456</p>	2 cr.
<p>MUSI 458: Pedagogy IV</p> <p>Advanced practical study of methods, literature, sequencing of instruction, and developmental psychology for instrumental or vocal pedagogy. Offered by School of Music. Limited to three attempts. Recommended Prerequisite: MUSI 451 or MUSI 457</p>	2 cr.
<p>MUSI 494: Pedagogy Internship</p> <p>Internship with a professional pedagogue or educational organization with focus on private music instruction. Students develop individual contracts defining the competencies to be gained from the experience. Offered by School of Music. Limited to three attempts. Recommended Prerequisite: MUSI 451 or MUSI 457</p>	2 cr.
<p>Select 3 courses from the following:</p> <p>AMGT 410 Arts Advocacy and Community COMM 301 Relational Communication Theory EDEP 350 Perspectives on Achievement Motivation EDUC 302 Human Growth and Development MBUS 304 Entrepreneurship: Starting and Managing a New Enterprise PSYC 211 Developmental Psychology (Mason Core)</p>	9 cr.
<p>Admissions Requirements: Music audition and interview</p>	

Source: George Mason University, <https://catalog.gmu.edu/colleges-schools/visual-performing-arts/music/music-pedagogy-minor/>

relationship to the music unit and the institution as a whole,” opening the door to innovative multi- and inter-discipline approaches to building minor curriculum.¹⁸

Curricular Example(s): Figures 2.5 and 2.6 chart coursework for a minor in pedagogy (voice) at Lawrence University (LU) and George Mason University (GMU), respectively.

Discussion and Considerations for Implementation of a Minor in Voice Pedagogy:

While NASM guidelines minimally suggest 12% of curriculum (15 credits) for a music pedagogy minor, notably, both LU and GMU exceed these minimums and require 20 credits for a voice pedagogy minor. At LU and GMU, approximately 11-12 credits of the voice pedagogy minor coursework are assigned to music-specific courses, and 8-9 credits of the minor are fulfilled by coursework outside of music, in disciplines such as psychology, education, communication, or entrepreneurship. Parallel to the curriculum seen previously for the emphasis in voice pedagogy, both LU and GMU include advanced undergraduate voice pedagogy coursework and an applied voice teaching internship as part of their voice pedagogy minor. LU additionally specifies that students enrolled in the minor must also participate in voice lessons.

Comparing the examples of the minor in voice pedagogy to an emphasis in voice pedagogy, a voice pedagogy minor requires the same training as an emphasis, plus coursework in voice-pedagogy related subjects like educational psychology, music business, entrepreneurship, or arts administration. This multi-disciplinary approach to a minor in voice pedagogy is key to implementation. Because expanded coursework for a voice pedagogy minor may not solely reside in the music department, the burden of implementation for new curriculum may be eased and partnerships between arts- and music- adjacent disciplines strengthened. As seen in both the LU and GMU models, the 8-9 credits of the voice pedagogy minor pedagogy are offered by outside departments.

¹⁸ NASM, “Handbook 2020-2021,” 248.

Furthermore, both LU and GMU take advantage of undergraduate general education degree requirements to ease the student in choosing general education courses that fulfill voice pedagogy minor requirements. Creating a minor that has overlapping coursework with concurrent degrees allows student to choose the minor without adding significant credits to their degree path. BME voice students likely will also encounter overlapping education coursework within a voice pedagogy minor, such as educational or developmental psychology, as seen at both LU and GMU. Because of this reality, BME students are likely incentivized to pursue a voice pedagogy minor. Finally, because the voice pedagogy minor is so multi-disciplinary, should a faculty need to create a new music-related course for it, such as an introduction to arts administration or music entrepreneurship course, they could propose that it count as a general education course open to all university students. This approach may be attractive to administration because it can increase student demand and enrollment in voice pedagogy minor courses and strengthen broader liberal arts initiatives at an institution.

Faculty should also consider exploring other types of courses, including undergraduate/graduate 'meet-with' courses, self-study courses, and non-instrument specific pedagogy courses within a voice pedagogy minor. For example, as seen in Table 2.5, LU's model includes a self-study course for the minor in voice pedagogy labeled as "additional guided independent study in historic pedagogy, acoustics, and/or body/mind research." Additionally, both LU's and GSU's voice pedagogy minor falls under the larger umbrella of a music minor in pedagogy, and some of the more advanced undergraduate pedagogy and internship coursework in these models do not appear to be instrument-specific.

Finally, there are many similarities in implementation between the voice pedagogy emphasis and voice pedagogy minor. Both models include at least two semesters of voice pedagogy and a pedagogy internship. The major difference is the presence of related-interdisciplinary coursework for the minor. If this interdisciplinary coursework is already offered by a college either inside or outside of music for other degrees, the curricular effort to create a

minor over an emphasis is arguably negligible. Given this reality, and because a minor provides broader training and is accessible to a larger number of students, this author strongly suggests implementing a minor in voice pedagogy as the first step to expanding undergraduate pedagogy curriculum.

(3) A Certificate in Voice Pedagogy

Objective: The Voice Pedagogy Certificate is a non-degree certificate that prepares music students to teach applied music. It serves students who wish to specialize in group and/or private voice teaching outside their main music degree.

Clientele: There are two distinct curricular approaches to a Certificate in Voice Pedagogy that target different clientele. The baccalaureate Voice Pedagogy Certificate is designed to be completed concurrently with an undergraduate music degree prior to graduation. It can be formulated for music majors only, or be offered to any undergraduate student. Similar to the emphasis and minor in voice pedagogy, the baccalaureate certificate will be the least curricular burden on voice majors whose degree requirements may overlap with required voice certificate courses. The graduate Voice Pedagogy Certificate is intended individuals who have already earned a baccalaureate degree who are interested in voice pedagogy training without entering a master's degree in voice or voice pedagogy. This non-degree path targets current music teachers, professional musicians, or practitioners in related fields like speech language pathology who wish to seek additional training in vology or voice pedagogy. It is up to the institution to determine if some or all of coursework within a graduate Voice Pedagogy Certificate counts towards a graduate degree in music.

Curriculum: NASM indicates that admission to a pre-professional music certificate program be limited to students with “potential for advanced music study.”¹⁹ Although NASM outlines best

¹⁹ NASM, “Handbook 2020-2021,” 145.

practices for pre-professional non-degree seeking certification, it does not specify a minimum number of courses for these programs. It recommends that all music certificates (irrespective of area of study) require basic musicianship skills, i.e., knowledge of music theory and history with formal evaluations, and include curricular elements of music performance, i.e., participation in solo, ensemble, and secondary instrument training. NASM also strongly endorses a capstone assessment within pre-professional music certificate programs, such as a recital or final project, that must be completed prior to certification. Finally, according to NASM, institutions must create clear statements regarding entrance requirements for certificate programs.

Curricular Example(s): Curricula from three institutions that offer a certificate in voice pedagogy are presented here with course descriptions, and admission requirements. Tables 2.7 and 2.8 chart curricula for a baccalaureate Voice Pedagogy Certificate curriculum at Marietta College and Malone College, respectively, that is intended to be completed concurrently by a student pursuing a BM or BME degree. In contrast, Table 2.9 charts coursework for a graduate Voice Pedagogy Certificate at The University of Texas San Antonio (UTSA). UTSA classifies this certificate as “a non-degree seeking graduate option for current or future singing teachers, choral directors and speech pathologists working with singers, who wish to enhance or update their teaching skills in a shorter period of time than would be required than a full Master's degree.”

Table 2.7 Marietta College, Baccalaureate Certificate in Voice Pedagogy (20 cr.)

Course Number, Name, and Description (2021-22 Catalog)	Credits
<p>MUSC 121 English and Italian Diction</p> <p>This course is designed to introduce the student to the International Phonetic Alphabet (IPA) and its application for the singer and choral conductor with particular regard to the English and Italian languages. While not intended as a substitute for proper study of a language, this course is designed to aid the student in producing clarity, accuracy, ease, and uniformity in the singing of these languages.</p>	1 cr.
<p>MUSC 122 French and German Diction</p> <p>A continuation of MUSC 121, with particular regard to the German and French languages.</p>	1 cr.
<p>MUED 321 Introduction to Vocal Pedagogy</p> <p>This course covers the foundation and process of singing as it pertains to prospective teachers of singing. Its topics include but are not limited to the following: the philosophy and psychology of singing; respiration, phonation, registration, resonation, articulation, the diagnosis and correction of faults related to these areas; and the use, pathology and care of the singer's instrument.</p>	2 cr.
<p>MUED 325 Adv. Vocal Pedagogy</p> <p>The course covers the foundation and process of singing as it pertains to prospective teachers of singing and continues with topics covered in MUED 321 with an emphasis on practical application. Additionally, its topics will include, but are not limited to, the following: the anatomy of the vocal mechanism, historical perspectives in vocal pedagogy, and appropriate literature selection.</p>	2 cr.
<p>MUED 425 Pedagogy Practicum</p> <p>A supervised teaching experience in which students will be required to evaluate, develop individualized lesson plans for, and teach private applied music students throughout the semester.</p>	2 cr.
<p><u>Applied Study:</u> MUSC 151, MUSC 251, MUSC 351</p>	6 cr. total (2 cr. each)
<p>Elective Hours, in areas of interest, NOT included in degree program</p>	6 cr.
<p><u>Other Requirements for Certification:</u> Completion of audition and application to certification program 1 semester (20 contact hours) of teaching with Marietta Community Music Program following MUED 425 Completion of BM Vocal Performance or BME</p>	
<p>Admission Requirements: BM and BME voice students “encouraged to pursue the certificate”</p>	

Source: Marietta College, <https://www.marietta.edu/program/vocal-pedagogy-certificate>

Table 2.8 Malone College, Baccalaureate Certificate in Vocal Pedagogy (25 cr.)

Course Number, Name, and Description (2021-22 Catalog)	Credits
<p>22 hours of Core Requirements:</p> <p>MUS 136 Music Theory and Aural Skills II MUS 154 Keyboard Harmony II MUS 235 Music Theory and Aural Skills III MUS 333 Choral Methods and Literature</p>	<p>3 cr. 1 cr. 3 cr. 3 cr.</p>
<p>MUS 351 Vocal Pedagogy</p> <p>An introduction to the teaching of solo vocal technique. Participants will learn to identify and teach proper breath management, resonance, phonation, and articulation. Practicum: Each student is required to teach a beginning voice student for a ten-week period.</p>	2 cr.
<p>MUS 352 Vocal Literature</p> <p>This course is designed to familiarize each student with a broad range of song literature. Special emphasis will be given to songs useful for teaching voice. Practicum: Each student is required to teach a voice student for a 10-week period utilizing the techniques and repertoire studied in class.</p>	2 cr.
<p>Applied Voice at 200 level or above</p>	8 cr.
<p>3 credit hours of electives selected from the following:</p> <p>MUS 261 Choral Conducting MUS 262 Instrumental Conducting MUS 335 Music Theory IV MUS 371 Music History I - Ancient through Classical (ca. 1900) MUS 372 Music History II - Classical through the Present MUS 374 Survey of World Music Other music ensemble (MUS 210/220)</p>	3 cr.
<p><u>Other Requirements for Certification:</u></p> <p>A 30-45 minute lecture recital A year of teaching a minimum of two students per term in the Malone Voice Preparatory Program</p>	
<p><u>Admission Requirements</u></p> <p>Certificate available to both music majors and non-music majors Audition and conference required before acceptance into the program</p>	

Source: Malone College,
http://catalog.malone.edu/preview_program.php?catoid=28&poid=2516&hl=vocal+pedagogy

Table 2.9 University of Texas at San Antonio, Graduate Certificate in Voice Pedagogy (15 cr.)

Course Number, Name, and Description (2021-23 Catalog)	Credits
<p>MUS 5533 Pedagogy of Musical Performance Prerequisite: Graduate standing in music. Techniques and materials of teaching musical performance to students of all levels. A critical comparison of existing materials is included. Each student is required to demonstrate teaching techniques.</p>	3 cr.
<p>MUS 5421 Practicum in Advanced Teaching (three semesters) Prerequisite: MUS 5533 or consent of instructor. Observation and teaching of an advanced undergraduate student under the direct supervision of a studio professor.</p>	1 cr. (taken three times)
<p>MUS 5572 Pedagogy of Group Instruction Prerequisite: Graduate standing in music. A study of pedagogical techniques and materials used for group instruction in the classroom for instrumentalists and/or vocalists. Students will have an opportunity to tutor individual students under the supervision of the instructor. (Formerly titled "Class Piano Pedagogy.")</p>	2 cr.
<p>MUS 6903 Project in Music Pedagogy (in Voice) Prerequisites: Permission of the Graduate Advisor of Record and program advisor. Offers the opportunity to complete a professional project in music pedagogy relevant to the student's background, interests, and/ or needs. The project should include, but not necessarily be limited to, appropriate written documentation.</p>	3 cr.
<p>MUS 5542 Music Performance, Performance Emphasis Prerequisites: Graduate standing in music and successful audition. Private instruction in baritone, bassoon, clarinet, classical guitar, conducting, contrabass, cornet, flute, harpsichord, horn, oboe, organ, percussion, piano, saxophone, trombone, trumpet, tuba, viola, violin, violoncello, or voice. Seminar attendance may be required. May be repeated for credit.</p>	4 cr.
<p>MUS 6972 Special Topics (Special Problems) Offers the opportunity for specialized study not normally or not often available as part of the regular course offerings</p>	2 cr.
<p>Admission Requirements: Audition, 3 letters of reference, GPA of 3.0 on last 60 hours of undergraduate work, and Voice Pedagogy Placement Exam (students who do not pass are required to enroll in MUS 5023 Graduate Voice Pedagogy Review)</p>	

Source: University of Texas at San Antonio,
<http://music.utsa.edu/index.php/graduate-students/certificate-in-voice-pedagogy>

Discussion and Considerations for Implementation of a Certificate in Voice Pedagogy:

Because a Voice Pedagogy Certificate is a non-degree seeking program, it allows for the greatest flexibility and variability of voice pedagogy curriculum implementation. As seen in Tables 2.7 and 2.8, while the Certificate at Marietta College (20 cr.) is intended only for BM or BME Voice students, the Certificate at Malone College's (25 cr.) is open to both music majors and non-music majors. The difference of the 5 credit hours between the two colleges is negligible, because the Certificate at Malone College includes credit hours of general music coursework (i.e. Music Theory and Keyboard Harmony) to accommodate the enrollment of non-music majors who may need general musicianship training. In comparing the rest of the baccalaureate Voice Pedagogy Certificate, both colleges require approximately 18-20 credits of voice-specific coursework. The curriculum for the Certificate is divided as 6-8 credits of applied lessons, 6-9 credits of voice pedagogy/literature courses, and 3-6 credits of electives. Both also require an applied teaching internship experience, although neither lists this as an official course with credit hours. In many ways, the curriculum for a baccalaureate Voice Pedagogy Certificate parallels curriculum for an emphasis in voice pedagogy, the primary difference only being that the Certificate is a non-degree seeking program.

Table 2.9 introduces curriculum for a graduate Voice Pedagogy Certificate at the University of Texas at San Antonio (UTSA). At 15 graduate credits, the type of graduate coursework for certification in UTSA's program is significantly more advanced in level than its undergraduate counterpart, the baccalaureate Voice Pedagogy Certificate. Additionally, there are no basic musicianship courses or electives as the program assumes prior advanced musicianship competency, e.g., an undergraduate music degree. Admission requirements are significantly more difficult, on par with admissions to a graduate master's program, including reference letters, an audition, and a voice pedagogy placement exam and/or enrollment in an additional graduate voice pedagogy review class. Course descriptions for the UTSA graduate Certificate also reveal significantly more advanced pedagogy knowledge than the baccalaureate certificate. Per NASM's

recommendation, a final voice pedagogy project is the capstone course for the UTSA graduate Certificate. UTSA indicates that 12 of the 15 credits included in the certificate may count towards a master's degree.

As seen in the curricular examples in Tables 2.7, 2.8, and 2.9, a baccalaureate voice pedagogy certificate and a graduate voice pedagogy certificate are very different in their scope, admission requirements, and curricular expectations. Due to these differences, as the number of institutions that offer a voice pedagogy certificates expand, it is increasingly important for a student who completes a voice pedagogy certificate to document its level as either baccalaureate or graduate. Making this specific distinction allows for better clarity regarding the level of voice pedagogy training that any individual may have received in the field.

There may be institutional reasons to implement a baccalaureate Voice Pedagogy Certificate rather than an undergraduate emphasis or minor in voice pedagogy. Continuing music education certificates may be more attractive to some institutions than traditional degree programs, because a certificate's enrollment is open to a broader clientele, including BM or BME students, non-music majors, and professionals in the community who are not pursuing graduate level courses. The flexibility of curriculum within a pre-professional program also makes it more adaptable within the wide range of courses already offered by an institution. Moreover, the approval process for implementing a new music certificate may be less strenuous at many colleges from an administrative perspective than implementing a new degree emphasis or minor.

(4) A Bachelor of Music in Voice Pedagogy

Objectives: The BM in Voice Pedagogy prepares the singing teacher to succeed as performer, voice teacher, and music entrepreneur. This training is achieved through in-depth voice pedagogy courses in related fields like music business, entrepreneurship, educational psychology, and arts administration. The degree also includes extensive pre-professional teaching observations and

experiences (including a substantial applied voice teaching internship) that prepare students to start, market, and manage a portfolio career as a voice performer and pedagogue.

Clientele to be Served: This degree serves undergraduate music students interested in applied voice teaching as their primary career option.

Employment Possibilities: Graduates of the BM Voice Pedagogy degree should expect that they are able to start, market, and manage self-employment as a voice instructor (i.e., a private voice studio). This degree also lays the framework for skills required to manage a successful music portfolio career with multiple income sources, individualized by student, but typically from arts- and music-related fields such music therapy, vocal performance, or arts administration.

Curriculum: The BM in Pedagogy degree is one of fifteen different music baccalaureate degrees that the NASM provides curricular guidelines for.²⁰ According to NASM, a BM in Pedagogy is justified at the undergraduate level if two criteria are met. First, an institution should have adequate staffing for it. Second, an institution needs to be able to offer “specialized courses and internship opportunities in pedagogy.”²¹

NASM highlights four curricular areas for inclusion in the BM Pedagogy degree that extend beyond competencies required broadly for all undergraduate music degrees.²² These areas include (1) Training in the connection between performance skills and teaching skills, along with the ability to teach applied performance and performance literature in one-on-one and group contexts; (2) Curriculum that addresses the “knowledge of pedagogy methods and materials,”

²⁰ Other BM degrees included under NASM Handbook Section IX are in Performance, Music Theory, Composition, Music History and Literature, Jazz Studies, Music Technology, Sacred Music, Worship Studies, Musical Theatre, Studies in Business and/or Music Industry, Studies in Recording Technology and/or Electric/Computer Engineering, Creative Multi-disciplinary Convergence and Technologies, Music Therapy, and Music Education. NASM, “Handbook 2020-2021,” 103-125.

²¹ Previous years of NASM Handbooks suggested that specialized coursework should make up at least 25% of degree requirements, although references to specific percentages were removed from the 2020-21 Handbook for BM Pedagogy degree guidelines. NASM, “Handbook 2020-2021,” 107.

²² NASM, “Handbook 2020-2021,” 106-108. Appendix 2 of this document provides a full-text version of full-text version of Section IX.E Bachelor in Music Pedagogy.

general learning theories, and approaches to assessment for one-on-one and/or group teaching;

(3) A supervised teaching internship of applied music of at least two semesters (or three quarters);

and (4) Formal and informal performance training through ensemble participation and a required final solo music recital (a secondary junior recital is recommended).²³

Table 2.10 NASM Curricular Guidelines for BM Pedagogy Degree

20%-30% (24-36 credit hours)	Music Supportive Coursework
20% (24 credit hours)	Performance studies including ensemble participation, independent study, and electives
15%-20% (18-24 credit hours)	Pedagogy Coursework and Internship
25%-35% (30-42 credit hours)	General Studies Coursework

Table 2.10 charts NASM’s suggested division of degree coursework for a 120-credit hour BM Pedagogy degree.²⁴ From a curricular standpoint, the BM in Pedagogy degree blends aspects of the BM Performance and BME degrees, a curricular marriage between performance priorities and educational priorities for the applied music teacher. Table 2.11 creates a visual for how the BM Pedagogy’s curriculum is situated between these two degrees under NASM guidelines.

The arrows in Table 2.11 indicate approximate shared areas of content between BM Performance, BME, and BM Pedagogy degrees. Comparison of the three degrees reveals several points of curricular convergence and divergence. The BM Pedagogy degree requires more music performance coursework than the BME degree, but slightly less music performance coursework

²³ NASM, “Handbook 2020-2021,” 107.

²⁴ This author’s BM Pedagogy degree proposal follows NASM’s suggested 120-semester hour degree structure, equivalent to 180 quarter hours.” NASM, “Handbook 2020-2021,” 79.

than the BM Performance. Conversely, the BM Pedagogy requires more pedagogy coursework than the BM Performance while it replaces some professional education coursework from the BME degree with specialized pedagogy curriculum for applied teaching.²⁵ However, while the BME degree includes performance studies courses under the category “music supportive courses,” the BM Pedagogy degree prioritizes performance studies as separate coursework from general music classes, similar to the BM Performance.

NASM provides further guidance about the content of general studies coursework for the BM Pedagogy. The three content areas recommended for general studies within a BM Pedagogy degree are “psychology, learning theory, and business.”²⁶ NASM recommends different general studies content for BM Performance and BME degrees. For the BM Performance degree, NASM recommends general studies courses in “historical and analytical studies in the arts and studies in foreign languages.”²⁷ For the BME degree, NASM recommends broader general studies courses that relate to “human, personal considerations, and the social, economic, and cultural components that give individual communities their identity.”²⁸ These recommendations are arguably grounded in career outcomes for each degree: for the performance major who will perform diverse art songs and arias, humanities-driven content in history and languages; for the educator who will interact with hundreds of pupils within public education systems, courses to build knowledge skills to connect with diverse student populations; for the pedagogue who will create a personal business and teach privately, increased general teaching skills and entrepreneurial tools.

²⁵ NASM defines ‘professional education coursework’ as coursework in the Education unit of an institution such as history of education, social and philosophical education, or educational psychology. NASM, “Handbook 2020-2021,” 120.

²⁶ NASM, “Handbook 2020-2021,” 107.

²⁷ NASM, “Handbook 2020-2021,” 104.

²⁸ NASM, “Handbook 2020-2021,” 120.

Table 2.11 Comparison of NASM Curriculum Percentage Guidelines for Three Degrees: BM Performance, BM Pedagogy, and BME

BM Performance Degree (120 cr.)		BM Pedagogy Degree (120 cr.)		BME (120 cr.)	
25%-35% (30 - 42 cr.)	General Studies Coursework	25%-35% (30 - 42 cr.)	General Studies Coursework	30%-35% (36 - 42 cr.)	General Studies Coursework
25%-35% (30 - 42 cr.)	Music Supportive Coursework	20%-30% (24 - 36 cr.)	Music Supportive Coursework	50% (60 cr.)	Studies in music: basic musicianship, performance , music education methods courses, <i>music pedagogy</i>
25%-35% (30 - 42 cr.)	Performance studies: ensemble participation, <i>pedagogy</i> courses, independent study, and recitals	20% (24 cr.)	Performance studies: ensemble participation, independent study, and electives		
		15%-20% (18 - 24 cr.)	<i>Pedagogy</i> Coursework & <u>Internship</u>	15%-20% (18 - 24 cr.)	Professional Education Coursework and <u>Student Teaching</u>

Curricular Example(s): This author was unable to locate any North American institutions that currently offer a BM Voice Pedagogy degree. Curriculum for a new BM in Voice Pedagogy has been created by this author using NASM guidelines. Tables 2.12 – 2.15 together form a comprehensive degree requirement tab sheet that undergraduate students might receive from an academic advisor to plan a traditional four-year BM Voice Pedagogy degree. Table 2.12 lists courses required by the degree including major courses, pedagogy core courses, and general education courses; Table 2.13 charts a path to complete the degree within four years; Table 2.14 includes course descriptions for all pedagogy core courses.²⁹

²⁹ To provide degree structure, general education degree categories/credit hour requirements and specific names of general education courses, music core courses, and related content courses have been adapted from existing curricula at Indiana University Bloomington. Recommended general education courses as well as pedagogy core course names/course descriptions are original to this author.

Table 2.12 Suggested BM Pedagogy Tab Sheet

BACHELOR OF MUSIC IN VOICE PEDAGOGY (120 minimum credit hours)	
Students must complete all General Education requirements and all Major requirements with a minimum of 120 credit hours. Any acceptable General Education course that is also required in the major may apply to (double count in) both required areas.	
MAJOR COURSES (71-75 cr.)	
MUSIC CORE COURSES (49-53 cr.)	Major Ensemble (8 credits) 1 cr. each semester each fall and spring semester for 8 semesters
	Performance Study (16 credits) 2 cr. minimum each semester of major lessons with studio class.
	Keyboard Proficiency (0-4 credits) Passing grade on keyboard proficiency exam or equivalent coursework
	Music Foundations (18 credits) Musical Theory and Aural Skills I (3 cr.) Musical Theory and Aural Skills II (3 cr.) Musical Theory and Aural Skills III (3 cr.) Musical Theory and Aural Skills IV (3 cr.) Music History and Literature I (3 cr.) Music History and Literature II (3 cr.)
	Other Music Courses (7 credits) Survey of Song Literature (3 cr.) English and Italian Diction for Singers (2 cr.) French and German Diction for Singers (2 cr.)
	PEDAGOGY CORE COURSES (19 cr.)
RELATED CONTENT COURSES (3 cr.)	<i>Choose One (3 cr.):</i> Introduction to Arts Administration (3 cr.) Programming for the Performing Arts (3 cr.) Intro to Entrepreneurship (3 cr.)

Table 2.12 continued

GENERAL EDUCATION COURSES (30 - 37 credits)	English Composition (0 to 3 cr.)
	Math (3 to 4 cr.)
	Natural and Mathematical Sciences (5 to 6 credits) <i>*Recommended N&M courses in Related Content Areas</i> Basic Human Anatomy (5 cr.) Basic Physics of Sound (3 cr.) Foundations of Audio Technology (3 cr.) Foundations of Speech-Language Pathology (3 cr.) Introduction to Hearing Science (3 cr.) Introduction to Psychology (3 cr.)
	Arts and Humanities (6 cr.) <i>*Fulfilled by Major Degree Requirements</i>
	Social and Historical Studies (6 cr.) <i>*Recommended S&H courses in Related Content Areas</i> Examining Self as Teacher (3 cr.) General Educational Psychology (3 cr.) Introduction to the Study of Language (3 cr.) Language and Culture (3 cr.) Personal Finance (3 cr.) Social and Cultural Anthropology (3 cr.)
	World Languages and Culture (10 to 12 cr.) <i>* Two semesters of 2 of the 3 languages listed below (One accelerated course may replace two semesters): German, Italian, and/or French</i> Beginning German I (3 cr.) Beginning German II (3 cr.) OR Accelerated German I & II (5 cr.) Beginning French I (3 cr.) Beginning French II (3 cr.) OR Accelerated French I & II (5 cr.) Beginning Italian I (3 cr.) Beginning Italian II (3 cr.) OR Accelerated Italian I & II (5 cr.)

Table 2.13 Suggested 4-Year Course Sequence Chart for BM in Voice Pedagogy Degree (120 cr.)

YEAR ONE- Fall Semester		YEAR ONE– Spring Semester	
Major Ensemble	2 cr.	Major Ensemble	2 cr.
Performance Study	2 cr.	Performance Study	2 cr.
Musical Theory and Aural Skills I	3 cr.	Musical Theory and Aural Skills II	3 cr.
Language (Level I)	3 cr.	Language (Level II)	3 cr.
Keyboard Proficiency or Free Elective	2 cr.	Keyboard Proficiency or Free Elective	2 cr.
Gen Ed	3 cr.	Gen Ed	3 cr.
Total Credits:	15 cr.	Total Credits:	15 cr.
YEAR TWO – Fall Semester		YEAR TWO – Spring Semester	
Major Ensemble	2 cr.	Major Ensemble	2 cr.
Performance Study	2 cr.	Performance Study	2 cr.
Musical Theory and Aural Skills III	3 cr.	Musical Theory and Aural Skills IV	3 cr.
Music History and Literature I	3 cr.	Music History and Literature II	3 cr.
English & Italian Diction for Singers	2 cr.	French & German Diction for Singers	2 cr.
GenEd	3 cr.	Intro to Music Pedagogy	3 cr.
Total Credits:	15 cr.	Total Credits:	15 cr.
YEAR THREE – Fall Semester		YEAR THREE – Spring Semester	
Major Ensemble	2 cr.	Major Ensemble	2 cr.
Performance Study	2 cr.	Performance Study	2 cr.
Voice Pedagogy I	3 cr.	Voice Pedagogy II	3 cr.
Language (Level I)	3 cr.	Language (Level II)	3 cr.
GenEd	3 cr.	Survey of Song Literature	3 cr.
Free Elective	2 cr.	Free Elective	2 cr.
Total Credits:	15 cr.	Total Credits:	15 cr.
YEAR FOUR – Fall Semester		YEAR FOUR – Spring Semester	
Major Ensemble	2 cr.	Major Ensemble	2 cr.
Performance Study	2 cr.	Performance Study	2 cr.
The Business of Teaching Music	2 cr.	Voice Pedagogy Teaching Internship	3 cr.
Arts Admin Related Course	3 cr.	Collab. Piano for Applied Music	2 cr.
Voice Pedagogy Teaching Practicum	3 cr.	GenEd	3 cr.
GenEd	3 cr.	Free Elective	3 cr.
Total Credits:	15 cr.	Total Credits:	15 cr.

Table 2.14 Suggested BM Voice Pedagogy Core Course Descriptions

<p>Intro to Fine Arts Pedagogy (3 cr.)</p> <p>This course introduces students to a general framework for fine arts teaching in three specific environments: a classroom, a performing ensemble, and a private teaching setting. Topics include basic pedagogy methodologies, lesson/rehearsal organization, working with diverse student populations, and basic strategies for developing curriculum. This course is open to all performing fine arts students including music majors, dance majors, and theatre majors. Course projects are individualized to a student's primary area of study.</p>
<p>The Business of Teaching the Fine Arts (2 cr.)</p> <p>This course explores the practical integration of applied business principles to manage a private teaching business in music, theatre, or dance. Students engage in hands-on-projects in topics including entrepreneurship, arts administration, marketing and branding, finances and taxes, and communication and policies. This course is open to all performing fine arts students including music, dance, and theatre majors. Course projects are individualized to a student's primary area of study.</p>
<p>Collaborative Piano for Applied Music Lessons (2 cr.)</p> <p>This course is designed to strengthen student keyboard proficiency as related to accompanying students during applied lessons or avocational student recitals. Students develop skills in accompanying warmups, vocalises, and standard beginning literature for their instrument. Students also explore technology for piano collaboration in the applied studio. Pedagogy students are encouraged to take this course in conjunction with the Pedagogy Teaching Practicum. Prerequisite: Keyboard Proficiency Passed</p>
<p>Voice Pedagogy I: Voice Science & Singing Applications (3 cr.)</p> <p>This course focuses on knowledge specific to the anatomy, physiology, and physics of vocal production and application of this knowledge in the applied voice studio. Students will create a library of applied vocal exercises related to basic vocal anatomy and physiology (respiration, phonation, registration, articulation, resonance) and the basic physics related to sound for classical, musical theatre, and contemporary commercial music (CCM). Students enrolled in this course are introduced to software including Madde Voice Synthesizer, and VoceVista. Music students studying voice as a primary or secondary instrument are encouraged to take this course.</p>
<p>Voice Pedagogy II: Methodology & Repertoire for Teaching Voice (3 cr.)</p> <p>This course focuses on historical and modern approaches to teaching vocal technique across classical, musical theatre, and contemporary commercial music (CCM) genres. In addition to reading historical vocal treatises, students explore criteria for assigning vocal repertoire to diverse learners for technical goals. This course includes observations of faculty voice teachers, in-class peer teaching, and a capstone pedagogy-focused research paper. Prerequisite: Voice Pedagogy I</p>
<p>Pedagogy Teaching Practicum (3 cr.)</p> <p>Students in this course are assigned to teach two voice students of varying age and gender. Assignments include peer teaching observations, lesson planning, choosing repertoire, studio communication, and lesson evaluations. The semester will culminate with a joint recital of solo and ensemble performances organized and advertised collectively by all student-teachers. Prerequisite: Pedagogy I, Pedagogy II</p>
<p>Pedagogy Teaching Internship (3 cr.)</p> <p>Students in this course are placed in a part-time teaching internship supervised by department members under approved cooperating teachers in the community. In addition to the field experience in non-academic music studios, students attend a weekly seminar on campus to discuss individual teaching situations. Students doing internships maintain a digital portfolio with detailed notes of their experiences, lesson plans, and comprehensive teaching evaluations. This is a capstone course for Voice Pedagogy students. Prerequisite: Pedagogy I, Pedagogy II</p>

Discussion and Considerations of Implementation of a new BM Voice Pedagogy degree:

The new BM Voice Pedagogy degree proposal in Tables 2.12, 2.13, and 2.14 is ambitious. However, it is a model that is not fixed or prescriptive. In practice in its present state, it is discernably limited in application, because it presents a broad model rather than one that considers the nuances of existing vocal courses offered by a particular institution, the expertise of a specific group of faculty and staff, or the initiatives of a specific department or school. Modification and flexibility for implementation of the proposed BM Voice Pedagogy degree at a specific institution are expected and recommended. Arguably, this kind of variance in application has positive potential as it permits a certain level of healthy diversity in learning, approaches, and content.

As seen in Table 2.10, NASM endorses flexibility in degree content between institutions for both logistic and functional purposes. Ranges of percentages in content categories suggested by NASM for a BM Pedagogy degree suggest an allowance for variability of degree content. For example, using NASM guidelines, it is highly plausible one institution might design a new BM Voice Pedagogy degree that focuses more on voice performance studies, and another to conversely develop a BM Voice Pedagogy that supports a strong institutional priority towards music education. However, while faculty reserve a certain amount of academic freedom in the implementation of curricula, they should also seek to maintain a level of curricular coherence within BM Voice Pedagogy degrees. Ideally, the core of a new BM Voice Pedagogy degree remains relatively stable across institutions, with variance based in institution type, student demographics, faculty availability and training, geographic location, funding, and institute-specific or state-specific approval processes.

One conceivable curricular approach towards fully implementing a new BM Voice Pedagogy degree is a sequential path, starting first with an emphasis in voice pedagogy, morphing into a minor in voice pedagogy, and culminating with the new BM Voice Pedagogy degree. This stepwise curricular transition eases some of the burden of fully implementing a new Voice

Pedagogy degree by gradually building a curricular framework for the degree. This type of multi-year plan should include frequent evaluations concerning its efficacy with consideration of recruitment and enrollment matters.

Previous discussions about faculty load mitigation also apply for implementing the BM Voice Pedagogy. Because the BM Voice Pedagogy is positioned in its curriculum between the BM Performance and BME degrees, the general framework for creation of the new degree with NASM guidelines already exists (Table 2.11). As such, with creative implementation, the amount of new coursework needed to form a BM Voice Pedagogy is likely only a few courses, such as creating a second undergraduate voice pedagogy course and an applied teaching internship.

Additionally, previous curricular examples for a minor in voice pedagogy at GMU (Table 2.5) and LU (Table 2.6) model curricula under umbrella music minor pedagogy programs. A BM Voice Pedagogy degree could follow a similar pattern and be implemented parallel to a BM Piano Pedagogy or BM String Pedagogy degree, with shared introductory courses in pedagogy and music business with instrument-specific projects. Using this approach, this author limited the voice-specific core pedagogy courses for the new BM Voice Pedagogy (Table 2.14) to 6 credits, i.e., the Voice Pedagogy I (3 cr.) and Voice Pedagogy II (3 cr.). The remaining 13 of the 19 credit hours of core pedagogy courses proposed are either introductory courses open to all fine arts students, i.e., “Introduction to Fine Arts Pedagogy (3 cr.)” and “The Business of Teaching the Fine Arts (2 cr.)”, or are non-instrument-specific pedagogy training and teaching experiences, i.e., “Collaborative Piano for Applied Music Lessons (2 cr.),” Pedagogy Teaching Practicum (3 cr.) and “Pedagogy Teaching Internship (3 cr.). Course descriptions in Table 2.14 indicate how content in these courses is designed to accommodate enrollment by students whose primary instrument is not voice and/or students whose area of study could be fine arts performance. Implementing broader introductory pedagogy and entrepreneurship courses, like “Introduction to Fine Arts Pedagogy” and “The Business of Teaching Fine Arts,” also allows for greater opportunities for collaboration with faculty across departments and may reduce cross-department

curricular redundancy of undergraduate introductory courses with similar objectives and parallel content. Moreover, implementing this type of multi-disciplinary pedagogy coursework has the potential to mitigate faculty load issues and may also support liberal arts education initiatives. Adopting non-instrument specific pedagogy or entrepreneurship degree coursework allows for increased curricular partnerships across existing music degrees, providing greater access to expanded music pedagogy curriculum for BM Performance, BME, and BFA degrees. Further research on ways to expand multi-disciplinary undergraduate pedagogy curriculum across all fine arts performance degrees is warranted.

Other considerations for implementation of a new BM Voice Pedagogy degree include admission requirements and mid-degree reviews. Given the high level of performance expected by BM Voice Pedagogy degree students, entrance standards for this degree should likely be similar or equal to BM Voice Performance admission requirements. If a program has a large variance between admission requirements for incoming BME and BM Voice Performance students, they should seek to find a middle ground between the two for the BM Voice Pedagogy degree.

Additionally, most music degree programs require a mid-degree student review at the end of the fourth semester. Given the advanced level curricular requirements for the BM Voice Pedagogy degree in semesters 5-8, a mid-degree review is also recommended for this new degree, parallel to expectations in BM Performance and BME degrees. A mid-degree review for a BM Voice Pedagogy should include both a vocal performance element and a review of grades in completed degree coursework with a discussion on student preparedness for upper level degree courses. Special attention should be given to a student's academic performance in any introductory pedagogy core courses completed in semesters 1-4 before the mid-degree review (see Table 2.13, Year Two, Spring Semester).

Other Approaches: Extra-Curricular Support for Expanded Voice Pedagogy Training

Young vocalist pedagogy training outside academia can be integrated with and support the expansion of undergraduate voice pedagogy curriculum inside academia. In recent decades, the National Association of Teachers of Singing (NATS) has expanded applied teacher training opportunities for young vocalists. A past president of NATS, Dr. Kathryn Proctor Duax acknowledged,

A tremendous gap exists between the student years and the professional teaching years. SNATS Chapters [student organization chapters of NATS] mentor young singers into the profession at a grass roots level, and provide opportunities for supplementary information and education within NATS."³¹

Recognizing the need to train young vocalists in voice pedagogy, in 2017 NATS launched a national ‘student membership’ level for young students pursuing degrees in music. Students can be involved with local SNATS chapters at their universities. In the midst of discussions to expand undergraduate voice pedagogy curriculum, faculty should encourage undergraduate vocal students to begin a SNATS chapter at their college if one does not already exist. Faculty can also advise new or existing SNATS chapter in programming events that support undergraduate applied teacher training. This extra-curricular approach might also serve as a first step towards the expansion of undergraduate voice pedagogy curriculum and serve as an avenue to gauge student interest and recruit for new undergraduate voice pedagogy degree programs.

Conclusion

Logistics for new programs and curriculum within academia can be difficult. Administrators have to balance academic priorities and programming within ever-dwindling budgets. Faculty often have to give extra time beyond normal teaching or service duties to spearhead new curricular initiatives. Enrollment and recruitment problems may threaten the

³¹ National Association of Teachers of Singing (NATS), “About,” last modified 2021, https://www.nats.org/about_snats.html.

existence of more tradition music programs at some institutions. There are certainly a multitude of obstacles that can derail all good curricular intentions. Writing off a difficult curriculum development process may be tempting. However, the justifications for expanding undergraduate voice pedagogy curriculum from chapter one of this document still remain. Young vocal alumni from BM Voice Performance and BME degrees will likely teach applied voice lessons at some point in their career, many without graduate voice pedagogy training. Expanded undergraduate voice pedagogy curriculum means that training is available for these young vocalists prior or without graduate school. Expanded undergraduate voice pedagogy curriculum means that music occupational teaching identities can be explored and stretched during crucial years of identity development. Expanded undergraduate voice pedagogy curriculum has the potential to cyclically influence generations of avocational singers, who deserve access to well-trained teachers of singing, and some of whom may become future music majors. Even if the road is uphill, given the strong reasons for the implementation, academic departments today should pursue diverse, creative approaches to expanding undergraduate voice pedagogy curriculum.

Chapter 3: HISTORIC AND MODERN PEDAGOGIES' INFLUENCE

ON VOICE PEDAGOGY CURRICULUM

“Processes of education occur only when we think beyond categories, and address each other as individuals historically situated in terms of power and knowledge in just this particular moment, for just this singular purpose. Rather than generalizing across categories, groups, or time, we speak only with each other.”¹

As the College Music Society (CMS) Advisory Board's statement expresses, curriculum is situated within the paradigm of human context, both modern and historic. The CMS Board also cautions against categorical thinking, instead endorsing the prioritization of the tangible, relational elements of curriculum development. As faculty seek to expand undergraduate voice pedagogy curriculum within academia today, they may inevitably find themselves discussing the role of historic and modern voice pedagogies in relation to course content. The intention of the research in this chapter on modern and historic voice pedagogies is to bring greater awareness to the diversity of knowledge within voice pedagogy, so that when discourse about innovative undergraduate voice pedagogy curriculum occurs, “Rather than generalizing across categories, groups, or time, we [that is, voice faculty, voice pedagogues, voice teachers, voice scientists, voice rehabilitators, vocologists, voice performers, voice practitioners, choral directors, administrators, music educators] speak only with each other.”

Innovative Music Pedagogies

Each year the NEH grants awards that support the development of innovative humanities programs and curricula. Data on NEH-supported curriculum development projects shed light on types of humanities and music curricula that are being awarded funding within academia and their

¹ College Music Society Advisory Committee for Music Education, “Thinking Beyond Curriculum and Pedagogy,” *College Music Symposium*, no. 53 (2013): 2, <https://www.jstor.org/stable/10.2307/26564929>.

innovative characteristics. A study of curriculum development programs from the NEH's Higher Education in Humanities Program revealed that while each program differed in its content and purpose, courses classified as innovative by the NEH tended to display similar pedagogic characteristics.² Per the collected NEH data, modern innovative curricula in the humanities were based in pedagogies that frequently included the following seven aspects:

1. "collaborative across departments, institutions, and sectors"
2. "comparative in their approach to culture"
3. "designed around engaging pedagogies and using technology"
4. "inclusive of both new and traditional materials"
5. "selectively focused rather than aiming for coverage"
6. "successful in engaging faculty and students in new learning"
7. "related to institutional strengths, missions, and directions"³

Application of this definition of innovative humanities curricula helps shape discussions around content and delivery of innovative voice pedagogy curriculum. Below, each aspect of the innovative pedagogies is discussed in relation to undergraduate voice pedagogy curriculum. Following, Table 3.1 charts courses from the proposal of the new BM Voice Pedagogy degree, charting how they fulfill aspects of innovative pedagogy design as defined by the NEH.

"Collaborative Across Departments, Institutions, and Sectors"

Voice pedagogy intersects with many disciplines, among them science, performance, education, business, and the arts. The opportunities for collaboration across departments and sectors are innumerable. (See Figure 3.1) As previously discussed, courses that can be included in undergraduate voice pedagogy core curriculum could include a range of options that are housed in various departments. Institutions with existing speech-language pathology, audiology, vocology, arts administration, entrepreneurship, performance, music education, musical theatre,

² Julie Thompson Klein, *Humanities, Culture, and Interdisciplinarity: The Changing American Academy* (Albany: State of University of New York Press, 2005), 206-207, 273-274.

³ Klein, 274.

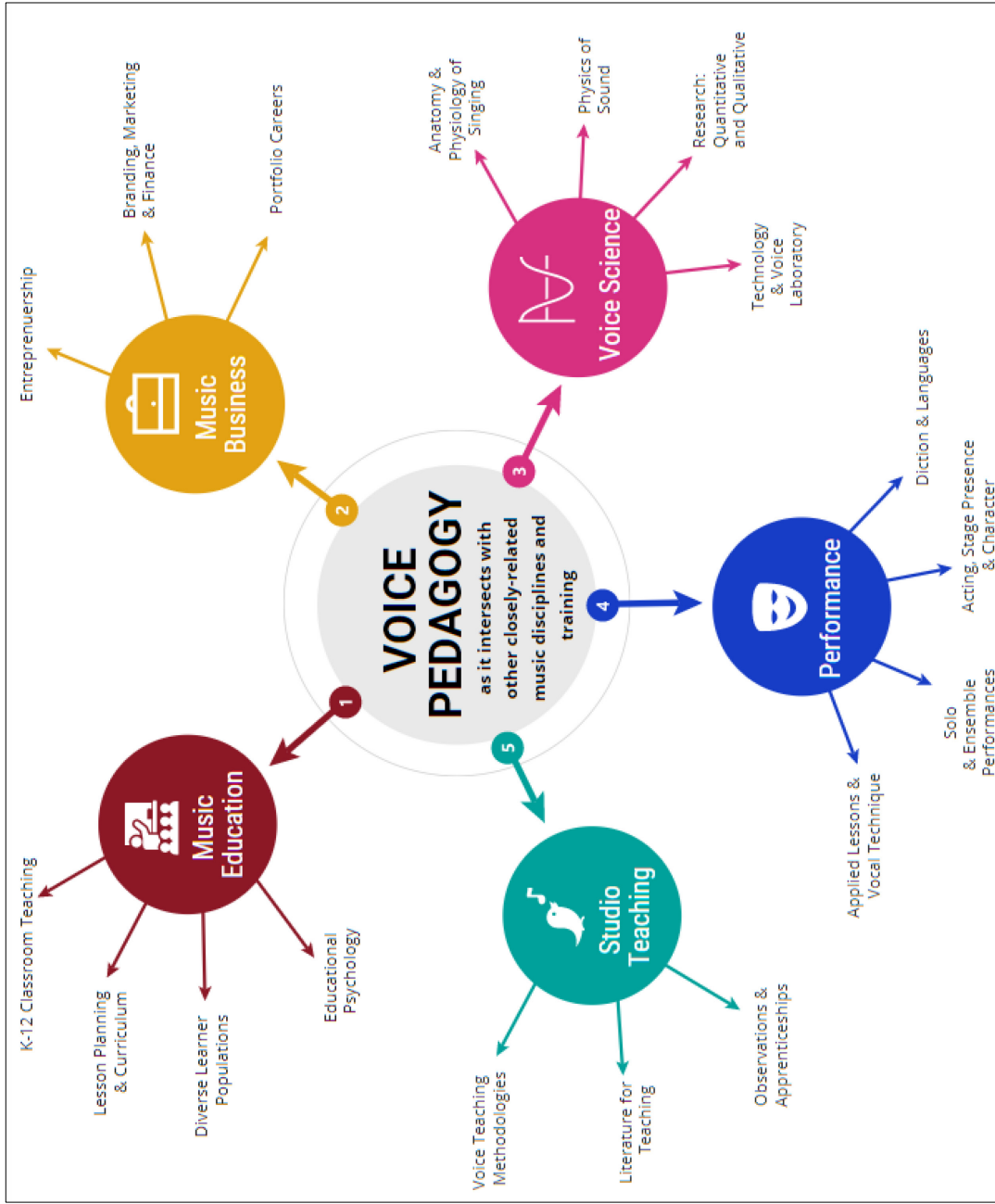


Figure 3.1. Voice Pedagogy and Other Disciplines Infographic. Created by Karisa L. Templeton ©2020.

and music business courses may have existing curricula that intersect with key elements of voice pedagogy training. Taking advantage of these curricular connections can become the cornerstone for implementation of new voice pedagogy curriculum. Many music schools also have a music academy for community students and summer programs for high school students that operate as a separate entity, but under the umbrella of the music department. Integration with these already existing programs provides built-in internship opportunities for voice pedagogy undergraduate students. As mentioned in Chapter 2, an interdisciplinary, collaborative approach to the degree may also mitigate some of the faculty load problems caused by a single department or sector shouldering all faculty load responsibilities.

“Comparative in [its] Approach to Culture”

The field of voice pedagogy primarily has its roots in Western classical singing traditions of Italian, German, French, and English art song and opera. Moreover, at most tertiary institutions, vocal music performance curriculum is strongly tied to classical singing traditions. Problematically, students who are primarily trained classically may discover that they are less well-prepared to perform or teach in a variety of non-classical styles. For this reason, the training of applied voice teachers in comparative methodologies of singing beyond Western classical singing styles within academia is important. Following graduation, young alumni likely will have opportunities to teach applied voice to vocational students of all ages. These types of students today increasingly pursue voice lessons and vocal performances of vernacular styles, such as jazz, musical theatre, folk song, and CCM (Contemporary Commercial Music). A comparative approach to pedagogies of singing for diverse styles of singing reflects a broader approach to singing and modern culture, and ultimately better prepares undergraduates for private voice teaching careers.

“Designed Around Engaging Pedagogies and Using Technology”

With the advent of voice science, new technologies like the Madde Voice Synthesizer and VoceVista have enabled live biofeedback for singers. These tools open the door to a variety of different types of sensory learning in the applied music studio and voice pedagogy classroom. Introducing young vocal pedagogues to technologies for consideration of use in their teaching provides them with yet another tool to meet the diverse needs of their clientele. Additionally, technology as a tool for entrepreneurship is an important factor for voice pedagogy students whose career will require the acumen of small business owners in matters such as marketing, recruitment, scheduling, organizing, and bookkeeping.

“Inclusive of Both New and Traditional Materials”

The field of voice pedagogy has a rich history as evidenced by research presented later in this chapter. Modern approaches to the field have significantly sharpened and redefined knowledge and methodologies of voice pedagogy. Innovative voice pedagogy under the NEH’s definition does not seek to dismantle traditional materials in favor of new materials, or vice versa, but seeks to create awareness of how diverse historic and modern approaches intersect and inform each other. This inclusivity must be intentional. A practical application of this principle can be seen in a program that intentionally includes applied teaching observations of voice performance faculty with varied educational backgrounds and varied applied voice teaching methodologies. This approach creates an opportunity for mutual training of these students by all voice faculty and opens the door to greater collaboration among voice studios. Teaching is both an art and a science, and an understanding of pedagogy through a lens of inclusivity is crucial in the pairing of new and traditional materials.

“Selectively Focused Rather Than Aiming for Coverage”

This aspect of NEH’s definition of innovative pedagogies suggests that discernment is an important part of curriculum development. Voice pedagogy knowledge is vast. Curricular boundaries are beneficial in focusing knowledge into manageable units in order to achieve objectives set forth for an expanded undergraduate voice pedagogy program. One large boundary is that an undergraduate voice pedagogy program is not a graduate voice pedagogy program. Determining the differences in coverage between those two levels of programming is important, but also dynamic. It is likely that as undergraduate voice pedagogy programs expand, the curricular boundaries of graduate voice pedagogy programs will also shift to accommodate, and perhaps expect, a higher level of pedagogy training in incoming graduate voice cohorts. Another example of selectively focused coursework can be found in focusing content of piano proficiency courses specifically for piano skills young vocal alumni need for applied teaching (see the course description for “Collaborative Piano for Applied Music Lessons” in the proposed BM Voice Pedagogy degree in Table 2.14).

“Successful in Engaging Faculty and Students in Learning.”

The engagement of faculty and students is at the crux of innovative pedagogies. Students and faculty members are active participants in the learning process. Voice science labs, student observations of diverse faculty, and practicum and internship courses are a few examples of curriculum within the proposed BM Voice Pedagogy degree that engages students with a diverse body of well-trained faculty in hands-on learning. These experiences bridge the gap between knowledge and application for applied voice teaching.

“Related to Institutional Strengths, Missions, and Directions”

Innovative voice pedagogy curriculum must be related to a particular institution’s strengths, missions, and directions. Each institution, college, department, and faculty group have

strengths, missions, and objectives. New curriculum that intentionally partners with already existing infrastructure arguably has more momentum to succeed and enhance existing programs.

Attention to these principles strengthens innovative voice pedagogy curriculum design. Moreover, greater awareness and intentional application of these objectives across voice pedagogy curriculum provides faculty with tools to meet diverse twenty-first century student needs. The proposed coursework for the BM Voice Pedagogy degree in Chapter 2 was created with these innovative benchmarks in mind. Table 3.1 charts how curriculum created for in Chapter 2 fits with the NEH's definition of innovative humanities pedagogies.

Table 3.1 BM Voice Pedagogy, Alignment of Core Pedagogy Courses with NEH Innovative Pedagogies Definition

Course Name	Innovative Pedagogy Categories
Intro to Fine Arts Pedagogy (3 cr.)	- Collaborative across departments, institutions, and sectors
The Business of Teaching the Fine Arts (2 cr.)	- Collaborative across departments, institutions, and sectors - Designed around engaging pedagogies and using technology
Collaborative Piano for Applied Music Lessons (2 cr.)	- Designed around engaging pedagogies and using technology - Selectively focused rather than aiming for coverage
Voice Pedagogy I: Voice Science & Singing Applications (3 cr.)	- Comparative in their approach to culture - Designed around engaging pedagogies and using technology - Collaborative across departments, institutions, and sectors
Voice Pedagogy II: Methodology & Repertoire for Teaching Voice (3 cr.)	- Inclusive of both new and traditional materials; comparative in their approach to culture - Successful in engaging faculty and students in new learning
Pedagogy Teaching Practicum (3 cr.)	- Selectively focused rather than aiming for coverage - Successful in engaging faculty and students in new learning - Collaborative across departments, institutions, and sectors
Pedagogy Teaching Internship (3 cr.)	- Selectively focused rather than aiming for coverage - Comparative in their approach to culture - Successful in engaging faculty and students in new learning

In their 2018 *Teachers as Designers of Learning Environments: The Importance of Innovative Pedagogies*, Paniagua and Istance argue that despite innovation being the cornerstone that effectively addresses evolving student educational needs, teachers today are often limited by inherited sets of pedagogies.⁴ They strongly advocate that teachers continually assess curriculum, searching for tangible ways to move past what so easily can become the mechanistic churn of established content, ideas, or approaches. An awareness of how voice pedagogy curriculum developed historically, and the disparate paths it took when it entered academia, informs a conversation on developing contemporary innovative voice pedagogy curriculum today. It provides context for understanding aspects of historic voice pedagogies that might negatively propagate themselves, and establishes a better framework for innovation in modern voice pedagogy curriculum development.

Historic Voice Pedagogies: The Evolution of Voice Pedagogy Curriculum

Pedagogies are ever-evolving, and over the past 250 years, music pedagogies, specifically voice pedagogies, have drastically evolved.⁵ Vast contributions from scientific research have merged with a performance field deeply rooted in artistry. With the advent of new knowledge, new closely related subfields have been established and new terms coined. The result is a deeply complex, dynamic field where academic identities and priorities are as multi-layered as the discipline itself. Diversity of knowledge and priorities can be healthy within a field but also

⁴ A. Paniagua and D. Istance, *Teachers as Designers of Learning Environments: The Importance of Innovative Pedagogies, Educational Research and Innovation* (Paris: OECD Publishing, 2018), <https://doi.org/10.1787/9789264085374-en>.

⁵ In his research about studio instruction in music, Richard Kennell, emeritus dean and music faculty at Bowling Green State University states, “We have an opportunity to view pedagogy in a historical if not anthropological context... This notion raises the possibility that pedagogies change over time. What are the historical origins of our teaching strategies? Are they specific to the study of music, or can they be traced to broader, more universal aspects of human cultural evolution?” Richard Kennell, “Systemic Research in Studio Instruction in Music,” in *The New Handbook of Research on Music Teaching and Learning: A Project of the Music Educators National Conference*, ed. Richard Colwell and Carol Richardson (Oxford University Press USA - OSO, 2002), 253-254.

creates inevitable challenges. The merging of ‘old’ and ‘new’ approaches to voice pedagogy in academia has not been without conflicts over the past century that affect approaches to curriculum. The CMS Advisory Committee notes,

Being willing to interrogate assumptions and traditions given of pedagogy and curriculum opens the path for larger conversations...The challenges of curriculum mapping and planning and even being able to communicate with other departmental faculty members in order to interrogate the status quo seems impossible. There is great difficulty in getting our colleagues together to discuss changes to the current degree plans so they can align with the state of music and music education in our world today while conforming to state and national standards.⁶

The CMS Board recommends a greater knowledge and awareness of the historic framework of pedagogies to facilitate better communication among faculty. A wide lens that traces the evolution of social, political, and historic elements of voice pedagogy adds clarity to discourse about modern voice pedagogy scholarship and curriculum, and allows faculty involved in curriculum development to better trace traditions and interrogate assumptions within the field.

Prior to the 19th Century: Curriculum Based in Oral Tradition and Apprenticeship Models

The birth of the Western field of voice pedagogy can be tied to the Roman Catholic Church as early as the 4th century.⁷ After decision by the Council of Laodicea ca. 363 A.D. to ban congregational singing, church leadership recognized a need to train male clergy to lead canonical singing. In the mid-5th century, Pope Celestine I first ordered the training of clerics in singing hymns and canons. In the decades that followed, his successors, Popes Sixtus and Leo the Great, officially established formal *scholae cantorum*. Graduates from these singing schools

⁶ College Music Society Advisory Committee for Music Education, “Thinking Beyond Curriculum and Pedagogy,” *College Music Symposium*, no. 53 (2013): 1.

⁷ Much of music curriculum today is closely tied to historical development of the field in Western society, i.e., Europe and the Americas. Chapter 3 will look at issues of diversity in voice pedagogy curriculum, discussing how non-Western vocal music and ethnomusicology intersect with innovative voice pedagogy for the 21st century student.

disseminated singing knowledge and practices to new generations of clerics by founding additional *scholae cantorum* in monasteries throughout Europe and in England.⁸

For centuries, practical vocal training was grounded in sacred vocal music and functional practices for the liturgical singer. A major shift in secular vocal compositional styles in Europe in the 1600s drove the need for renewed vocal training and more comprehensive vocal scholarship. With the advent of opera and its demands for great vocal prowess and flexibility, new singing schools emerged. In Italy, the city of Bologna was a mecca for *bel canto* schools of singing under the tutelage of renown Italian vocal pedagogues and members of the *L'Accademia filarmonica di Bologna*, such as castrato Francesco Antonio Pistocchi (1659-1726), composer Niccolò Porpora (1686-1768), and Giovanni Battisti Martini (1706-1784), who served as pedagogical patriarchs for generations of singers to come.⁹ Most prominent early Italian schools of singing followed an apprenticeship model where vocal wisdom was primarily passed down from master teacher to pupil through oral transmission. Training with elite Italian singing masters afforded a singer status and social currency within European music circles. However, competition between Italian singing *bel canto* schools often prevailed, egos flared, and many pedagogic secrets of Italian singing masters were closely guarded (anecdotally even within schools from less-advanced pupils) to prevent theft by rivals and dissemination to outsiders in Italy and across Europe.¹⁰

⁸ Paul Henry Lang, *Music in Western Civilization* (New York: W. W. Norton & Company, 1997).

⁹ *Bel canto* translates as ‘beautiful singing.’ This term is generally understood to be representative of classical singing techniques related to breath, phonation, registration, flexibility, resonance, and articulation associated with seventeenth- and eighteenth-century Italian singing. This style is also foundational to many approaches to classical vocal training today. *L'Accademia filarmonica di Bologna* (The Philharmonic Academy of Bologna) was founded in 1666 to bring together professional musicians across the Italian territories. In the latter half of the eighteenth century under the leadership of Giovanni Battisti Martini (1706-1784), the Academy became “one of the highest institutions of European musical culture.” For example, W.A. Mozart (1756-1791) visited the Academy in 1770 to earn a diploma as “Maestro compositore” (master composer). *L'Accademia filarmonica di Bologna* still operates today. Philharmonic Academy of Bologna, last modified August 20, 2021, www.accademiafilarmonica.it/.

¹⁰ Charles Richard Farley argues that guarding vocal knowledge from outsiders was “one of the main factors which led to supremacy of the old Italian school of singing.” Charles Richard Farley, “Contrasts in Vocal Pedagogy: 1940 and 1970” (DMusEd diss., The University of Oklahoma, 1971), 15.

Written sources from the first generations of Italian singing masters are limited because of the practice of oral transmission and the culture of guarding vocal knowledge.

While references to singular vocal practices such as *legato*, *vibrato*, or vocal ornamentation appear within general music treatises in Europe as early as the 11th century, explicit treatises on vocal technique did not appear until centuries later. As early as 1602 early opera composer Giulio Caccini (1551-1618) dedicated the entire forward of his text *Le Nuove Musiche* to vocal concepts for singers, a historic first. In the 18th century, singers from prominent Italian master-teacher lineages published longer treatises that revealed parts of inherited singing knowledge supplemented by personal pedagogical insights. In 1723, castrati Pier Francesco Tosi (1647-1732), a pupil of renown vocal teacher Niccolò Porpora, wrote the earliest full-length *bel canto* singing treatise *Observations on Florid Song*.¹¹ While Tosi's text was primarily devoted to singing techniques for the soprano *castrato*, he also deconstructed ideas and vocal exercises from his teacher Porpora. In 1774, Giambattista Mancini (1714-1800), pedagogical grandchild of Pistocchi, published his text *Practical Reflections on the Figurative Art of Singing*¹² that would rank second in popularity to Tosi's text. Within two years, Mancini's treatise on singing had spread throughout Europe, republished in Vienna and translated into French in Paris. Ultimately, the framework for major Italian vocal treatises published in the eighteenth century was largely empirical and reflected inherited knowledge passed from the original *bel canto* Italian master teachers to their protégé. While pedagogical approaches to voice training were increasingly documented in written scholarship, oral tradition was still the dominant form of voice pedagogy information transmission during the eighteenth and nineteenth centuries. As such, the earliest

¹¹ Tosi's singing treatise original Italian title is *Opinioni de' cantori antichi, e moderni o sieno osservazioni sopra il canto figurato*. Coffin, 1-5.

¹² The original Italian title of Mancini's 1774 treatises is *Pensieri e riflessioni pratiche sopra il canto figurato*. The English title was first used in the 1912 published English translation of the text.

singing curriculum in Europe was a combination of limited written scholarship paired with richly inherited oral vocal wisdom from elite Italian singing lineages.

Singing methodologies traced directly to these early Italian singing schools are revered as having high authority in the field, even today, particularly because of the success of singers grounded in Italian principles of singing during the “The Golden Era of Singing,” an era in the 18th and 19th centuries perceived as the historical climax of singing.¹³ As centuries progressed, a singer or teacher’s ability to trace vocal lineage carried considerable clout and legitimized their methods. For example, well over a century after the vocal pedagogy patriarchs of Italy, the late nineteenth century prolific Italian pedagogue G.B. Lamperti (1839-1910) included this caveat in 1905 to legitimize his *bel canto* pedagogy,

Let it be added, that this method has been tested by time, and that I can trace it back to the Italian singing-masters Gasparo Pachieretto (d. 1821), Giovanni Battistist Velluti (d. 1861), and others.¹⁴

G.B. Lamperti’s own words confirm how perceived authority and legitimacy were granted to pedagogical methods, including his own, if they could be traced to older Italian schools of voice pedagogy.

Many voice teachers of the nineteenth and twentieth century continued in this tradition of first-hand inherited vocal pedagogy training. While there was unanimity of core concepts in Italian *bel canto* singing across early Italian teaching lineages, the interpretation and application of pedagogies differed, with differences magnified by increased generational distance.¹⁵ Paradoxically master teachers with elements of pedagogy seemingly in antagonism with the other might equally claim possession of original Italian vocal knowledge. Over a century after

¹³ Perceptions of the rise and decline of “The Golden Age of Singing” will be discussed later in this chapter.

¹⁴ Preface of G.B. Lamperti, *The Technics of Bel Canto* (New York: Schirmer, 1905).

¹⁵ Charles Richard Farley theorized that the unity of core concepts of singing “led to supremacy of the old Italian school of singing.” Farley, 15.

Porpora's Italian singing school, famous playwright George Bernard Shaw (1856-1950)

commented on this friction between voice teachers in European society who claimed supreme knowledge of the Italian vocal pedagogic patriarchs, stating satirically,

Every private teacher with whom I am or have ever been acquainted with, has rediscovered Porpora's method, can explain it at considerable length, teaches exclusively on it, and is the only person in the world who can do so, so all others being notorious quacks and voice destroyers.¹⁶

Shaw's comment reveals competition and condescension as common reactions among voice teachers in the nineteenth century who claimed proprietary knowledge of Italian voice teaching methods.

Within voice studies today, it is still not uncommon to hear a master teacher or singer reference *bel canto* knowledge from early Italian vocal pedagogues and pedigree in a specific Italian vocal lineage.¹⁷ By claiming a historic vocal lineage with its generations of successful singers and teachers, a measure of authority and legitimate pride is arguably granted the teachers, students, and time-tested vocal techniques associated with that lineage. A foundation of singing knowledge gained through oral transmission and from historic Italian principles has strong empirical merit. This rich vocal pedagogy foundation produced generations of powerfully successful singers into the twenty-first century who credited their vocal prowess to historical Italian vocal techniques.¹⁸

¹⁶ Quoted in James Stark, *Bel Canto: A History of Vocal Pedagogy* (Toronto: University of Toronto Press, 1999), xx.

¹⁷ Anecdotally, each of this author's voice teachers across different degrees and institutions at the undergraduate and graduate level regularly mentioned a specific historical vocal lineage in the applied studio when referring to specific techniques and vocalises such as Margaret Harshaw (Garcia Lineage), Virginia Zeani (Lamperti lineage), or Alessandro Busti (Mancini lineage). Additionally, in many of the academic voice studios where this author studied, the applied teacher would display a black and white framed headshot of historic master teachers who were a part of their vocal lineage, mirroring how ancestral family portraits are proudly hung in homes as a reminder of genealogy.

¹⁸ Rhetoric referencing historic Italian methods of singing was highly prevalent in answers to questions about vocal technique in the 1973 interviews James Ferrel Sugg conducted with classical singers with established careers. Swedish operatic tenor Nicolai Gedda (1925-2017) stated the following (1) About breath, "If you go back to the old masters, the old Italian School of singing, the castrati, I think you will find their singing was based upon breath." (2) About the jaw in singing, "As it was with the old Italians..."

Discussion for Modern Voice Pedagogy Curriculum

While historic voice pedagogy knowledge has earned its place in today's voice pedagogy curriculum discourse, educators should also critically wrestle with challenges that are present within these early historical curriculum models that influence voice pedagogy curriculum development today. These challenges include (1) the perpetuation of knowledge passed down through oral transmission, (2) inherent issues associated with replicating pedagogical traditions linked to a culture of hierarchies of knowledge and knowledge secrecy, and (3) the need to judiciously evaluate diverse historic pedagogy principles in light of modern voice science knowledge and modern vocal demands.

Oral transmission of vocal knowledge can be detrimental to pedagogy if misinformation or misinterpretation of information is perpetuated generationally through a vocal lineage without reevaluation. Any connotation of generationally watered-down knowledge passed in replication from teacher to protégé is certainly concerning in voice pedagogy curriculum that seeks to develop competencies across degree programs. Pedagogue Berton Coffin (1910-1987) advised an appropriate level of skepticism instead of blanket acceptance of historic pedagogy that had been exclusively passed down orally from master teachers. He counseled students to be cautious of “teachers who are learning the art of singing from the ‘neophyte,’ from those who have had long careers and usually teach their own techniques and are now beginning to teach,”¹⁹ and instead argued for a return to original written sources of the early Italians.²⁰ A dual curricular approach

(3) About vowels: “In every register, low or high, we should try to achieve pure Italian vowels, a, e, i, o, u.” American tenor Arturo Sergi (1925-2006) stated the following (1) About vocal resonance: “The Italians used the terms...” (2) About vocal registration: “This goes back to Caccini’s time when...the Italians began a system whereby...” American mezzo-soprano Marilyn Horne (b. 1934) referenced Italian vowels as the foundation for all singing, ““Now, I speak strictly in terms of Italian vowels. I am not talking about anything other than Italian vowels! This has to be the basis for all singing. I think that in any other language you sing you have to figure out how to modify for the Italian, for French, English, everything. The [e]’ or *vocale schiffosa* [terrible vowel] as the Italians call it, is a killer.” James Ferrel Sugg, “Comparisons in Historical and Contemporary Viewpoints Concerning Vocal Techniques” (MM thesis, Baylor University, 1973), 79, 82, 83, 100, 102, 103, 113.

¹⁹ Coffin, xi.

²⁰ Coffin, xi.

that examines historic oral and written pedagogy through a musicological lens within its political, societal, and historic context, and also discusses positives and negatives of historical voice pedagogy, mitigates the need for historic vocal pedagogies to be labeled as valid or invalid in all contexts. This approach avoids a Manichean mindset in favor of critical analysis of primary sources with their varied levels of validity, reliability, and relevancy. Using this approach, the curricular value of historic voice pedagogy primarily lies not in uncovering pure Italian pedagogic principles or an efficacious application of them for the modern voice student. Rather the curricular value of historic voice pedagogy is grounded in an understanding of how historic pedagogies complement, shape, and inform the development, trends, and diversity of the field historically and today.

Another challenge present in implementing historic pedagogy traditions in today's voice pedagogy is propagating the culture of Italian singing schools with their hierarchies of knowledge, competitive pedagogies, and tendency to guard knowledge from dissemination. Arguably this undesirable historic cultural byproduct of vocal apprenticeship rippled into twentieth century approaches to develop voice pedagogy curriculum. Charles Richard Farley observed this negative trait in the field from 1940 to 1970, noting how a culture of guarding vocal secrets had become cyclical and hindered a unified approach to voice pedagogy.

Since the consequences of techniques taught by one method were feared by teachers of the opposing method, the controversy over which approach should be used raged for nearly fifty years. Misunderstanding and diversity of opinion was due in part to the number of specific teaching procedures developed by individual teachers without an understanding of the basic underlying pedagogical principles. Also, the tendency for teachers to guard their "secrets" against either the possibility of refutation or adoption by a rival teacher contributed to the lack of agreement among teachers.²¹

Farley's insinuation, that there is culture of guarding voice pedagogy knowledge from dissemination among voice students and voice colleagues, is damaging to progress and curriculum development in academia, an establishment specifically designed for the propagation

²¹ Farley, 155.

of collective research and shared knowledge. Unfortunately, Coffin also speculated that one reason voice pedagogy courses were taught in so few universities at the end of the twentieth century was the feeling that highly regarded voice teachers were still protective of the vocal knowledge, possessing a “Thou shall have no other Gods before me” attitude that discouraged the deconstruction of vocal pedagogical knowledge for students.²² Within modern voice pedagogy curriculum, educators should be actively aware to not propagate cultural attitudes of knowledge competition and secrecy, practices certainly counter to the mission of music academia and pedagogy curriculum development.

Finally, in application of historic Italian pedagogy vocal principles in modern voice curriculum, educators should take care to critically consider empirical pedagogies in light of a modern understanding of voice science and technology. Moreover, there is historic precedent for evolving vocal pedagogy curriculum to align with new emerging vocal repertoire demands. A challenge for today’s educators is consideration of how modern voice pedagogy curriculum should evolve to inclusively reflect historic and modern vocal techniques, genres, and performance practices.

The Nineteenth and Twentieth Centuries: Curriculum Influenced by New Advances in Voice Science with Divided Responses

The reverence for the legacy of rich vocal knowledge passed down from the original Italian singing schools came into direct conflict with voice science and research, a new approach to the field of voice pedagogy that germinated in the late eighteenth century and became dominant in the nineteenth and twentieth centuries. While the authority and validity of early Italian vocal curriculum was directly related to pedigree and empirical observation, voice science in contrast granted authority to vocal principles explained with quantitative scientific research, an

²² Coffin, xii.

ever-changing field of its own. In 1755, French singer and pedagogue Jean-Antoine Bérard (1710-1722) published *L'Art du chant*, one of the first voice pedagogy treatises to address the physiology of the voice in relation to singing. Bérard was influenced by the research of French anatomist and surgeon Antoine Ferrein (1693-1769), credited as the first physician to conduct acoustic experiments on the human larynx.²³ In *L'Art du chant*, Bérard applied Ferrein's physiological findings for singers, including drawings of the vocal organs (the lungs, trachea, and larynx), and discussing the position and movement of the larynx during singing with scientific terms like glottis and *cordes vocales* (vocal cords).²⁴ A sharp departure from dominant Italian pedagogies of the 18th century, Bérard's approach to understanding singing through science was revolutionary for its day, yet it would not gain popularity among vocal pedagogues until nearly a century later.

Considered the "era when modern medicine was born," the nineteenth century was a pivotal era for scientific and medical discoveries based in applications of human anatomy and physiology.²⁵ In 1829, English physician Benjamin Guy Babington (1794-1866) reported his groundbreaking use of the glottiscope, which allowed him to successfully view the human glottis with a small handled mirror placed against the soft palate. The 1830s and 1840s brought an exponential increase in published scholarship of the anatomy and physiology of speech and singing across Europe and the Americas, including research by vocal pedagogues such as Louis Mandl, de la Madelaine, C.P. Bronson, and Frank Romer.²⁶ In 1855, a ground-breaking paper by

²³ Mervin C Myerson, "Use and Abuse of Direct Laryngoscopy," *JAMA* 152, no. 1 (1953): 17-18. <https://doi.org/10.1001/jama.1953.03690010023005>.

²⁴ Ferrein coined the term *cordes vocales* (translated vocal cords) in his earlier research.

²⁵ W.F. Bynum, *Science and the Practice of Medicine in the Nineteenth Century* (New York: Cambridge University Press, 1994), 118-141.

²⁶ Paris was a hot spot for voice science publications in the mid-nineteenth century. In 1840 in Paris Stéphen de la Madelaine (1801-1868) published *Physiologie du chant* and Garcia II (1805-1906) published *Mémoires sur la voix humaine* followed by his 1847 *Traité complet de l'art du chant*. In 1842, Louis Mandl (1812-1881) also wrote his University of Paris dissertation *Manuel d'Anatomie appliqué à la Physiologie et à la Pathologie* followed later by his 1872 *Traité pratique des maladies du larynx et du pharynx* and 1876 *Hygiène De La Voix, Parlée Ou Chanté*. Vocal pedagogues in the U.S.A. and the U.K.

Paris Conservatoire music professor Manuel Garcia II (1805-1906), ‘Physiological Observations on the Human Voice,’ was presented in London.²⁷ Garcia II’s paper documented expanded use of the laryngoscope (Babington’s glottiscope) to successfully view and document actions of the human glottis within the larynx, and his findings were monumental in propelling a new push towards the pairing of voice science and voice training.²⁸ In the decades to follow, Garcia published numerous texts that would ground voice pedagogy in new scientific research, notably his 1856 *Ecole de Garcia: traité complet de l’art du chant* (literally *School of Garcia: Complete Treatise on the Art of Singing*) which updated his views on vocal techniques and theories of singing based in original voice anatomy research. While many voice teachers looked to early 17th and 18th century Italian vocal patriarchs, new generations of vocal pedagogues now traced their lineage of knowledge to Garcia II, as a new patriarch of science-grounded voice pedagogy curriculum.

also contributed to mid-nineteenth century research on voice science. In the U.S.A. in 1842, Professor C.P. Bronson published *Abstract of Elocution and Music, in Accordance with the Principles of Physiology and Laws of Life, etc.*, and in 1845 in the U.K. Francis ‘Frank’ Romer (1810-1889) published *The Physiology of the Human Voice*. Brent Jeffrey Monahan, *The Art of Singing: A Compendium of Thoughts on Singing Published between 1777 and 1927* (Metuchen, New Jersey and London: Scarecrow Press: 1978), 226, 299-300.

²⁷ Garcia II was from a prominent family of vocal musicians. Garcia’s father was Manuel del Pópulo Vicente Garcia (1775-1832), famous tenor and voice teacher; his two sisters Maria Malibran (1808-1836) and Pauline Viardot (1821-1910) had operatic singing careers and established themselves later as teachers and composers. The family travelled to the United States in the 1820s, performing and singing opera. Unfortunately, Garcia II suffered vocal problems, which halted his performance career. He became increasingly interested in the science of the human voice. He collected animal larynges and made observations when blowing air through them using a bellow.

²⁸ Perhaps because of his family ties and status as music professor and pedagogue at the Paris Conservatoire, Garcia II (1805-1906) is frequently credited as the ‘father of scientific voice pedagogy.’ He is also mistakenly credited with invention of the laryngoscope to view the human glottis, an invention that has since been attributed to Benjamin Babington (1794-1866) who twenty-six years earlier reported on his invention of the glottiscope in 1829. Garcia II himself acknowledge he had knowledge of Babington’s invention at a conference in the 1860s. However, voice pedagogy curriculum to this day still attributes the inventive use of the laryngoscope to Garcia II. This author would argue that a more comprehensive understanding of the historic development of science and voice science research in Europe and the Americas in the mid-nineteenth century indicates that Garcia II’s research and findings, while important, are instead reflective of a larger narrative of voice science research by Garcia’s contemporaries in France and worldwide. D. Harrison, “Benjamin Guy Babington and his mirror,” *The Journal of Laryngology and Otology* 112, no. 3 (March 1998): 235–242, <https://doi.org/10.1017/s0022215100158268>.

Additional advances in voice science in Europe in the 19th century explored principles of acoustics and resonance as related to singing. In 1877, the German physicist Heinrich Hemholtz (1821-1894) published *Die Lehre von den Tonempfindungen (On Sensations of Tone)* investigating the resonant properties of vowels. Subsequently in 1885, Italian baritone Enrico Delle Sedie (1822-1907) published a singing treatise that included the first vowel charts for singers related to specific pitch frequencies, a huge leap forward in the application of acoustics to singing.²⁹ Advances in recording devices in the 1920s and 1930s opened the field further to the acoustic applications of sound in speech and singing.

These scientific advances in the field of vocal anatomy and physiology and acoustics drastically transformed the field of voice pedagogy at the end of the nineteenth century, opening the door to science and medical professionals interested in quantitatively researching the physical processes of singing and speaking. For many, voice science research became the new litmus test for the authority of vocal knowledge. In contrast to earlier centuries where voice pedagogy treatises served to archive knowledge passed down through oral transmission, content and language in vocal texts in the late 19th century and early 20th century shifted dramatically to science and research-based publications. A survey of Monahan's catalogue of historical vocal treatises *The Art of Singing: A Compendium of Thoughts on Singing Published between 1777 and 1927* reveals the overwhelming prevalence of science-based voice pedagogy texts in the late 1800s that commonly included key words in their titles such as "vocal science," "mechanism," "scientific," "vocal physiology," "laryngoscope," "physiologisch Grundlage," and "la science." Monahan notes, "By 1891, almost every new major work included sections on anatomy and physiology and various theories of breath, phonatory, and resonatory controls."³⁰ Voice science

²⁹ Sedie's 1885 text *L'estetica del Canto e dell'arte Melodramatica* references concepts related to vowel formants, prior to the modern acoustic phonetic term "vowel formant" coined in 1894 by Ludimar Hermann (1838-1914). Coffin, 43-48, 300-301.

³⁰ Monahan, 226.

and research had markedly transformed the field of voice pedagogy in the nineteenth century, creating a monumental pedagogical shift where “a scientific understanding of the vocal mechanism came to be considered the primary requisite for improving the voice.”

The shift from voice curriculum based in empirical knowledge to scientific knowledge in the late 19th century triggered a well-documented schism in the field of voice pedagogy.³¹ An awareness of this complex historic polemic is important for a discussion of modern voice pedagogy curriculum as it relates to understanding modern nomenclature, curricular content, and obstacles present due to biases and historic connotations within the field.

As a reaction to voice science, many voice teachers of the nineteenth and twentieth century, including those teaching voice in academia, positioned themselves as ‘naturalists’ or of the ‘psychological’ school of teaching, rather than the ‘physiological’ school of teaching.³² This group, led by the teachings of Francesco Lamperti (1811-1892) and his son G.B. Lamperti (1839-1910) accepted scientific voice claims, but strongly discounted their functional utility in training singers. Advocates of this philosophy of teaching believed that the fledgling voice scientist did not pragmatically understand vocal performance or training of singers. They also reminded

³¹ Presenting and analyzing the rhetoric and embittered tensions between contrasting views of voice pedagogy of the twentieth century is complex. This polarization is widely documented in the strong rhetoric of many publications in the twentieth century where it was not uncommon to see highly vitriolic language criticizing an opposing view. Major trends emerge shaped by the culture, position, values, implicit biases, and circumstances of different individuals. Many of the strongest voices that dominated the conversation also held the most dogmatic, controversial views. In reviewing these sources, it’s important to note that pedagogic views held by single individuals or specific groups are not representative of all vocal pedagogues, even though they may point to trends. Humans are also not static; nuanced pedagogical opinions held by a single pedagogue may evolve over time, shaped by new thoughts and discoveries. Equally difficult to historically analyze are seemingly paradoxically-held views, i.e. dogmatic ideas stated that were not observed in practice by the same individuals that espoused them. This may indicate that interpretation of historically controversially-written voice pedagogy views needs to be filtered through functional application for the voice studio.

³² Across written scholarship, vocal historians do not use a singular title for the pedagogical approach that deprioritized a voice science approach to teaching singing in the nineteenth and twentieth centuries. It is typically referred to as ‘indirect’, ‘natural’, ‘naturalist’, ‘psychological’, ‘historical’, or ‘empirical’. According to Monahan, this “natural school” of teaching voice arose in publications as early as the 1890s. Monahan, 227.

scientists that early Italian teachers of singing did not rely on exact scientific principles to train excellent singers. G.B. Lamperti wrote,

Most great singers know very little about their vocal organs and lungs – and are largely self-taught. Each has a different idea of ‘how he does it’ and that ‘method’ is not exactly like the one his master taught him. The fact is – each voice is a law unto himself.³³

How foolish to think that such a phenomenon as vibration could be produced and controlled by the mind and muscle. They are only the emotion’s tools, which reproduce the sound the imagination hears. Mind and muscle must be developed and sensitized to the ‘nth’ degree, but they should never take command of the performance. When the singer uses his intelligence and emotion on a 50-50 basis, he is an artist.³⁴

Other pedagogues such as Clara Kathleen Rogers (1844-1931) argued that because singing was a complex art form, expressive, not mechanic, that teaching a student to learn to sing using the mechanistic properties of vocal processes was ultimately ineffective. Throughout her treatise *The Philosophy of Singing*, Rogers attributed a decline in expressivity in singing in her era to the entrance of voice science into teaching singing. She harshly condemned voice scientists who did not sing and singers who had become overly conscious of the scientific process of singing, claiming that this type of “mental egotism” damaged vocal expression and limited musical spontaneity.³⁵

The singers of the past century, whose mental evolution had not reached the advanced stage that ours has, certainly excelled us in expression.³⁶

First, the mind, not content with impressing its own purpose on the body, also officiously defines some of the muscular or mechanical movements made in the process of tone-production. Secondly, it forms the premonitory idea of how the voice shall sound, either as to pitch, or quality, or both. This is fatal to spontaneity of expression.³⁷

The sublime point of expression can only be reached unconsciously.³⁸

³³ G.B. Lamperti, *Vocal Wisdom: Maxims of Giovanni Battista Lamperti*, transcr. William Earl Brown (Marlboro, NJ: Taplinger, 1931), 20-21.

³⁴ Lamperti, *Vocal Wisdom*, 96-97.

³⁵ Clara Kathleen Rogers, *The Philosophy of Singing* (New York and London: Harper & Brothers, 1893), xii, 22, 51.

³⁶ Rogers, xii.

³⁷ Rogers, 22.

³⁸ Rogers, 26.

The singer must be no more conscious of the physical processes during the act of singing than the orator is conscious of the letters of the alphabet which form the words that are flowing from his eloquent lips.³⁹

Rogers conceded that scientific discoveries of singing had value, but only from the vantage point of the singing teacher, not the singing pupil.

Many interesting and valuable discoveries...which ought to be immensely helpful to teachers, in so far as, by means of a clearer knowledge of certain causes and their specific effects, they can direct the pupil more intelligently how to practise in order to overcome glaring defects in tone-production, instead of groping their ways and experimenting blindly.

Knowledge of physiology is of little practical value to the singer, as such. Nay, more: that such knowledge, unless its limitations are fully appreciated, is deceptive, often misleading.⁴⁰

Within her statements, Rogers made a sharp distinction between pedagogical knowledge of the voice teacher and pedagogical knowledge of the performer. A paradox is unintentionally created in the voice studio when mechanical knowledge of vocal methodologies is deemed detrimental to singer progress, yet simultaneously recommended for excellent teaching. From a curricular standpoint, the historic teacher-protégé apprenticeship model, previously the golden standard of vocal education in dually training both vocal performers and vocal teaching, becomes problematic in the nineteenth and twentieth centuries under this view of voice pedagogy curriculum. For example, singers learning from a naturalist teacher may not learn voice science in the voice studio. Conversely, students of a voice teacher who teach explicitly with voice science may not be exposed to rich historic teaching methods in the voice studio yet unexplained or proven by science. However, this fission of vocal identities, arguably a result of a field that had rapidly expanded because of voice science knowledge, opened the door to supplementary voice pedagogy curriculum administered outside of the applied voice studio to address the gap in education.

³⁹ Rogers, 51.

⁴⁰ Rogers, 68-69.

In addition to the argument that mechanism was the antithesis of artistry, naturalist vocal pedagogues of the early twentieth century claimed that voice science did not address the nuanced complexity and diversity of the field in its attempt to create a repeatable, reproducible algorithm for training singers. G.B. Lamperti advocated against a cookie-cutter approach to teaching singing and championed individualized vocal training as a core principle of historic *bel canto* methodology in opposition to emerging mechanistic approaches.

I have observed far too often how little attention is paid nowadays to individualizing. No two persons are exactly alike, much less any two pupils. In vocal teaching, it does great mischief to try to make one shoe fit every foot.⁴¹

Exacerbating arguments between ‘physiological’ methodologies of teaching singing (perceived to be grounded in science) and ‘natural’ methodologies of teaching singing (perceived as less scientific) was an overall perception that the ‘Golden Era of Singing’ had ended and that vocal training of the twentieth century was producing significantly less well-trained singers than in ages past.⁴² Naturalists attributed the decline of great singing to the intrusion of voice science into the field.⁴³ Distinguished Lamperti student, William Earl Brown remarked,

There was a Golden Age of Song. This period produced the greatest of singers of all time, reflecting the art of the greatest masters of any period. These teachers made few rules, but insisted on the obedience to natural laws, which were physical, not anatomical. The ear,

⁴¹ Preface of Lamperti, *The Technics of Bel Canto*.

⁴² In recent years, historians have researched perceptions around a loss of a “Golden Era of Singing.” Rather than confirming a decline during a particularly chronological era, research has instead documented that musicians across all centuries have expressed a perception of loss of singing during their respective eras. Richard Miller (1926-2009) investigated this perception and found it present throughout many eras of singing, quoting musicians across centuries who had referenced a decline in singing in their lifetime including Tosi (1723), Mancini (1774), Wagner (1834), Garcia (1855), G.B. Lamperti (1893), Clippinger (1929) and Paul Hume (1978). Richard Miller, *On the Art of Singing* (New York & Oxford: Oxford University Press, 1996), 139-140; James Stark also documented this recurring perception calling it “The Perennial ‘Decline of the Art of Singing’.” Similar to G.B. Lamperti, Stark theorized that a view of a decline in singing during each era was related to the gap between new compositional demands on the voice and the time it took voice teachers to respond with modified vocal training and to cultivate newly required vocal skills in singers. Stark, 216-225; Regardless whether the loss of the “Golden Era of Singing” was actual or perceived, perceptions of loss created an environment where individuals sought to explain the decline. In 1950 George Bernard Shaw wrote, “Every musical period suffers from the illusion that it has lost the art of singing, and looks back to an imaginary golden age in which all singers had the secret of the *bel canto* taught by Italian magicians and practiced *in excelsis* at the great Opera Houses of Europe.” Quoted. in Stark, 216.

⁴³ Cornelius L. Reid, *Bel Canto Principles and Practices* (New York: Joseph Patelson Music House: 1972), 156-195.

not the muscles, guided both master and pupil, though strenuous gymnastics of breath and voice were insisted on.⁴⁴

G.B. Lamperti also blamed Verdian and Wagnerian compositional demands for “spoil[ing] the voice” and advocated a return to the “*older Italian method*” (i.e., before Garcia II) which grounded vocal training in the vocal repertoire of Mozart, Bellini, and Rossini.⁴⁵

Starting in the 1940s, pedagogue Cornelius L. Reid (1911-2008) positioned himself as a torchbearer for a functional voice pedagogy movement that sought to return to Italian vocal *bel canto* principles from the seventeenth to nineteenth centuries for twentieth-century vocal training. Reid had studied singing with Douglas Stanley (1890-1958), a controversial pedagogue known for his extreme applications of voice science principles in the singing studio. Despite some initial vocal success, Reid came to view Stanley’s aggressive scientific approach to teaching as “vocal abuse,” and he satirically attacked the growing perception that voice science was the panacea to problems in voice pedagogy curriculum.

With the knowledge of the laws of physics and the physiology at the command of the scientific voice teacher, it is logical to assume, therefore, that all misconceptions heretofore experienced in voice training should become a thing of the past.⁴⁶

Unfortunately, misconceptions were not “a thing of the past,” and so Reid’s statement indicated that he believed another approach would be more effective in clearing up misconceptions in the field. In 1950 Reid published his flagship voice pedagogy treatise *The Technics of Bel Canto*. In it, he identified three factors he believed had deteriorated *bel canto* vocal training: (1) confusion due to voice pedagogy nomenclature (the growing disparity between what is said and what is understood), (2) the appearance of the ‘virtuoso’ teacher (voice teachers that relied on “merely duplicating a pedagogical procedure” rather than investigating methodologies), and (3) the entrance of scientific investigation into singing that resulted in destructive attempts “to find a

⁴⁴ Preface of G.B. Lamperti, *Vocal Wisdom*.

⁴⁵ G.B. Lamperti, *Vocal Wisdom*, “Preventing the Decadence of the Art of Singing (1893).”

⁴⁶ Reid, *Bel Canto*, 156.

short cut to vocal mastery.”⁴⁷ Espousing a viewpoint similar to Rogers, Reid argued that mechanistic knowledge of singing did not equate with singing skill.

To appreciate fully the limitations inherent in the scientific approach, it is important to note that almost without exception, every one of the phases of singing brought under examination is beyond the singer’s power of voluntary control. Considered from the viewpoint of the practical teacher of voice, all knowledge that cannot be imparted to the student as a direction which he is capable of consciously obeying and as a voluntarily controllable act is largely worthless. Therefore, except for the purpose of rationalizing theories and explaining why things are one way and not another, scientific knowledge is valueless for the practical purposes of voice training.⁴⁸

Pseudo-scientific theories and extreme applications of voice science in the applied voice studio also complicated the profoundly rich scientific discoveries of the voice in the nineteenth and twentieth centuries. As early as 1902 Salvatore Marchesi (1822-1908), a student of the esteemed Garcia II, lamented that his mentor’s scientific discoveries in the field of teaching voice had been misappropriated stating,

Manuel Garcia, when trying to investigate the mechanism of the vocal organ, aimed exclusively at establishing a rational physiological system for the production and development of the voice in connection with the art of song, and proposed putting an end, if possible to the dangerous interference of dabblers. We regret having to place on record the fact that the great man did not see his aspirations realized. On the contrary, the new scientific path he had opened to the cultivation of the human voice fell prey to empiricism; thousands of undesirable meddlers seized upon the subject and brought about confusion and, as a consequence, the inevitable decline of the finest of all the fine arts.⁴⁹

While Marchesi does not identify the individuals that were “meddlers” who empirically preyed upon “the new scientific path” as either voice scientists or voice teacher (or both), he nonetheless attributes the source of the confusion to scientific discoveries in the field hijacked by those who did not understand them or their purpose well.

Part to blame for “meddlers” in the field was the original method of voice teacher compensation used by early Italian singing schools that lasted well into the nineteenth century. In

⁴⁷ Reid, *Bel Canto*, 167.

⁴⁸ Reid, *Bel Canto*, 195.

⁴⁹ Salvatore Marchesi, *A Vademecum for Singing-Teachers and Pupils* (New York: G. Shirmer, 1902), 2.

Italy, singers who were apprentices signed a contract whereby they were given free lodging and voice lessons during their years of apprenticeship in exchange for a percentage of their future earnings from singing over a stipulated period of years.⁵⁰ Many contracts were reasonable and compensation was a limited percentage of a singer's income for two to five years, but others unfortunately took advantage of singers. One extreme contract from 1776 stated that the singing teacher would provide free lodging and two years of free voice lessons in exchange for 25% of the student's lifetime earnings.⁵¹ Because singing teachers were financially tied to their students' careers under the apprenticeship model, mercenary singing teachers emerged across Europe.⁵² These less scrupulous voice teachers, some of whom had little training themselves, were incentivized to launch young vocal students into performing careers as early as possible, often with a single year of training. They did this because they saw an exponential path to financial gain by moving large numbers of voice students into singing careers as quickly as possible, regardless of ability or training, which increased their odds of compensation through contractual earnings. Young voice students who studied with these voice teachers in Italy often paid the price vocally – some not prepared for full-time singing careers, and many burning out of promising careers quickly due to vocal injuries. Although the early models of compensation for singing teachers in Europe evolved with the advent of music agents for singers in the nineteenth century, seeds of distrust for voice pedagogy methodologies had been planted in voice teachers and singers.⁵³ Many singing teachers were unfortunately, yet understandably, apprehensive of approaches different to their own, and cautioned their students against giving credence to unknown pedagogies.

⁵⁰ Sergio Durante, "The Opera Singer," in *The History of Italian Opera: Part II: Systems, Opera Production and Its Resources*, ed. Lorenzo Bianconi and Giorgio Pestelli, trans. Lydia G. Cochrane (Chicago: University of Chicago Press, 1998), 374.

⁵¹ Durante, 377.

⁵² Durante, 376.

⁵³ Durante, 395.

A notable twentieth century pedagogue and voice scientist who caused apprehension among many voice teachers was Reid's teacher, Douglas Stanley. Stanley espoused dogmatic philosophies for teaching singing in the voice studio and aggressively claimed legitimacy for his pedagogy under the authority of voice science. Among some of his pedagogical approaches, Stanley instructed voice teachers to use a metal tongue instrument inside the singer's mouth, advocated for extreme jaw positions during singing, and advised teachers to overtly manipulate a singer's larynx externally while singing.⁵⁴ Stanley's more radical theories on voice science were also accompanied by a strongly authoritarian approach to teaching. Stanley's own words reveal his teaching philosophy,

The pupil, therefore, must be forced to follow each and every direction, or virtually nothing is accomplished. A teacher might be absolutely correct in each direction he gives, and at the same time accomplish nothing, if he fails to *force* the pupil to follow these directions. Some teachers are afraid of losing pupils if they drive them too hard. Such teachers are just insincere.⁵⁵

Stanley's radical approach left a bitter taste in the mouths of many vocal colleagues and students. Stanley's views however garnered a large cohort of devoted acolytes who lobbied against empirical methods of teaching voice.⁵⁶ His supporters used strong rhetoric to dismantle historic voice pedagogy methods, noting that voice science "compared with the old masters, such as Porpora, Pistocchi, Bernacchi, Mancini" had rationally proved how "illogical and inept were the teachings of these ancients."⁵⁷ Ideas that had circulated since the start of the century against

⁵⁴ Douglas Stanley's early texts include his 1929 *The Science of Voice*, 1933 *Science Production and Reproduction*, 1945 *Your Voice*, and 1950 *Voice: Applied Science of Vocal Art*.

⁵⁵ Douglas Stanley, *Your Voice: Applied Science of Vocal Art* 3rd ed. (Toronto: Pitman Publishing, 1945), 215, quoted in Jonathan S. Yarrington, "Vocal Building Exercises from the Cornelius Reid Archive: An Introduction" (DMA diss, University of North Texas, 4, 2014) https://digital.library.unt.edu/ark:/67531/metadc700053/m2/1/high_res_d/dissertation.pdf.

⁵⁶ Despite his radical claims, Stanley influenced and inspired vocal pedagogues of his era. Vocal scientist and pedagogue William Vennard wrote about how many NATS members, including John C. Wilcox the founding NATS President, were influenced by Stanley, "It might be a surprise to know how many NATS members are indebted to Stanley. One who acknowledged it was our first president, John C. Wilcox. His book *The Living Voice*, 1935, is a safe and sane exposition of Stanley concepts." Quoted in Farley, 22.

⁵⁷ Norma Jean Erdmann Chadbourne, E. Thomas A. Chadbourne, and Douglas Stanley. *Singer's Manual* (Boston: Stanley Society, 1950), 21.

the ‘natural’ school of teaching escalated into a campaign to rid voice pedagogy curriculum of all empirical methodologies. Proponents of this approach positioned voice science as the concrete cornerstone of voice teaching, labelling empirical approaches to teaching singing inferior, stating,

The plans we have been unfolding are capable of dethroning the goddess of Empiricism, who has only too long held sway over our noble art, and in her place shall be set up a government, guided and controlled by science and skill, which shall give the earnest student the certainty that he may grow into the beautiful maturity of the polished and finished artist.⁵⁸

This superior attitude held by some exacerbated divisions in the field. Unfortunately for voice scientists, Stanley’s unorthodox approach to teaching singing only served to reinforce the stereotype held by some twentieth-century voice teachers – that scientific knowledge of singing mechanisms was wholly destructive to voice pedagogy curriculum.⁵⁹

Another key argument in twentieth-century voice curriculum was anchored in language used to teach singing, regardless of the origin of the pedagogical knowledge. On one side, many voice teachers avoided mechanistic, scientifically direct language in the voice studio, either intentionally by following in a ‘naturalist’ pedagogy approach or due to a lack of knowledge and training in new voice science nomenclature. In contrast, scientifically-trained voice teachers were highly skeptical of empirical approaches of language in the voice studio because of new voice science discoveries. They cited the problems with indirect non-scientific, empirical language. To them, imagery and analogies lacked clarity. They remained skeptical of the scientific merit of such language and methodologies deemed to have been diluted by generations of oral transmission. In 1970, P.D. Hisey hypothesized that the source of terminology confusion could be

⁵⁸ Ernest George White, *The Voice Beautiful in Speech and Sound* (London & Toronto: J.M. Dent & Sons, 1922), 113.

⁵⁹ In 1957, Stanley published a retraction to some of his earlier extreme methods of teaching, acknowledging, “I have encountered a shockingly large number of voice students who have been seriously hurt through the incorrect use of the manipulations I have described—some of them were so badly injured that the training of their voices thereafter was impossible.” Douglas Stanley, *Your Voice*, 358, quoted in Rachel D. Velarde, “Vocal Pedagogy at the End of the Twentieth Century: Revealing the Hidden Instrument” (DMA diss., Arizona State University, 2013), 2.

traced to the mid-nineteenth century pedagogic split of Garcia II (voice science) and F. Lamperti (voice naturalist), whose differences in pedagogic language highlighted “the controversy between scientific and empirical methods of teaching.”⁶⁰

Recognizing a need to clarify vocal terminology, vocal pedagogues in the late twentieth century began to work to catalogue vocal treatises and trends in vocal pedagogy language.⁶¹ New voice pedagogy texts were published that compared scholarship and sought to untangle difficult semantic issues within the field. Major twentieth-century vocal treatise catalogues and terminology texts include Victor Fields *Training the Singing Voice* (1947), John C. Burgin *Teaching Singing* (1973), Brent Jeffrey Monahan *The Art of Singing: A Compendium of Thoughts on Singing Published between 1777 and 1927* (1978), and Cornelius Reid *A dictionary of vocal terminology: An analysis* (1983). Each of these texts attempted to cohesively gather voice pedagogy terminology by cataloguing, defining terms, and redefining terms. From a modern perspective, some of these texts aid in clarifying historical pedagogy terms contextually. However, in other instances, terms specific to one pedagogue became more insularly defined, lacking broader context within the growing diversity of the field.

Discussion for Modern Voice Pedagogy Curriculum

The embittered polemic of disparate views of voice pedagogy in the nineteenth and twentieth century creates challenges in developing a unified, cohesive voice pedagogy curriculum for the twenty-first century music student. Educators should consider several implications for voice pedagogy curriculum discourse today including (1) consideration of how the strong

⁶⁰ P.D. Hisey, “Scientific versus empirical methods of teaching voice,” *The NATS Bulletin* 27, no. 2 (1970): 14-17.

⁶¹ The major nineteenth century vocal treatise catalogues and terminology texts include Victor Fields *Training the Singing Voice* (1947), John C. Burgin *Teaching Singing* (1973), Brent Jeffrey Monahan *The Art of Singing: A Compendium of Thoughts on Singing Published between 1777 and 1927* (1978), and Cornelius Reid *A dictionary of vocal terminology: An analysis* (1983).

dichotomy of approaches in historic voice pedagogy curriculum influences modern curriculum development, (2) caution in application and definition of historic voice pedagogy terminology in modern contexts, and (3) implications and modalities of prioritizing explicit voice pedagogy training outside of the voice studio.

An awareness of the dichotomous nature of voice pedagogy in the nineteenth and twentieth centuries informs modern voice pedagogy curriculum development. In many ways, the priorities of the two approaches to voice pedagogy seem in stark opposition with one another. Oral tradition utilized empirical methodologies; voice science demanded quantitative research. Oral tradition encompassed varied empirical approaches to training, individualized per teacher and student; voice science used rational scientific lens to codify universal vocal science principles. Oral tradition was imbedded in a culture of protecting information through lineages; voice science sought to illuminate and test vocal techniques. Oral tradition focused on methodologies based in sensation; voice science grounded its methodologies in mechanism. Oral tradition elevated historic wisdom of the past; voice science applauded new knowledge of the present and future. These historic incongruities remain as systemic undertones for voice pedagogy in today's academia. Awareness and a willingness to replace false dichotomies with critical thinking is key to healthy modern voice pedagogy curriculum discussion.

Another large implication for voice curriculum grounded in understanding nineteenth century history of the field is the recognition that vocal terminology is highly historical and contextual. There is no straightforward solution to unify centuries of voice pedagogy terminology differences. While historic pedagogues seemed to be seeking a universal voice pedagogy language and viewed differences in language as primarily detrimental to the field, one could argue that homogeneity of language in voice pedagogy should not be a modern goal. In 2000, Donald Callen Freed compared the language of forty-four early twentieth century voice pedagogy texts to late twentieth century approaches, summarizing,

Despite the advances of science and the increased use of technology in vocal pedagogy, contemporary sources have identified that imagery still receives much use, and is still the foundation for some pedagogues. Many of the imagery-related concepts from the early twentieth century are still identifiable at the end of the century...

Is ‘raise the zygomatic arch’ more scientific than ‘place the tone in the masque’? Or is this a matter of more scientific terminology to describe the same process?”⁶²

Speaking about the voice as the “Invisible Instrument,” Richard Miller (1926-2009) suggested a modern litmus test for using contextual language,

A good question to ask oneself as a teacher of singing may be ‘Do I really have a basis in fact for what I am about to suggest at this moment to the trusting student who stands before me?’⁶³

As Freed and Miller both suggest, the end goal of teaching supersedes the need to strictly prescript language used on the path to reach that goal.

A modern approach to voice pedagogy demands inclusion of the diverse aspects of historic voice pedagogy – that is the diverse approaches to teaching and terminology – aspects that arguably can strengthen rather than weaken voice pedagogies. Additionally, with consideration of such historic contexts, faculty should prioritize clear communication within modern scholarship and voice pedagogy curriculum, recognizing that many of the historic connotations may still influence discourse today.

Finally, the introduction of voice science knowledge into the field of voice pedagogy created a need for supplemental voice pedagogy coursework outside of the voice studio. Educators should continue to wrestle with the curricular implications of how a studio-based mode of teaching voice is supplemented by explicit voice pedagogy courses, to best balance the dual needs of training singing teachers and training performing artists. In modern academia, the type of students enrolled in explicit voice pedagogy courses has also evolved, resulting in a need to reassess the role these courses fill for performers and non-performers. For example, the

⁶² Freed, 10.

⁶³ Richard Miller, *On the Art of Singing* (New York: Oxford University Press, 1996), 37.

apprenticeship model, learning to teach through applied lessons alone, is not sufficient to train music education vocal majors and choral majors whose degree requirements often require fewer applied voice studio hours, but whose vocational paths include teaching singing.

The Twentieth Century: Explicit Voice Pedagogy Curriculum Established in Academia

As early as the 1700s, informal singing schools had been established in the United States in New England. Similar to fourth-century singing schools, these first American singing schools were developed by clergy to train singers leading congregations in psalmody. Individual towns and congregations might request the founding of a new singing school, and master singing teachers acted as early American music entrepreneurs, advertising evening singing classes and being paid tuition privately per student or reimbursed by the town. Singing schools declined in America throughout the early nineteenth century when vocal education entered public music education in 1838. Curriculum at the early prominent New England music schools, like the Boston New England Conservatory of Music, followed models from singing schools and music conservatories of Europe and utilized a vocal apprenticeship model, whereby master teachers of singing passed knowledge to their protégé in the voice studio.⁶⁴ This curricular model for training singing performers and teachers remained the norm inside and outside of academia in the United States into the nineteenth century, amidst developments of voice science in the field.

By the 1900s, vocal music education in the United States reflected the same arguments as vocal education in Europe, where voice science, pseudo-science, historical lineages of vocal pedagogy, and empirical approaches to teaching each clamored for supreme legitimacy to produce exceptional singers and rebirth a new “Golden Era of Singing.” In America, singing students were likewise caught in the burgeoning arguments of the field. In 1901 in the *New York*

⁶⁴ Richard Crawford, "Singing-school," *Grove Music Online*, revised by David Warren Steel, last modified January 31, 2014, <https://doi-org.proxyiub.uits.iu.edu/10.1093/gmo/9781561592630.article.A2257284>.

Times, a young woman ardently complained about the problems of working with voice teachers, pleading for arbitration from local government officials,

We have laws against highwaymen, and the State endeavors to protect us against medical quacks, but what protection have we poor vocal students against the vast army of vocal charlatans which, like the vampire, drains us of our money and too often irreparably ruins our voice, frequently our health, and leaves us with a broken heart?

New York Times musical editor J.W. Henderson's responded,

It is a pity that such a complaint can be made in this town and with perfectly good ground. One has only to read the columns of the papers "devoted to interest of the music profession" to learn that singing teachers are frequently engaged in controversies of the bitterest sort. One says that the other is teaching a method ruinous to voices and destructive of all art, and the other responds that the one is doing the same thing. And nearly every one of them is busy trying to persuade the innocent searcher after the true method that there is some deep and almost insoluble mystery about the technical part of singing, only to be solved by the use of that particular teacher's way.⁶⁵

The conflict between warring voice teaching methodologies escalated so severely in New York society that by the early 1920s, the New York municipal authorities attempted to intervene directly and create a government-mandated voice teacher licensure process.⁶⁶ This intervention by non-academics to influence voice pedagogy curriculum clearly reflects the disarray and lack of unified leadership within the academic field of singing in the early nineteenth century.

In 1922, a group of fifteen prominent American voice teachers banded together and successfully led a movement to halt the New York municipal authorities' attempt to mandate specific voice licensure policy for vocal educators. They shortly after founded the American Academy of Teachers of Singing (AATS), an organization to champion legal and ethical issues related to teaching singing and serve in an advising capacity for voice education programs in the United States. AATS limited its active membership to no greater than forty people, believing that a smaller group of voice pedagogues could more effectively resolve issues and affect change in

⁶⁵ W.J. Henderson, "The Plaint of a Young Woman in Search of a Singing Teacher," *New York Times*, May 12, 1901.

⁶⁶ American Academy of Teachers of Singing, "History of AATS," last modified 2021, <https://www.americanacademyofteachersofsinging.org/>.

the field.⁶⁷ In 1944, AATS facilitated the genesis of today's foremost American organization for teachers of singing, the National Association of Teachers of Singing (NATS).⁶⁸

The birth of NATS was transformative to the field of voice pedagogy in the United States, opening the door for all voice practitioners and scientists to equally join the conversation about voice pedagogy research and curriculum. A letter from the NATS President in the 1944 inaugural issue of the NATS *Bulletin* showcased NATS commitment to inclusivity by highlighting an initiative to collect and synthesize diverse scholarship to facilitate a unified, single pedagogical approach to teaching singing.

Your [NATS] officers and various committees are working on projects which will, in due time, result in the issuance of material of great interest and value to our members and the voice teaching profession at large. A single statement of Fundamental Laws and Pedagogic Precepts, which will reflect authentic information from the field of scientific vocal research and a reconciled pedagogic approach, is one of these projects...

While the actual preparation and publication of such material must, of necessity, be the task of our officers and special committees, it is recognized that many members outside the "official family" are fitted to make valuable contributions...

One of the principal functions of NATS is to provide a medium for such an exchange of ideas. I cordially issue a standing invitation to any and all members to submit to me, at any time, ideas or opinions which they believe would be a helpful contribution to our program of education, fellowship and professional betterment. I shall greatly appreciate such suggestions and promise to give them sympathetic consideration.

Most cordially, John C. Wilcox, President⁶⁹

In December 1945, the NATS editorial committee subsequently published an essay called "Training the Vocal Instrument" which they noted was "a statement of the laws and precepts about which there should be universal agreement among teachers of singing," and soliciting feedback from NATS members. Initial steps had been verbalized at the national level to bring cohesion to a divided field.

⁶⁷ To this day, the American Academy of Teachers of Singing still limits active membership to 40 individuals. Membership is a highly-distinguished role. From 1922 to 2020, there have been 170 individuals who have served as members. As of 2020, AATS lists the number of active members as 27.

⁶⁸ American Academy of Teachers of Singing.

⁶⁹ John C. Wilcox was also a member of AATS starting in 1927.

It was into this discourse that the first explicit ‘voice pedagogy’ coursework in academia emerged in the mid-twentieth century. In 1959, NATS sponsored the first American Institute of Voice Pedagogy (AIVP) program at Indiana University.⁷⁰ While its title included ‘pedagogy,’ meaning “the method or practice of teaching,” in practice, the Institute was a gathering of world-renown voice scientists, an outlet for collective sharing of voice science knowledge and a vehicle to conduct quantitative academic research related to the anatomy, physiology, and physics of singing, arguably as an academic reaction to ethical issues related to pseudo-scientific theories of the voice.⁷¹ One of the members of the inaugural cohort of AIVP was William Vennard (1909-1971). Vennard’s textbook *Singing, The Mechanism and the Technic*, viewed by many as the first academic ‘voice pedagogy’ textbook, included these comments in the preface,

As this title indicates, this book is frankly mechanistic. It is an attempt to compile under one cover objective findings from various reliable sources and to relate them to the art of singing. There are those teachers who feel that applying science to an art is quackery, but I believe that our only safeguard against the charlatan is general knowledge of the most accurate information available...Knowledge of literal fact is the only justifiable bases for the use of imagery and other indirect methods. Whether you are a singer or teacher of singing, I hope you will find truths which you may profitably add to your philosophy, or at least a rationale for harmonizing some of the apparent conflicts in our profession.⁷²

While Vennard champions views that seek harmonization between extremes in the field, voice science would remain the dominant viewpoint in academia for many decades to come. New voice science organizations and publications developed in parallel with academic voice science research within the Academy. In 1969, otolaryngologist Wilbur James Gould, M.D. founded The

⁷⁰ National Association of Teachers of Singing, “The History of NATS: The 50s.”

⁷¹ The 173 participants who joined the inaugural AIVP cohort completed a series of “voice pedagogy coursework” and were subsequently granted fellowships with AIVP. Among members of the Inaugural “Founder’s Fellows” class were prestigious voice scientists such as D. Ralph Appelman (1908-1993), William Vennard (1909-1971), and Kenneth Westerman (1889-1955). National Association of Teachers of Singing, “The History of NATS: The 50s.”

⁷² Vennard’s 1949 text has been viewed as groundbreaking voice pedagogy text for students, boasting new images, diagrams, and a comprehensive, user-friendly index of voice science terms and facts. Ironically, several of the key scientific principles of singing he espoused have been challenged by 21st century voice scientists, particularly his views on the role of aerodynamics in phonation. Vennard is well-known for his award-winning 1960 collaborate medical research film, *Voice Production: The Vibrating Larynx*. William Vennard, *Singing: The Mechanism and the Technic*, 5th ed (New York: Carl Fischer, 1967), iii.

Voice Foundation to bring together for the first time “physicians, scientists, speech-language pathologists, performers, and teachers” to discuss professional voice user care.⁷³ In 1971, NATS began offering voice science sessions at their conferences, and in 1977, the *Journal of Research in Singing* was founded.

From a curriculum perspective, the training of voice teachers and training of voice scientists in academia into the 1970s remained largely segregated. In practice, performers learned to teach in an apprenticeship voice studio model in the applied studio disparately from students learning voice anatomy and physiology in ‘voice pedagogy’ courses. This curricular gap between knowledge and application of the two academic disciplines mirrored and arguably reinforced dichotomous viewpoints within the field. The separation of empirical and scientific approaches to voice pedagogy in academia was perhaps reflective of a larger conflict of identities present in the humanities within the American Academy – i.e., “the world of the performer and the world of the researcher.”⁷⁴ In his research into academic studio instruction in music, Richard Kennell unveiled how the historic path of music performance collided with an academic culture of research in the twentieth century, creating academic worlds that operated distinctly and separately of each other.

Performers were members of the performance culture and resided in separate cultural institutions called conservatories. Conservatories were built on an epistemology of practice, or expertise. In contrast, researchers were members of a totally different institution, the modern research university. University culture was built on the philosophy of positivism, in which the methods of science, for example, observation, could be applied to solve all of humanity's problems...

The literature of these two groups varies according to epistemological stance. The literature from the performance tradition consists of biography, personal opinion, and successful experience related prescriptively (Gipson, 1978, p. 30). The testimony of expert teachers, also known as "methods," lies in epistemological contrast with positivistic investigative tools that search for global truths.⁷⁵

⁷³ The Voice Foundation, “History and Mission,” last modified August 6, 2021, <https://voicefoundation.org/about/history-and-mission/>.

⁷⁴ Kennell, 243.

⁷⁵ Kennell, 243-244.

Kennell's statement about the two extremes in academia mirrors the two extremes in the field of voice pedagogy, empirical voice methodologies and scientific voice methodologies. The difference in priorities between these two groups are still present and important to a diverse academy, but inevitably create challenges for an artistic field heavily informed by scientific research. A broader lens that views the historical epistemological differences between researchers and performers in academia informs today's conversations of innovative twenty-first voice pedagogy development within the academy.

Additionally, a better understanding of the birth of explicit voice pedagogy curriculum in the academy unveils modern connotations around the field's name. Through the twentieth century within academia, the label "voice pedagogy" was predominantly linked to voice science research, creating an internal connotation that the title "voice pedagogy" was synonymous with voice science, rather than inclusive of historic or empirical approaches.⁷⁶ The historic epistemological differences between researchers and performers in academia, when merged with the historic conflict between voice methodologies based in oral transmission (empirical knowledge) versus vocal science (rational knowledge), compounds the difficulty of defining voice pedagogy curriculum for today's voice pedagogy students.

The Late-Twentieth Century to Today: Towards Holistic Voice Pedagogy Curriculum

Profound differences in theory are never gratuitous or invented. They grow out of conflicting elements in a genuine problem—a problem which is genuine just because the elements alone as they stand are conflicting. Any significant problem involves conditions

⁷⁶ Berton Coffin's ground-breaking 1984 text, *Historical Voice Pedagogy Classics*, established what many have considered, and still consider, a modern canon of historic 'voice pedagogy' texts, especially for graduate voice pedagogy course study. Each chapter in Coffin's text introduces a historical voice pedagogue and summarizes central principles of their vocal treatise(s). However, in analyzing which texts and pedagogues Coffin includes, it becomes quickly evident most are still part of dominant narratives of the twentieth-century, i.e., heavily voice-science based and predominantly by male authors. This author would encourage increased academic conversations about criteria used to determine treatises classified as part of the voice pedagogy canon, and would strongly advocate for induction of underrepresented vocal pedagogy treatises into the canon, especially works by female and BIPOC vocal pedagogues as well as consideration of some lesser-known empirically-based texts published by nineteenth- and twentieth-century pedagogues.

that for the moment contradict each other. Solution comes only by getting away from the meaning of terms that is already fixed upon and coming to see the condition from another point of view, and hence in a fresh light. But this reconstruction means travail of thoughts.”⁷⁷

As this statement by John Dewey identifies, educators should be willing to step back from differences in understanding, pursue fresh points of view, and refocus on solutions in order to move past the obstacles to achieve collaborative success. Tracing the timeline of historic voice pedagogy scholarship unveils numerous “profound differences” in the field leading into the 1980s. Scholarship of the late nineteenth century and twentieth century reveals approximately 150 years of highly inflamed rhetoric between disparate approaches to voice pedagogy principles. Petitions to return to early historic views clashed with a dominant view that modern science discoveries superseded and essentially displaced prior vocal knowledge and practices. On one side, science seemingly had provided quantitative proof against the mercenaries and “charlatan” voice teachers deemed damaging to singers. Ironically, on the other side, many voice teachers were horrified by extreme applications of isolated voice science principles deemed damaging to vocal performance. Despite calls for reconciliation by some educators and national organizations, by the 1980s the argument continued in the field and within academia, as the disciplines of voice science and voice performance were commonly segregated from each other.

A dynamic shift occurred at the end of the twentieth century. Singing experts of varied backgrounds in the late twentieth century increasingly brought awareness to the existing schism in the field in public forums and advocated for solutions. In 1980, vocal pedagogue and AATS member Richard Miller (1926-2009) joined the board of the *NATS Bulletin* as editor. Shortly after, Miller directly addressed the existing tension between voice scientists and voice practitioners present in the field in a 1981 essay titled “On the Invasion of Voice Pedagogy By

⁷⁷ J. Dewey, *The School and Society and The Child and the Curriculum* (Chicago, IL: The University of Chicago Press: 1900), as quoted by the College Music Society Advisory Committee for Music Education, “Thinking Beyond Curriculum and Pedagogy,” *College Music Symposium*, no. 53 (2013): 1.

Science.” With humor and grace, Miller addressed the proverbial elephant in the room, acknowledging both sides while opening the door to discourse to bridge the gap. For the next decade, Miller published a regular column in each volume of the *Bulletin* that addressed relevant issues of singing. Even though he was trained in voice science, Miller used conversational, non-technical language in his essays and regularly engaged readers in conversations to reconcile science and artistry.⁷⁸ These nearly 100 essays written by Miller, and collated in publication in his 1996 text *The Art of Singing*, exemplified an emerging trend in the field at the end of the century towards new intentional dialogue among voice teachers and voice scientists.

This dialogue was collective in nature as scientists spoke to voice teachers and voice teachers also addressed scientists. The Voice Foundation, an organization described as “the world’s oldest and leading organization dedicated to voice research, medicine, science, and education,” endorsed this reconciliation.⁷⁹ At its 1983 Symposium, a voice teacher named Bonnie Raphael made the following recommendation to an audience of predominantly voice scientists and medical researchers,

Results of relevant [voice science] research must be disseminated in a less intimidating and more accessible manner. Language must be simplified; jargon must be eliminated; elitist attitudes must be resisted. If articles and even presentations here at this symposium could be summarized simply at their conclusions for the non-specialist—if conclusions could include the inferring of possible applications of results obtained to training or to practice, then instead of voice scientists and physicians doing research for one another, you could be fueling my creative fires and certainly improving my knowledge of the scientific bases for what I teach.⁸⁰

⁷⁸ Richard Miller, "On the Invasion of Vocal Pedagogy By Science." *NATS Bulletin*, 37, No. 5, May/June 1981: 37.

⁷⁹ The Voice Foundation describes themselves as “the world’s oldest and leading organization dedicated to voice research, medicine, science, and education.”

⁸⁰ Bonnie N. Raphael, “Bridging the Gap between Theoretical Research and the Needs of the Voice Professional,” in *Transcripts of the Twelfth Symposium Care for the Professional Voice, Part I: Scientific Papers*, ed. Van L. Lawrence (New York: Voice Foundation, 1983), 42, quoted in Velarde, 17.

Raphael's message is direct. As a voice teacher, she recognizes the potential value in applying voice science to voice teaching, but strongly insinuates that without intentional changes in voice science language and attitudes, voice science would remain wholly inaccessible to her.

Accessibility and application of voice science knowledge directly for voice teaching became a hallmark of vocal scholarship at the end of the century as an increasing number of voice scientists and educators looked for ways to bridge the gap.⁸¹ Velarde's 2013 dissertation reveals a large philosophical shift in voice pedagogy scholarship written between 1980 and 2000. Vocal pedagogy texts of this era increasingly began to address voice science more functionally within an artistic framework. Velarde traces this evolution through well-known voice pedagogy texts including James McKinney's 1982 *The Diagnosis and Correction of Vocal Faults*, Meribeth Dayme Bunch's 1983 *Dynamics of the Singing Voice*, Barbara Doscher's 1994 *The Functional Unity of the Singing Voice*, Marilee David's 1995 *The New Voice Pedagogy*, Oren Brown's 1996 *Discover Your Voice*, and Clifton Ware's 1998 *Basics of Vocal Pedagogy*. These authors explicitly discussed their shared objective of bridging the gap between voice science and voice teachers in opening statements and prefaces. They also organized their texts to align with this priority, utilizing large portions of first chapters as a foundation to discuss a reconciliatory philosophical approach to voice pedagogy that encouraged the holistic integration of science and artistry in voice curriculum.⁸²

With the advent of the 21st century, voice pedagogy curriculum in academia continued to evolve as significant advances in technology facilitated the evaluation of historical voice science theories and exploration of advanced research in vocal acoustics, spearheaded by renown modern pedagogues such as Johan Sundberg (b. 1936) and Ingo Titze (b. 1941). Medical technologies and applications expanded and the fields of Audiology and Speech Language Pathology (SLP) which

⁸¹Ninety-five of Miller's *NATS Bulletin* short essays were organized categorically and published in his 1996 text *On the Art of Singing*.

⁸² Velarde, 17-24, 30-36, 42-56.

had germinated in academia within the fields of Communications and Rhetoric became more deeply integrated with the field of Voice Science.⁸³ Recognizing this change, in 1990 Titze coined the term ‘vocology’ to apply to a new subfield. The field of vocology was a joint field for any professionals involved with vocalization in its various forms including voice scientists, audiologists, SLPs, otolaryngologists, voice performers, and voice teachers for “the science and practice of vocal habilitation, which includes evaluation, diagnosis, and behavioral prevention.”⁸⁴ Following discourse at the 2013 Specialty Training in Vocal Health Symposium sponsored by the National Center for Voice and Speech (NCVS), Titze and colleagues formed the Pan-American Vocology Association (PAVA), a new vocal organization dedicated to vocology.

In 2018, Kari Ragan published an article in *The Journal of Singing* that reintroduced and redefined the term ‘evidenced-based pedagogy’ in relation to twenty-first century voice pedagogy. Ragan places her definition with the 1990s medical term ‘evidenced-based medicine’ which was founded in a framework of the three overlapping principles of research, expert opinion, and patient values and expectations. Ragan’s definition of ‘evidence-based voice pedagogy’ creates a parallel threefold paradigm for pedagogy where (1) voice research, (2) voice teacher expertise and opinion, and (3) student goals and perspectives become the new defining factors that grant authority to voice pedagogy knowledge.⁸⁵ Rather than viewing knowledge differences between researchers and voice teachers as paradoxical, ‘evidenced-based voice pedagogy’ equalizes and acknowledges both contributions, thereby minimizing century-old dichotomous arguments between them. A key element to ‘evidence-based voice pedagogy’ is also the acknowledgement of diverse student knowledge and experiences as a part of the equation.

⁸³ Ingo R. Titze and Katherine Verdolini Abbott, *Vocology: The Science and Practice of Voice Habilitation* (Salt Lake City: National Center for Voice and Speech, 2012), 2.

⁸⁴ Titze and Verdolini, 1.

⁸⁵ Kari Ragan, “Defining Evidence-Based Voice Pedagogy: A New Framework.” *Journal of Singing* 75, no.2 (November/December 2018): 157-160.

Discussion for Modern Voice Pedagogy Curriculum

Today, the field of voice pedagogy is still highly dynamic. Moreover, disciplined-specific jargon still frequently retains multiple meanings for different contexts, arguably increasing the possibility for miscommunication during discussions about voice pedagogy curriculum. This obfuscation of terminology also applies to the term ‘voice pedagogy,’ a relatively modern label coined in the last century, but applied retroactively and broadly in its scope to both historic and modern practices (see Figure 4.1).⁸⁶ Additionally, there are many supplemental music terms that relate to specific subfields within ‘voice pedagogy’ without referring to the whole, some only recently created. These include voice science, acoustic vocal pedagogy, music education, vocal education, applied voice teaching, historic voice pedagogy, voice rehabilitation, and vocology. Moreover, in scholarship, rarely does one see the ‘voice pedagogy’ defined before it is used, so readers must use contextual clues and historical knowledge of the field to understand the writer’s use of the term. This effectively means that the term ‘voice pedagogy’ means different things to different groups of people in different times and locations.

Arguably, connotations related to the term ‘voice pedagogy’ inside and outside academia, and related to one’s experiences of it inside or outside of academia, make it difficult to determine if a cohesive definition truly exists today across diverse demographics. While more holistic views have emerged in the late twentieth and early twenty-first centuries, it may be impossible to unravel all the connotations that diverse faculty knowingly or unknowingly attribute to the term ‘voice pedagogy,’ and by association, its curriculum. A greater awareness of this reality may encourage those involved in voice pedagogy curriculum discourse to be more cognizant and set aside preconceived definitions and stay open to diverse curricular frameworks within the field.

⁸⁶ Interestingly, there is no consensus throughout academic institutions if the field should be called ‘vocal pedagogy’ or ‘voice pedagogy’ although there is a general understanding by faculty that these terms have identical meanings and are interchangeable. While a consensus on this term is not necessary, it is ironic to note that the field of ‘voice science’ is almost never universally referred to as ‘vocal science.’

While it may appear that historical differences have indelibly fractured the field of voice pedagogy, this author does not view these differences as negative. Difference does not indicate a deficit. Rich “funds of knowledge” have been accumulating in the field of voice pedagogy through diverse viewpoints, scholarship, knowledge, and experiences presented by teachers, researchers, and students over many centuries.⁸⁷ How exciting that modern discourse on expanded undergraduate voice pedagogy curriculum is able to benefit from this complex exchange, as faculty implement innovative voice pedagogies for increasingly diverse groups of vocal students.

⁸⁷ The “funds of knowledge” educational model has been held by literacy, language, and culture experts since the 1970s and promotes an awareness of how diverse language, educational, and cultural values (particularly of minorities) are not dismissed as deficient because they fall outside of dominantly accepted norms. Norma Gonzalez et al, “Funds of Knowledge for Teaching in Latino Households,” *Urban Education* 29 (1995): 443-470.

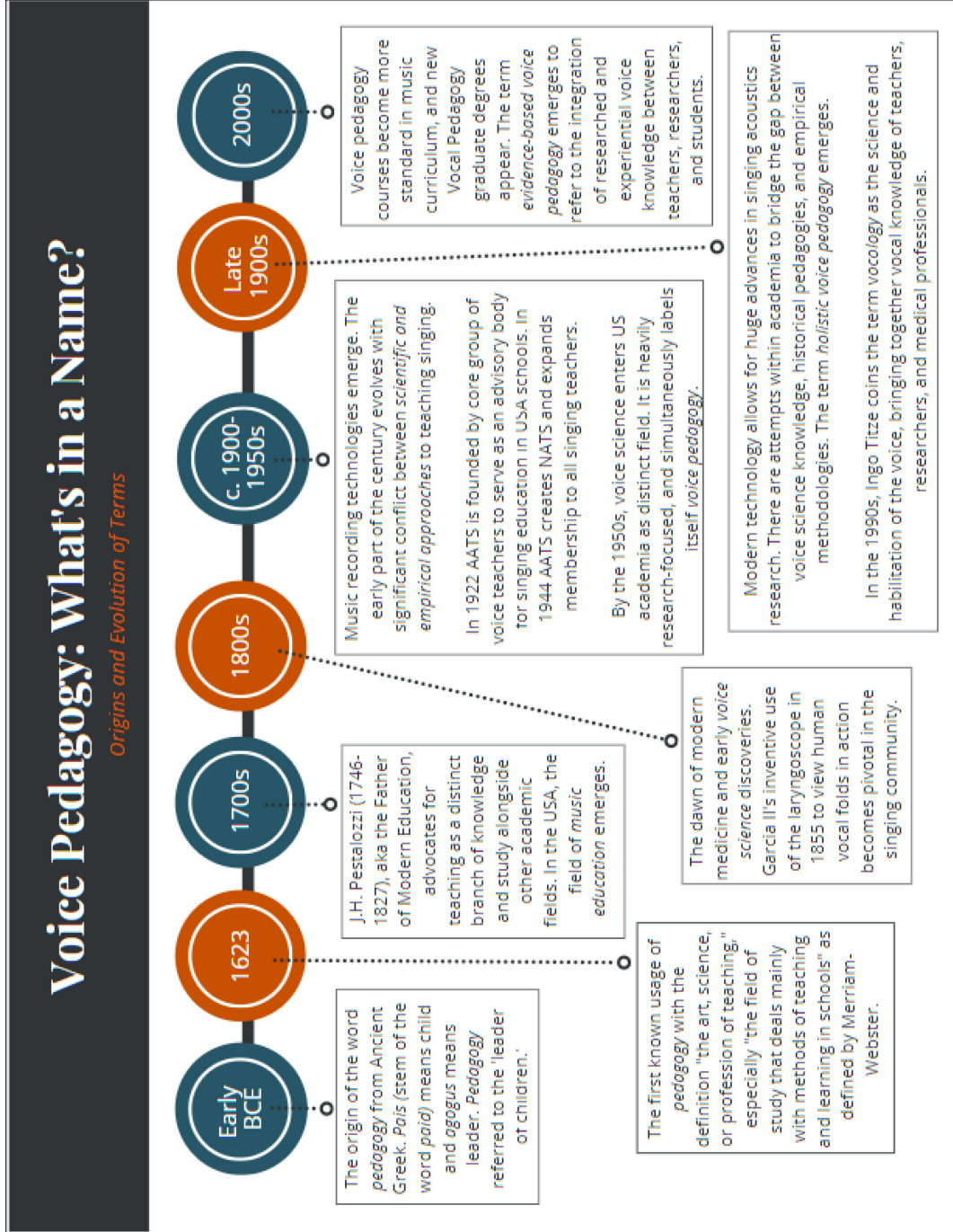


Figure 4.2. Voice Pedagogy: What's in a Name? Infographic. Created by Karisa L. Templeton ©2021.

Chapter 4: RECOMMENDATIONS FOR FURTHER STUDY

No research project is exhaustive. Given the complexities of the topic at hand and the limited scope of this project, not all areas of interest to this author that relate to undergraduate voice pedagogy curriculum development could plausibly be investigated. Three larger related research questions outlined in early sketches of this project were set aside due to project restraints. They are presented below in nascent form for the purpose of continued conversation and further study.

Music Faculty Values and Hiring Practices as Linked to Curriculum Development

As seen in Chapter 1, research shows that students perceive a hierarchical difference between music performance and music teaching in some music departments, where performance is often granted higher value. Fallin and Garrison also discussed the existence of “factional divisions” between music education faculty and music performance faculty within schools of music when “collaboration and mutual acceptance are absent,” a problem that creates a reciprocal undervaluation of one field in relation to the other.¹ Since voice pedagogy curriculum depends in part on collaboration between performance and music education faculty, how do relationships between diverse vocal faculty affect progress towards that aim? Melissa Lesniak’s 2008 study, “Attitudes towards String Education among Collegiate String Faculty” investigated this question in part, but as related to string faculty. A similar study directly relating to voice/choral faculty may prove useful.²

Freed additionally theorized that this conflict between teaching and performing identities among faculty is being perpetuated, specifically in voice, by academic hiring policies and

¹ Jana R. Fallin and Paul K. Garrison, “Answering NASM’s Challenge: Are We All Pulling Together?” *Music Educators Journal* 91, no. 4 (March 2005): 46.

² Melissa Lesniak, “Attitudes towards String Education among Collegiate String Faculty,” *Bulletin of the Council for Research in Music Education* 175 (Winter 2008): 59-69. <http://www.jstor.org/stable/40319413>.

practices.³ In a section of his article titled “Hiring Performers, Pedagogues, or Both,” Freed posited that hiring descriptions for new voice faculty positions often prioritize vocal performance experience/training above voice pedagogy training for prospective voice candidates. Two questions emerge: (1) Do hiring practices for voice faculty still predominantly follow this model today?, and (2) Because voice pedagogy curricula depend on voice faculty trained in both performance and pedagogy, how does the valuation of prioritizing candidates with training in voice performance over voice pedagogy affect voice pedagogy curriculum development?

Stepping back, on a larger scale, in what ways do epistemological differences between music faculty influence ability and aspiration towards working to develop new types of curriculum? In other words, how linked are faculty values and training to the present state of undergraduate voice pedagogy curriculum as described in Chapter 2?

National Schools of Voice Pedagogy and North American Voice Pedagogy Curriculum

There are varied national approaches to voice pedagogy in connection to diverse European national schools of voice pedagogy (i.e., Italian, German, or French), although the Italian School has often dominated literature and methodologies within the Academy. Richard Miller notes that the wide variety of schools of voice pedagogy makes it difficult to find cohesion within North American voice pedagogy curriculum.

There is no American national school of singing because teachers trained in each of the national vocal traditions have continued to go their diverse ways; within American pedagogy there is lack of unity of approach than in any of the major countries of Western Europe.⁴

If Miller’s theory is true, and there is more cohesion in European voice pedagogy curriculum, investigating those programs could be valuable to how North American vocal educators approach

³ Donald Callen Freed, "Imagery in Early Twentieth Century American Vocal Pedagogy," *Journal of Singing* 56, no. 4 (March/April 2000): 10.

⁴ Richard Miller, *National Schools of Singing: English, French, German, and Italian Techniques of Singing Revisited* (Maryland: Scarecrow Press, 1977), 200-205.

voice pedagogy curriculum development and teaching modalities. More research needs to be conducted to understand the current state of European voice pedagogy programs. Likely there are expanded modern lenses for voice pedagogy curriculum outside of the cultural scope of what is currently being offered within North American music departments.

Undergraduate Voice Pedagogy Textbooks

While it is common in graduate voice pedagogy courses to assign readings from a multitude of scholarly texts, undergraduate courses often have a single textbook with only occasional supplemental materials. A single-required undergraduate textbook arguably provides cohesion of course content for undergraduate students who enroll in similar courses at different universities, but who may commonly be assigned the same required text. Likely because the expansion of undergraduate voice pedagogy curriculum is still in its genesis, and because of the complexities of the field as relayed in Chapter 3, most voice pedagogy texts are not suitable as undergraduate textbooks. Many are not broad enough in scope to be used alone as a textbook (i.e., they are written on a single, focused voice pedagogy topic, they primarily provide teach voice science principles, or they provide primarily teaching application with little or no voice science or voice research). Others that are broader in scope are often not accessible or appropriate for undergraduate audiences (i.e., they use specialized jargon and language, they were written for advanced scholars and assume significant prior knowledge, or they base large chunks of content on views proved faulty, inefficient, or harmful to singers by modern voice research.) Frustratingly, some texts that may be more comprehensive in content and more accessible to undergraduate students are out of print and remaining copies are prohibitively expensive. Interestingly, the few voice pedagogy textbooks marketed for younger students (some of which fit into the scope and/or accessibility categories above) are primarily single-authored.

What would need to happen today for leading scholars in the field of voice pedagogy (a large cohort from different backgrounds and experiences) to collaborate and coauthor a modern

voice pedagogy textbook together with a unified voice specifically for use in undergraduate voice pedagogy courses? Is this possible? This author has identified areas she would like included in such a text. An undergraduate voice pedagogy textbook that:

1. is written for an audience of novice vocalists, employs accessible language, with an understanding that the reader may have little or no previous knowledge of the field
2. presents cutting-edge voice science research with color images, high-quality audio/video examples, and interactive introductions to modern voice technologies
3. provides practical teaching application of science to studio learning
4. introduces students to the basics of historic and modern voice pedagogies
5. is intentionally crafted to speak to a wide range of voice occupational outcomes, including the future voice performer, future music educator or choral directors, or future applied voice teachers
6. is organized so it can be used for single-semester pedagogy course (perhaps the first half or excerpted chapters), or used in its entirety over two undergraduate voice pedagogy courses

Arguably, this kind of undergraduate voice pedagogy textbook, while ambitious, would facilitate the expansion of undergraduate voice pedagogy courses. It would provide cohesion of voice pedagogy curriculum content across institutions. It would also provide easy access to undergraduate voice pedagogy curriculum, especially for voice faculty with diverse backgrounds at diverse institutions who are searching for a trusted, high quality undergraduate voice pedagogy textbook.

Appendix 1: LIST OF COLLEGES THAT OFFER EXPANDED PIANO PEDAGOGY CURRICULUM

The post-secondary institutions listed below offer expanded piano/keyboard pedagogy undergraduate curricular options (emphasis, minor, or major), a certificate in piano pedagogy (baccalaureate or post-baccalaureate), or a graduate degree(s) in piano pedagogy. This list of programs may not be exhaustive as piano pedagogy is an ever-growing field and some programs, especially newer ones, may not have a web presence.

Emphasis in Piano Pedagogy

Carthage College
 Hood College
 Kansas State University
 Lawrence University
 The Master's College
 University of Minnesota
 University of Nebraska-Kearney
 Peabody Institute
 University of South Carolina
 State University of New York, Potsdam
 Stephen F. Austin State University
 Washington State University
 West Texas A&M University

Minor in Piano Pedagogy

Elon University
 Maranatha Baptist Bible College
 Michigan State University
 Taylor University
 Utah State University
 Westminster Choir College of Rider University
 Valley City State University

Undergraduate Degree in Piano Pedagogy

Baylor University
 Belmont University
 Bob Jones University
 California State University, Fullerton
 California State University, Northridge
 Capital University
 The Catholic University of America
 Cedarville University
 University of Central Missouri
 The University of Colorado Boulder*
 Florida State University
 George Mason University*
 University of Illinois at Urbana-Champaign
 University of Louisville*
 Louisiana State University
 University of Louisiana-Lafayette

University of Louisville*
 University of Montana*
 University of North Florida*
 Northern Kentucky University
 Ohio University*
 University of Oklahoma
 University of Ottawa
 State University New York, Potsdam
 Shorter University
 University of Southern Maine*
 Taylor University
 Temple University
 University of Tennessee, Knoxville
 Texas Christian University
 Utah State University*
 University of West Georgia*
 Washington State University*
 Weber State University*
 Wheaton College
 * *Indicates the school offers a major in "Performance and Pedagogy"*

Certificate in Piano Pedagogy

California State University, Chico (baccalaureate)
 Carnegie Mellon University (graduate)
 Indiana University-Purdue University Fort Wayne (baccalaureate)
 Indiana State University (baccalaureate)
 Malone College (baccalaureate)
 Northern Kentucky University (baccalaureate)
 Oakland College (graduate)
 University of Ottawa (baccalaureate)
 La Positas College (continuing education)
 The Royal Conservatory, Recognizing Achievement Program
 Southern Illinois University-Edwardsville (post-baccalaureate)
 University of St. Thomas (graduate)
 University of Texas in San Antonio (graduate)
 Texas Tech University (graduate)
 University of Texas at San Antonio (graduate)
 West Chester University of Pennsylvania (graduate)
 Valley City State University (continuing education)
 + *Indicates schools that also offer BM Piano Pedagogy degrees (listed above)*

Graduate Degrees in Piano Pedagogy

Arizona State University (MM)
 Butler University (MM)
 Bowling Green State University (MM)
 Campbellsville University (MM)
 The Catholic University of America (MM, DMA) +
 University of Central Missouri (MA)
 University of Central Oklahoma (MM)
 The University of Colorado Boulder (MM) +
 East Carolina University (MM)

University of Denver (MM)
 Florida State University (MM, DM) +
 George Mason University (MM) +
 University of Houston (MM)
 University of Idaho (MM)
 University of Illinois at Urbana-Champaign (MM) +
 University of Iowa (MA, DMA)
 Kansas State University (MM)
 University of Louisiana-Lafayette (MM) +
 Louisiana State University (MM, DMA) +
 University of Nebraska (MM, PhD)
 Memorial University of Newfoundland (MM)
 University of Memphis (MM)
 University of Miami (MM, DMA)
 University of Michigan (MM, DMA)
 Michigan State University (MM)
 University of North Florida (MM) +
 University of Northern Iowa (MM)
 Northwestern University (DMA)
 Oakland College (MM)
 Ohio State University (MA)
 Ohio University (MM) +
 University of Oklahoma (MM, DMA) +
 University of Oregon (MM)
 University of Ottawa (Graduate Diploma) +
 Penn State University (MM)
 University of Redlands (MM)
 University of St. Thomas (MA)
 San Diego State University (MA)
 State University New York Potsdam (MM) +
 University of South Carolina (MM, DM) +
 University of Southern Maine (MM)
 Temple University (MM) +
 Texas Christian University (MM, DMA) +
 Texas Tech University (MM, DMA)
 University of Texas at San Antonio (MM)
 University of Toronto (MM, DMA)
 Utah State University (MM)
 West Chester University of Pennsylvania (MM)
 Westminster Choir College of Rider University (MM)
 University of Wisconsin-Madison (MM, DMA)
 + *indicates schools that also offer BM Piano Pedagogy degrees*

Appendix 2: NASM GUIDELINES FOR BM PEDAGOGY DEGREES

Section IX.E. of NASM “Handbook 2020-2021”

E. Bachelor of Music in Pedagogy

The Bachelor of Music in Pedagogy may be justified only if an institution is adequately staffed and equipped to offer a significant number of specialized courses and internship opportunities in pedagogy.

Bachelor of Music programs in performance with less work in pedagogy than stipulated by these standards, but more than that normally expected for the performance degree, may designate pedagogy as an area of emphasis.

1. Curricular Structure

- a. **Standard.** Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in pedagogy as indicated below and in Standards for Accreditation VIII.
- b. **Guidelines.** Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: study in the major area of performance, including ensemble participation throughout the program, independent study, and electives, should comprise 20–30% of the total program; supportive courses in music, 20–30%; courses in pedagogy, including comparative methodology and internships, 15–20%; general studies, 25– 35%. Studies in the major area and supportive courses in music normally total at least 65% of the curriculum (see Standards for Accreditation III.C. regarding forms of instruction, requirements, and electives).

2. Specific Guidelines for General Studies.

Study in such areas as psychology, learning theory, and business is strongly recommended.

3. Essential Competencies, Experiences, and Opportunities *(in addition to those stated for all degree programs):*

- a. Ability to organize and conduct instruction in the major performing medium, including performance at the highest possible level and understanding of the interrelationships between performance and teaching; knowledge of applicable solo, ensemble, and pedagogical literature; the ability to apply a complete set of musicianship skills to the teaching process; and knowledge of applicable technologies, particularly with respect to group instruction.
- b. Knowledge of pedagogical methods and materials related to individual and group instruction in a principal performing medium and opportunities to observe and apply these in a variety of teaching situations. This includes an understanding of human growth and development and understanding of the principles of learning as they relate to music teaching and performance. It also includes the ability to assess aptitudes, backgrounds, interests, and achievements of individuals and groups of students, and to create and evaluate specific programs of study based on these assessments.
- c. Opportunities for teaching in an organized internship program. Such programs shall be under the general supervision of the pedagogy faculty and shall involve a specific program of regular consultation between students and supervising teachers. At least two semesters or three quarters of supervised teaching are an essential experience.

- d. Solo and ensemble performance experience in a variety of formal and informal settings. A senior recital is essential, and a junior recital is recommended.

NOTE: The Professional Pedagogy Degree and Community Music Schools and Programs.

Music graduates with professional degrees in music pedagogy regularly serve as studio and group teachers in community music schools and programs. Traditional pedagogy programs meeting the standards above prepare students for these responsibilities. However, certain institutions may wish to offer programs preparing teachers specifically for service in community music schools and programs or the equivalent. Such institutions may require coursework, internship, and completion requirements necessary to meet their published objectives for such community-oriented programs within the framework of the professional undergraduate degree in pedagogy, including but not limited to placing such requirements in the music pedagogy portion of the curricular framework guidelines in IX.E.1.b. above. Such coursework and completion requirements may include selections from offerings associated with both music pedagogy and music education, as well as courses designed specifically to develop knowledge and skills associated with community music teaching and learning. Titles for such programs whether traditional, non-traditional, or experimental must be consistent with standards and guidelines regarding correlations of specific titles with specific purpose and content. See also II.I. (Published Materials and Websites), particularly II.I.1.g. (Title and Content Consistency); III.M. (Flexibility and Innovation); IV. (Undergraduate Programs in Music), especially IV.A. (Fundamental Purposes and Principles) and IV.C. (Degree Structures); and IX.O. (Music Education).

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