



Partnership Structuring of the Singing Class Curricula

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Over centuries, the processes of training professional vocal artists have been systematically developed, adapted to artistic and social aesthetic needs and criteria. The professional vocal artist should be distinguished by vocal qualities and multiple professional competences but it is evident that vocal educational programs of today sometimes do not meet the set program goals and show insufficient content elements. Instead of being constantly focused on vocal technical and musical elements and achievements, we will put forward a research thesis that for a successful educational process we also need to improve vocal/pedagogical relationships and the cooperation side of the main protagonist of the education. The aim of the paper is to identify the structural elements of the interaction between singing teachers and students, the strong and weak sides of these relationships, finding directions and ways of realizing the highest possible quality educational singing process. The conducted research provided information and conclusions that can improve higher vocal education and be useful to all system participants, providing guidelines and standards for structuring a functional, modern, and purposeful vocal curriculum.

I. Introduction

Programs and protocols of singing classes, whether they are institutionalized, formal or informal, are based on similar singing, general music and pedagogical elements established and confirmed over a long historical and performing period. The elements of singing schools (Western European artistic music practices) are the same or very similar in all countries, musical educational institutions, and private vocal studios; generally all seek to realize education for artistic vocal music. Precisely because of such a long performing and educational tradition, many curricular components are taken over automatically, with well-founded reasons of functionality and sustainability, as proven rules, and patterns of learning to sing; we can say it as a traditionally established structure of teaching subjects, content, and activities.¹ Numerous elements of singing classes show their stability and functionality, and are also exposed to constant additions, primarily supported by the results of current scientific research, new knowledge, technologies, but also new needs in the educational system and music industry.² The most stable, we could even say static elements of singing curricula, primarily refer to vocal technical elements, then to singing literature and singing activities. The elements most susceptible to the process of updating, reorganizing, and supplementing relate to the areas of formal singing education, career management, and completion of professional singing competencies. In addition to these two mentioned areas, these two levels of vocal-pedagogical elements, there is also an area that is always, both in the past and in the present, particularly challenging, quite unpredictable, and absolutely individualized. This level refers to the human factor, to two key figures in the process of singing education—the student and the teacher. Although we know that a singing teacher (in its ideal format and edition) should be able to

realize the best of the work plan and program of singing schools, to try to teach the student the standardized skills of the art of singing, to convey the knowledge and information necessary for the acquisition of professional competences; that at the same time he/she must be pedagogically dexterous, alert and perceptive, aware of all the needs, circumstances and influences that are on the educational path. Finally, teacher must be professionally consistent, steadfast, and persistent in this not at all easy process. On the other hand, there is a singing student: usually a young individual who is adopting certain skills, rules, activities, work regimes and behaviors for the first time; very often distant from the rules of everyday life, life outside the “bubble” of artistic music. At the same time, he copes with his life’s transformational challenges of growing up (even becoming independent), complex interpersonal relationships, habits, beliefs, psychophysical capacities, and predispositions. Finally, let's not forget the pedagogical challenge that the large amount of information (at this place, I will avoid to use the word knowledge) freely scattered in today’s virtual world represents as a help but often as a difficulty for both the teacher and the student.³ To find a clear, unambiguous, and effective way of working in singing classes, in addition to well-chosen and structured (let’s call them) stable curriculum determinants, we need to analyze and work on creating a quality teacher–student relationship, on a partner and two-way channel of communication, planning and realization. As much as the exact elements of singing classes are known to us, clearly structured, visible, and measurable, the human element, the inner voice and the hidden thought of teachers and students are always largely unknown, that's how much research and education we need to dedicate ourselves to it. This is especially necessary today when life, perceptions, empathy, and all forms of social interaction take on significantly different characteristics, we need an insight into the singer's inner projection.

This paper takes exactly that as a topic of research and will try to determine the current state and realistic needs of both sides of the didactic singing process.

II. Methodology

Regarding the topic of this paper, we have also set a research goal that can be defined as determining the key elements, characteristics and features in the singing teacher and the student relationships, necessary to achieve a successful, functional educational process. It is evident that the specific form of mentor guidance, tutorial person-to-person which is exactly what singing teaching is, must also manifest specific forms of cooperation, transfer of skills and knowledge, interweaving of the professional and the private. To determine concrete terms and elements, we conducted qualitative research on both sides, with both protagonists of the process of singing class: teachers and students. We decided on interviewing as a research procedure, respecting the ethical protocol by informing participants about the goals and purpose of the research. In the interview, we used open-ended questions (semistructured interview) from the reason that the answers flowed as flexibly and naturally as possible, and an interview protocol was prepared that contained a thematic specification and concretely elaborated questions. The procedure was audio-recorded, transcribed, and edited textually before further processing. We determined the

target research sample formed in two groups: ten singing teachers and ten students. According to standard procedures of qualitative analysis, the collected material was processed in such a way that we determined the coding units and classified the relevant terms according to them, grouped the terms into categories or thematic fields, argued and interpreted them, and drew the final conclusions of the research.⁴ By interviewing, we wanted to obtain as many characteristic perceptual levels as possible of the respondents as key protagonists in singing classes. From the obtained results, specific relationships, problematic topics, similarities or differences in goals, work methods and activities can be crystallized, and finally, general conclusions can be drawn that can help improve the contemporary, current challenges of singing teaching.

III. Interpretation of Results

Partnership of teacher and student in singing classes is a completely two-way process that puts both sides in a relationship. Through research, we wanted to extract key terms that qualify and define this artistic, pedagogical, and working relationship. We achieved the clearest presentation of the obtained results, the most direct insight into the thoughts and actions of both parties by pairing them, presenting them side by side, which unequivocally shows the characteristic opinions of the respondents, their consequent actions, and we can also follow the levels of coincidence or divergence in opinions, attitudes, and artistic action. We grouped the obtained results into the following thematic categories: (a) singing education goals; (b) features of partnership in singing class; (c) characteristics of successful singing class; (d) levels of communication; (e) singing independence of students; and (f) common topics and areas of cooperation.

IV. Singing Education Goals

Singing teachers define the goals of singing education in a different language style, using numerous descriptive terms and grading them somewhat differently. However, the final formulations of particular interpretations show in unison that as the basic definition of the goal of education, the respondents state the professional training of an independent artist singer. The goals are also related to this: acquisition of professional singing competences, acquisition of performance condition and quality, independence in vocal work, career management skills. The teachers describe the professional training of an independent artist in the following way: by the end of formal education, a student should acquire all the necessary **skills** (i.e., vocal technique, general music, performance), **knowledge** (i.e., languages, repertoire, music theory, styles, aesthetics, related arts - visual arts, drama, dance), and the necessary work **habits** (i.e., discipline, cooperation, vocal and psychophysical condition, communication) for singing and leading a career. In doing so, the respondents think of all forms of artistic singing expression—both solo and choral, as well as the performer-singing aspect within vocal pedagogy. They believe that whatever form of vocal art singers practice, this is a standardized educational level, an origin that all singers should strive for, singing teachers should follow in their pedagogical

work, and educational institutions must enable them. Speaking about the necessary competence framework of the educational process, teachers believe that the following terms most consistently describe it: mastery of singing breathing, voice registers, resonance, voice range, agility and articulation, good singing ear, vocal endurance, performing skills, development of singing intelligence and imagination, good diction, text understanding, knowledge and application of musical theoretical and historical data, repertoire, styles, vocal *Fächer*, musical aesthetics, knowledge of the physiology and anatomy of the voice, its use and protection.⁵ In addition to all the skills and knowledge of a narrower, direct order, teachers as important competencies (in especially in the current time) they also mention communication skills, knowledge of career management, business.

The students' view of achieving the goals of singing education largely coincides with the teachers' opinion, with a certain but also expected difference, that they look at the topic from the perspective of their own plans, intentions and even desires, without the need to present a general, comprehensive, and standardized goal of singing education. According to the students, the outcomes of the education thus refer to improvement of vocal technique; acquisition of singing maturity, independence; musical, linguistic, acting, performance competences; knowledge and mastery of the repertoire; and acquisition of a wide range of characteristic skills and knowledge (vocal technical, musical theoretical, historical, stylistic). Furthermore, students identify the goal of their education with public singing affirmation, future performance achievements, professional singing engagements, stages, concerts, performances. In this connection, they emphasize the need to acquire characteristic singing professional competencies as a prerequisite for the realization of the planned, desired career.⁶

V. Features of partnership

A partnership in singing classes, as well as in any joint work or interaction, implies respect, honesty, trust, support, teamwork, consideration, understanding, and agreements. With these statements, both teachers and students mainly describe the qualities on which the educational relationship and successful joint work should be based. In the opinion of teachers and students, trust is in the first place, a condition without which there can be no successful singing lessons. It manifests itself in the smooth flow of information, planning and implementation, fulfilling singing tasks, accepting, and applying vocal technical solutions, accepting the singing repertoire, planning, and executing singing activities (e.g., concerts, competitions, auditions, recordings). It is extremely important that both partner parties fully believe in the path, method, the way used to achieve the given educational goal. At the same time, it is necessary that the communication is clear and appropriate, that it leads to quality solutions and implementation, and that possible ambiguities are noticed and eliminated. Respect is primarily gained through qualities and results (singing, teaching, communication, authority of knowledge), healthy communication, good organization of work and planning. Students often emphasize the need to get support from teachers, and teachers also mention this important element as part of a quality partnership (with

the difference that they state that support should go towards contributing to the singer's self-confidence, but also pointing to excessive, often unfounded confidence, so in these cases the teacher's support is actually corrective—it indicates the need for a certain self-control and self-criticism of the student). Honesty is the key to quality communication and smooth work - the main, important topics and information must be available in their true form to both the teacher and the student. Any denial of essential data for the singer's development, manipulation or lying seriously harms the educational process. In the end and assuming that the aforementioned qualifications are on a sound basis, a successful partnership is manifested by quality agreements and implementation, a pleasant working atmosphere, conditions are created for successful teamwork with full understanding and consideration for the needs, possibilities and affinities of students, their maturity, their singing growth, and development.⁷

VI. Characteristics of Successful Singing Classes

By extracting data from respondents' answers, we were able to determine characteristic and key concepts related to the thematic fields of the success of singing classes. Teachers describe successful teaching as one in which they achieve teaching goals (short-term and medium-term) and fulfill planned tasks with certain measurable success and/or subjectively achieved satisfaction. Furthermore, successful singing classes is one that brings successive progress to the student/singer through the development of vocal technical elements, performance maturation, standardization of the singer's vocal quality and performance capacity, singing with understanding, expansion of key singing skills and knowledge. Important terms that contribute to the success of teaching are the stability of the teaching process - the constant quality of the transfer of knowledge and skills in the teacher-student relationship, the absence of serious and long-lasting delays or setbacks in the educational process, continuous independent work of the student (preparation for classes, practice), satisfaction teachers with their own preparation and performance of lectures. Conditions that should accompany, support, and improve singing classes are those related to communication, work discipline, ethics, cooperation of actors, feeling of satisfaction with work and achievements.

Students believe that successful singing classes depend equally on both the student and the teacher. They believe that such progress qualifies certain progress, mastering the set goals, development of vocal technical and performance skills and knowledge, continuity in progress (mastering vocal technical tasks, quality of singing tone, development of singing voice, maturing as a performer and interpreter). It is important for students that the teacher is pedagogically alert and flexible - that, if necessary, he adapts the way of working, the program, or the form of communication to a specific student if he notices that different students do not achieve the same results by learning using the same method of work. They especially appreciate if the teacher also introduces them to the preparation and development of teaching goals, especially programmatic ones (e.g., selection of repertoire) and planning of singing activities (e.g., concerts, competitions, seminars). Prerequisites for successful teaching are (repeatedly) good communication,

understanding, support, motivation. When the mentioned elements are present, students believe that they too can give more of themselves, invest maximum effort and time for practice and preparation, have stable work discipline, strive to fulfill the planned teaching goals.⁸

VII. Negative Phenomena in Singing Classes and Education

As soon as we started to discover positive, constructive elements and features, negative qualifications, and phenomena in singing lessons automatically began to appear in the research results. The characteristic terms that describe them are listed and explained here. High on the scale of dissatisfaction, singing teachers highlight phenomena such as: lack of work discipline, disregard of professional norms and rules (e.g., vocal technical, performing, ethical), disrespect, parallel work with several pedagogues, vocal regression, various crises (e.g., self-confidence, mental, physical, personal). According to the teacher's opinion, the foundation of a good singing school is stable, continuous work, consistent step-by-step progress, work discipline, adherence to basic singing norms and standards... However, they often notice in their students that they significantly go beyond the agreed and expected framework, that they allow themselves the "luxury" of noncontinuous work and practice, whereby the achieved singing skills are lost, and the educational process stops or goes backwards. They also believe that, in addition to indiscipline and insufficient independent work of students, such phenomena often occur due to disrespect for professors, a conscious decision to refuse to apply the learned technical, performance, programming and other models and approaches. Sometimes (and the teachers reacted particularly emotionally to this in their statements in the interview) it is about parallel work with several vocal pedagogues without the necessary agreement regarding such educational arrangements. Students, for reasons known to themselves (and often only because of opportunities), work with different teachers, which in an ideal world should result in the expansion of their knowledge and skills, comparative intellectual upgrading, educational breadth. However, teachers most often do not agree with this but claim that in practice it is a parallel educational "game," work without full responsibility on both sides, application of different methods of work and singing (which become problematic if they are significantly different or the student simply does not understand and applies incorrectly). From their educational practice, they confirm that such educational wandering usually does not have a positive effect, and that, on the other hand, it results in a great mess of singing discipline, repertoire selection (especially the one that must still be based in the voice categories and *Fächer*), and a general backwardness of work discipline in young singers. and the so-called "legalizing professional unreliability." Teachers also call such phenomena by the terms "singing wandering," "vaping," "improvisation," "singing regression," etc. On the other hand, most of the interviewed teachers (eight respondents) are aware of the need for young singers to try different ways of working, to compare their current ways of working with potentially different ones. singing learning models. Therefore, they suggest that any work with other vocal pedagogues should be agreed upon in a coordinated way between the teacher and the student, that the advantages and disadvantages of

such ideas should be explained with arguments, and that solutions should be found in the best way and with long-term benefits for the singer.

Students articulate negative phenomena in singing lessons in this order: misunderstanding, mistrust, disrespect, lack of progress, poor communication, inflexibility of teachers, crises. Most of the respondents complained about the teacher's lack of understanding regarding: their singing desires, singing maturity, possibilities. Next to this problem is the issue of mistrust and disrespect. The student does not fully trust the teacher that the selected compositions, vocal technical solutions, classification in the voice field, absence of recommendation and reduction of support are aimed at his good but consider it an attack on his singing and personal integrity. Such problems create distance in the relationship, communication, team atmosphere, block work, set it back. Students are also critical in terms of the inflexibility of the teacher's work, which occurs when all students are worked with in a unified manner, using the same method, using the same teaching methods and styles.⁹ They indicate that they need a higher level of individualization of work, specific understanding and search for targeted solutions that benefit the specific student and his voice. Finally, as a frequent negative phenomenon, students (as well as teachers) highlight the presence of various crises that occasionally occur and disrupt the teaching process: personal crises, issues of self-confidence, stability of mental and physical health, various circumstances in society, family, work environment that manifest themselves in singer and his voice.¹⁰

VIII. Levels of Communication

Although the forms and levels of communication could be explained very studiously by reviewing professional literature (in fields of communication, sociology, psychology, pedagogy, etc.), for the purposes of this research, we did not want to create pressure to respondents to know and compare existing theories and forms that connect us to the topic of communication. With open-ended questions and the free expression of teachers and students, we got the necessary answers very extensively and with the possibility of drawing theoretical conclusions and created a clear picture of the interaction of the key protagonists of the singing teaching process.¹¹ Teaching singing as a practical, reproductive artistic pedagogical discipline mostly uses forms of verbal communication - singing, speech, verbal expression. In these forms of communication lies the main part of the exchange of information between the teacher and the student: either the solution to the singing problem is shown by learning a vocal model, or something is vocally demonstrated, apostrophized, "quoted," explained, compared ... or explained, argued, supplemented with spoken language, corrects ... For teachers, the level of use and dominance of singing and spoken expression may differ for the following reasons: current assessments of the effectiveness of a particular form of verbal expression, depending on the specific voice and the specific student (sometimes teachers consciously do not emphasize or dose the use of voice when working with a student who has a different type voice), the existence of circumstances that presuppose one and omit or reduce the application of the other (vocal range of the composition

unfavorable for the teacher, voice fatigue, assessment that its performance will not be an adequate model for learning for the student...). A good teacher combines and changes forms of communication (as well as working methods) as necessary.

The forms of written (documented) communication certainly include music-specific and very important forms of using audio and video recordings (whether students and teachers record, reproduce, or use ready-made editions). Then there are narrower forms of written communication: written documents, papers, research, seminars, emails, messages. These are important ways in which teachers and students confirm that the information they exchange has been understood, processed, and operationalized; that the content, form, and goal of the information are clear throughout the communication channel.

Those dimensions that are particularly important in singing lessons because the elements that most often make the difference and are responsible for achieving the goal are nonverbal and paraverbal forms of communication. By this we mean body language, body expression, gestures, facial and body expression, tone of voice, speed, articulation, voice pitch... Since these forms of communication are also singing terms and components of both the educational and professional competence framework of a vocal artist, they are very important in singing lessons and all actors in the communication chain pay special and very detailed attention to them. These forms must be clearly stated, unambiguous for the reason of the successful achievement of the goal of transmitting certain information and for the absence of communication misunderstanding. (A singer's hearing and vision are particularly analytically profiled, extremely perceptive, and leave little room for oversight.) It is extremely important for teachers and students in the process of communication to be as sure as possible that the information has been successfully conveyed, that the goal has been achieved and that no parasitic factor has diminished or relativized it (in this we mean above all the possibility of the influence of selective perception, emotional factors, language, or age barriers).

IX. Singing Independence of the Students

Acquiring the competence to learn how to learn is extremely important for a professional singer, since the ultimate educational goal assumes the formation of an independent and competent artist.¹² School and faculties are (in terms of time) only a minor part of a singing career and training a student for a successful independent singing activity is of key importance. There are numerous elements that a young artist should adopt during his studies and apply during his career. But above all vocal technical, repertoire, performance, language, business and numerous other specific knowledge and skills stands one extra category, a comprehensive link that we find in the teachers' answers. That above-category include terms we founded in answers are criteria, standards, norms. All ten teacher respondents confirmed that these concepts, their practical knowledge, and consistent practical application, are the key to success, a professional and ethical obligation of singers. Therefore, they lead and direct their pedagogical work in such a way as to

clearly present all the components of singing curricula to students, to work persistently on their adoption, taking care that students not only remember and apply them, but also make them aware of them as a series, as a set of criteria, standards, and norms of this artistic discipline. Mastering the professional competencies, skills, knowledge, and habits that a singer should possess, according to the teacher's statements, is only part of the educational process, but only the understanding and conscious acceptance of this professional code adopted at the level of the professional rules could guarantee the stability of artistic activity, business decisions, authentic and quality performances. In practice, this means that a young singer must know how to choose correctly, competently repertoire titles and authors, not only on a superficial level of recognition or interest in certain ones, but they must know which compositions he/she can perform professionally during his career, presenting specific works of art with dignity, they must know with arguments how to accept or not with accept the engagement/performance, must be aware of whether they practices adequately, whether they maintains an appropriate level of voice quality and condition, whether knows how to synthesize singing skills and knowledge into a unique interpretation, whether applies multilayers of singing work (e.g., technique, text, style), whether they consults professional help if necessary, does they know how to choose adequate music collaborators, pedagogues... Then there are numerous other examples given by the teachers: which compositions were written for which purpose, for which voice, are there composition have options for multiple voices, does the student's choice of composition match his real voice skills, voice type, does they apply for a specific audition/project in fully prepared, whether they presents themselves, their educational institution, mentor and ultimately—their vocal art in a dignified manner, is the project/concert favorable for a singer in terms of performance, production and affirmation, whether engagement in an opera house offers him favorable conditions for the development of a certain voice or endangers.

The list of examples and situations in which the categories of adoption of criteria, standards and norms come to the fore is very long and permeates all segments of singing activity, therefore also singing education. The teachers are quite cautious in the final certification of students, and with their statements they make it clear that they are not fully satisfied with the adoption of the normative elements of singing education, but due to the limited time spent at the study, they must complete the formal part of the education and appeal to the continuous work of singers even after studies, based on respect of all values, standards, and norms of vocal art.

Students, understandably, look at their independent work with slightly different eyes. They are considered independent if they practice constant vocal exercises, if they maintain an appropriate level of motivation for work, if they have opportunity to perform, opportunity to choose or participate in the selection of programs. Most students are not happy if their teachers tell them that they should not sing some compositions, not participate in some activities, or to participate in others. Students, understandably, want to show independence and maturity in making decisions and would like their professors to respect that, not to question it their right to do so. The situations and topics that the teachers apostrophized in their answers as controversial and

unfavorable, the students do not consider as a problematic, or possibly negative. For example, students believe that it is acceptable to select compositions for their program based only on the criteria of liking and attractiveness of the work (without wider knowledge of the work, oeuvre (opus), style, content, optimal or exclusive type of voice for a specific composition, performer's analysis of the composition, performer's capacity, recognition potential problems and their adequate resolution...) This superficial selection of compositions continues and transferred to flat approach to seeking and accepting engagements, performances, signing contracts etc.¹³

The above examples may not ultimately cause deeper and long-lasting problems, but they are indicators that the educational elements of adoption—professional criteria, standards and norms—have not been fully mastered and as such can be foci of future problems in the professional career. In the segment of student independence, all educational problems and challenges are summed up, and only through permanent exposure to the real values of vocal art, young singers can achieve their educational goal and grow into suitable professionals. They cannot overcome this path by themselves, but they need the comprehensive help of their vocal pedagogues and mentors.

X. Common Themes and Fields of Cooperation

In addition to polite and productive communication, mutual respect and understanding, there are numerous topics and fields where high-quality cooperation between teachers and students can be achieved. In this thematic category, we gave a certain priority to the students' answers, and through the teachers' answers we additionally confirmed them or noticed a difference. All students who participated in the interview state that the professors they work with actively participate in their singing and professional development, that they are lecturers, advisors, critical partners, support, and help. These concepts are manifested in the teaching process through joint planning of the program, consultations in selection, appreciation of the student's vocal abilities and affinities, planning and work on the realization of performances, guidance in certain artistic projects, concerts, performances; selection and preparation for singing competitions, auditions. Students also consider positively the professor's opinion on one of the mentioned (and numerous other related) topics, which provides them with certainty of choice, based on arguments, experience, support, and good intentions in achieving common goals. Professors can often help students on the way of transfer from educational to professional performing level. They direct students to auditions, give them recommendations for certain projects, connect them with key addresses and institutions, guide and accelerate them. Students are aware of these possibilities and therefore most of them want to justify or encourage the trust of professors and their help with their responsible work and commitment. Teachers agree with these interview testimonies in their statements: what is extremely important to them is student engagement, work, effort, and persistence justify their support and recommendations. Many students and teachers have the opportunity to perform in joint projects or teachers want to additionally reward the most successful students by inviting them to some of the concerts in

which they participate. All the above examples are expressions of quality cooperation, they assume singing excellence, complete the performance experience of the students and profile them professionally.

XI. Conclusion

The education of successful and competent professional singers requires a fully focused teaching commitment to the study goal of all participants in the process. Permanent and flexible work on the formation of all curricular elements (e.g., vocal technical, programmatic, performing, pedagogical, organizational, developmental, extracurricular) is possible with great dedication, systematicity and consistency of educational protagonist, but ultimate success presupposes a cross-categorical link, collaborative bridge, which describe a partnership between teachers and students. Building a quality team relationship based on healthy elements is not an incidental circumstance that happens at educational institutions by itself and is beyond any organizational influence. Quite the opposite—if we want to achieve high-quality artistic, developmental goals of singing education, building, and managing a constructive partner relationship is the curricular component of key importance. Its implementation requires a lot of pedagogical knowledge, skill and dedication, experience, communication, evaluation, consideration, coordination of multiple intelligence potentials and abilities. Through research, we discovered several key features, characteristic aspects that main participants of the educational process should build and nurture (e.g., trust, honesty, respect, consideration, understanding, support). In the interpretation of the results of research, we saw how these features affect the teaching of singing and how important they are, especially since they are the result of direct statements from the respondents, so they are fully aware and necessary. Furthermore, we monitored the influence of these features and their sublimation from the level of initial positive concepts to the operationalized teaching steps and protocols of successful singing classes. Rather, the witnessing of negative phenomena in singing education turned out to be largely the result of a lack of positive partner characteristics. Communication levels are to the greatest extent responsible for the successful transfer of partner qualities towards the educational goal.¹⁴ The fact that singing is a form of verbal communication is an advantage in itself, and is the foundation of vocal pedagogy, but it can also be a potential problem if it is not accompanied by spoken, written, nonverbal and paraverbal elaboration (since singing as a form of transmitting information contains several hidden, contextual meanings and codes that can sometimes be incompletely or incorrectly interpreted). Like any professional vocation and the educational process of training an artist singer, the ultimate goal assumes the formation of an independent artist, competent for professional performing tasks. For such goals and outcomes to be achieved, it is important to consciously lead the partnership educational work in the direction of acquiring key professional competencies and building independence. Joint planning, awareness of goals, determination of criteria, standards of vocal art and pedagogy, and career management are just some of the categories that pervade partnership and teamwork. During the interview about the partnership in singing teaching and education, the respondents spontaneously detected most of the vocal technical, musical, programming, pedagogical,

professional determinants of the singing curriculum, which confirms their exceptional connection and highly unison and synchronized interpretation. This tells us that good singing education, quality singing curricula imply active partnership and constructive work, and the result is the fulfillment of the goals of modern singing education.

Teaching singing is not a prescriptive artistic-pedagogical process in which prescribed steps and tasks are carried out formally—strictly and administratively—callously. If we want to improve singing lessons, we must be aware of how much teachers and students understand the determinants of the process, artistic field, and partner relationship, how they understand and interpret all phases, goals, tasks, duties, and norms of singing education and singing vocation. We need to know how they really perceive the singing curriculum (process, flow), how they value it, how they behave and act accordingly. Only by looking into such individual thoughts can we come to a general, analytical conclusion and guide and improve future singing lessons so that they are as high-quality and purposeful as possible. This research was precisely aimed at examining those unsaid, sometimes neglected and often invisible, but very present and important aspects and elements of vocal pedagogy, on which the ultimate achievements and singing functionality depend.

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