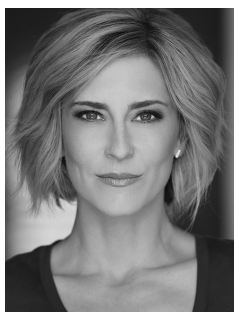# Musical Selection in Western Classical Academic Voice Studies: Does Composer-Singer Identity Alignment Matter? Part 1

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This article explores the results of a qualitative study in which three faculty-student subject pairs worked on a piece of music whose composer shared a cultural minority identity with the singer. The authors begin by discussing factors influencing U.S. collegiate voice studies and then shift to describing the study protocols and philosophies that shape qualitative research methodology. This writing explores the themes that emerged from semi-structured interviews and journal analysis. The subjects' words and experiences inform final reflections on singer-composer identity alignment as a potential culturally responsive practice in voice studies.

INTRODUCTION AND BACKGROUND

Practitioners of Western Classical (WC) vocal music in the United States have experienced shifting perspectives and values alongside broader societal changes. A salient example of this is apparent in musical selection practices; acknowledging the cultural roots of musical compositions and their creators is becoming more common. These cultural roots inform singing styles, performance practices, and human identity expressed through music. While there may be significant consideration of how a piece facilitates technical or artistic growth when selecting music for or with a student, cultural or interpersonal musical significance is sometimes absent from these conversations.

Ideologies underpinning any teaching strategy shape collective educational values and systems of learning. Pedagogues Elizabeth Ann Benson, Trineice Robinson–Martin, and Marisa Lee Naismith advocate for interrogating such influences in contemporary singing studies.[1] They assert, "We, music educators, must recognize our responsibilities to both identify and reckon with the inherent cultural biases that operate within our academic systems."[2] We, the authors of this article, believe that these biases and beliefs covertly shape how voice students interact with their craft and how teachers may amplify or refute specific genres, styles, and composers (either consciously or unconsciously) as a form of *cultural hegemony*, defined as the cultural dominance of one group over another.

Similar questioning is also present in broader music studies. New Musicology (also called Critical Musicology), led by scholars in the 1980s like Susan

McClary, Ruth Solie, Marcia J. Citron, and Philip Brett, sought to depart from traditional inquiries. They examined musical studies using questions comparable to those raised in education over the last century by John Dewey, Paolo Freire, and Peter McLaren. Music education encountered a pivotal shift in 2016 when Michael Butera (the then-president of the National Association for Music Education) made racially biased, derogatory comments in a meeting about diversity in his field.[3] Subsequent calls for change in K–12 music education increased and began an outpouring of advocacy and scholarship supporting student-centered and culturally responsive teaching.[4]

Voice pedagogy is not immune to these societal shifts. Quantitative voice science research grounded in vocology has confirmed, added to, and challenged existing knowledge among voice pedagogues, and these ongoing discoveries continually inform best practices in diverse singing styles.[5] Pedagogical philosophies such as trauma-informed, queer, neurodiverse, and others, partnered with application models such as those informed by principles of motor learning and mindfulness, offer diverse means of delivering high-quality voice teaching.[6] The development of these practices, however, often focuses on teacher education. There are comparatively few studies in voice pedagogy examining the lived student or teacher experience, and little data exists to illuminate what occurs inside a voice studio.[7]

An absence of stakeholder perceptions coupled with the opaque nature of collegiate voice studios necessitates student-centered research to develop ethical pedagogic strategies. Calls for the mindful inclusion of culturally responsive pedagogical practices in WC music-making are increasing amidst a simultaneous need for supporting research to develop practical applications of culturally responsive pedagogy in vocal education.[8] Proposed models engaging ethnographic and qualitative methodologies seek to evaluate singing studies and gather data from all stakeholders in modern voice education.[9] In alignment with these trends, the authors conducted a qualitative research study to understand how these shifting cultural values present themselves in repertoire selection practices.

Previous vocal pedagogy studies using qualitative methodology typically examined printed resources or conducted semi-structured interviews with active singing professionals or collegiate voice faculty.[10] Others have used ethnography to evaluate singing studies and gather data from stakeholders in modern voice education.[11] To better understand how systematic values in musical material selection might impact an individual, this study examined the perceptions of both faculty and students through three faculty-student subject pairs. All six participants are students or teachers of WC music in US higher education and belong to a group that has traditionally been underrepresented in the WC canon of composers (Black, Indigenous, and people of color or BIPOC, women, and queer people). This study centered on the relationship between a composer and a singer's identity in vocal music selections.

1. Research questions included:
2. Whether current musical selection practices in WC collegiate applied voice studies align with subject music preference and personal musical history;
3. How subject expectations and values align when considering culturally responsive musical selections;
4. How culturally responsive musical selections impact subject engagement; and
5. How musical selection might inform broader practices in culturally responsive pedagogy.

In other words, does it matter if a student's identity aligns in some way with the composer of the music they study?

GUIDING FRAMEWORKS

Quantitative and qualitative research share common goals in examining and understanding experience and existence but employ different underlying philosophies and values to achieve this goal.[12] Quantitative research designs value objectivity, numeric evidence, and controlled experiments with the goal of generalizable inferences applicable to diverse situations.[13] By contrast, qualitative research designs value the complex subjectivity of interactions between experiences, researchers, and the lives of subjects.[14] Researchers employing qualitative methods recognize that methodological design validity is crucial, but that ideals like generalizable results and control groups are antithetical to the broader values of the qualitative method.[15] The application and validity of qualitative methods have received significant attention in diverse fields of study, especially in the social and educational sciences.

This study examines values in musical selection and composer diversity through the lens of culturally responsive pedagogical practices. The considerable amount of time that students spend with their music has inspired previous scholarship which advocates for teachers to select musical materials that foster technical and artistic growth carefully.[16] However, musical materials do not exist in a vacuum of objective excellence or mediocrity. While BIPOC, queer, and women students form a significant population in higher education music programs, the repertoire performed by those students often reflects a small group of composers whose demographic is predominantly white, straight, cisgender men.[17]

In other words, the music considered foundational in WC voice studies is, we believe, largely built on the values of society from decades or hundreds of years ago, values that were exclusionary and culturally biased.[18] This has the effect of rendering the contributions of some cultural groups virtually invisible, which in turn supports societal power dynamics that we believe benefit privileged groups; recognition of this as a cultural phenomenon is necessary to engender change as a field.

We engaged a guiding framework in qualitative research known as *phenomenological inquiry* to better understand the complex interactions of these systems within voice studies. Phenomenology is the study of subjective (first person) individual experiences and the meanings that relate to those experiences.[19] This philosophy incorporates subject histories, values, and experiences into a developed understanding through data collection.[20] Many voice teachers informally engage phenomenological methods when recognizing which words, ideas, and strategies are most effective with a student. Centering the subject's voice in this research advocates for a focus on student-centric teaching practice informed by the subject's expressed needs and perceptions of current practice.

Musical selection in collegiate voice studios often occurs within some form of collaboration between the student and teacher.[21] The level of student agency in decision making typically varies depending on the educational philosophies of individual faculty members. The involvement of students and teachers logically necessitated data collection and presentation of both parties' perceptions. We hoped to understand how the experiences, histories, and values of cultural minority students and faculty interact with the musical selection practices in academia. The term "minority" in this report (and synonymous iterations) refers to cultural and power minorities seen through a contemporary US lens. Further understanding individuals' perceptions of current and past identity alignment between themselves and the music's composer became essential to understanding the broader phenomenon of musical selection practices. The developed methodology (including recruitment methods, sample, and explication procedures) reflects these aims in its design.

DESIGN AND METHODS

The first author's Institutional Review Board approved this study (F2020–05). Participants would reflect on past experiences in which they shared no identity with their composers while considering how they felt, for example, as a woman learning music written by a woman composer. The pairs mutually determined a piece to learn over one academic semester in which the students shared a canonically underrepresented identity with the music's composer and reflected on their perceptions of this experience. A general depiction of the subjects is listed here to inform the reader of relevant identity markers without compromising subject anonymity.

Faculty Participant Identities (Three Subjects)
- Two men and one woman
- Two queer and one straight
- Two white and one BIPOC
- Two of Hispanic or Latino origin and one not of Hispanic or Latino origin
- Two tenure-track and one tenured
- Three terminal (DMA) degrees in WC vocal performance
- Three extensive performing careers in WC genres

Student Participant Identities (Three Subjects)
- Two women and one man
- Two straight and one queer
- Two white and one BIPOC
- Two of Hispanic or Latino origin and one not of Hispanic or Latino origin
- Two undergraduates and one graduate

We adopted qualitative research scholar Irving Seidman's model to understand the subjects' life expe-

riences with music, how they currently engage with musical selection in their teaching or studies, and how the new experience of determining repertoire based on shared composer-student identity compared with their personal histories. Interview prompts were open-ended wherever possible to elicit discussion and were presented in a semi-structured methodology to encourage conversational flow around the topic.[22] Bi-weekly journal entries over the semester captured participants' developing reflections.[23]

Interviews and journals were transcribed verbatim using otter.ai software and checked for accuracy by the first author of this article and an assistant.[24] All data was collated at the end of the semester to limit potential cross-influences during data collection. Data transcripts were analyzed independently by each researcher using coding methods systematized by qualitative researcher and educator Johnny Saldaña.[25] This style of transcript coding is an important tool frequently used in qualitative data collection in which research artifacts (such as interview transcripts, art, journals, observation notes, and other materials) are summarized into short phrases or single words.[26]

A three-cycle coding process independently conducted by each investigator categorized the data; see Table 1.[27] First cycle coding used *a priori*, descriptive, *in vivo*, and values coding; second cycle coding engaged pattern coding; third cycle coding grouped the data into salient themes or "essences." Coding used the open-source software Taguette.[28] Each investigator maintained independent codebooks and journals with analytical memos to capture thoughts and questions that arose during the process.[29] The researchers met weekly to discuss progress in coding analysis. After second cycle coding, the researchers independently developed themes and then reconciled those themes with subcategories to reveal the thematic essence of the subject's experiences.

Qualitative researchers filter their work through philosophical paradigms such as critical theory, cultural studies, feminism, racialized discourses, and queer theory.[36] Because of the subjective nature of their work, informing article readers of these paradigms is a common practice in qualitative research to increase transparency and data validity.[37] The authors of this study engaged with critical theory in their design and

TABLE 1. Three-Cycle Coding Process

First Cycle Coding

A Priori: codes determined before the research begins, which reflect the study goals.[30]

Descriptive: typically, a noun that summarizes a passage.[31]

In Vivo: a word, phrase, or quote taken from the data itself.[32]

Values: codes that note keywords and concepts from the attitudes or beliefs of the subject.[33]

Second Cycle Coding

Pattern: the grouping of coded data into patterns.[34]

Third Cycle Coding

Themes: the analysis of patterns to summarize larger units of data.[35]

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interpretation of interview transcript and journal entry data within social justice and call-to-action frameworks, in order to advocate for reform of and reflection on current practice in voice pedagogy. Critical theory is broadly concerned with power relations and constraints placed on aspects of identity like race, class, gender, disability, and sexuality by a ruling or elite group.[38] This inquiry into power dynamics is a tool seen in work by scholars such as Theodor Adorno, John Dewey, Paolo Freire, Susan McClary, and Gloria Ladson-Billings to critique traditional power structures lacking equity.

Subjectivity in qualitative data analysis is inherent to the methodological process, and potential biases are critical to acknowledge.[39] The first author has a background in music education and voice pedagogy and filtered the data through the lens of a white, queer person in their 20s. Their degrees include concentrations in Music Education, Voice Performance (WC), and Voice Pedagogy. The second researcher has a background in vocal performance and voice pedagogy and filtered the data through the lens of a white, straight, woman in her 40s. Her degrees include Music (WC voice concentration) and Voice Performance (WC). Both researchers are faculty at US collegiate institutions. A fuller description of the applied analysis methodology, interview prompts, and journal entries can be found in supplemental materials located on the *Journal of Singing* multimedia webpage.[40]

THEMATIC ESSENCE 1: APPERCEPTION

Three overarching themes emerged through the coding process from the subjects' reflections on their experience: *apperception, connection*, and *assimilation*. Apperception describes the active mental process of creating new understandings or expectations by incorporating learned information into a possessed knowledge base.[41] Faculty subjects in our study spent considerable time and energy actively rethinking their pedagogies, values, and responses to broader trends in education. When reflecting on their own experiences as voice students, faculty subjects rarely saw their identities represented in the music selected by their past teachers. Nevertheless, faculty subjects displayed strong loyalty to their past voice teachers in higher education and spoke positively about the importance of their formative experiences with these individuals. They also thoughtfully identified negative impacts on personal agency in their past. One subject said that "they just didn't let me choose anything," and then added, "I think there's just a lot to be said for letting a student have a little agency in what he wants to sing." The faculty subjects did not necessarily believe that their teachers were actively disregarding their identities, and expressed that despite being well-intentioned, their teachers probably perpetuated traditional expectations partly due to a belief that a focus on canonical works would be essential for future success in the industry.

Curricular requirements at their higher education institutions impacted this study's faculty participants' artistic voices and limited their ability to perform culturally relevant music. One faculty subject, reflecting on their past studies, observed that, "I think a lot of times the recitals are driven by like, do you have this from this language? Do you have this from this period?" and after they graduated, they added that "for once in my life, when I left academia, I was like, I can make a recital of whatever I want."

As faculty shifted from being students in higher education to teaching in that arena, they actively reflected on their learning experiences and sought differences for their students. Proposals for change frequently met active dismissal from some administrators and colleagues, gatekeeping practices, or expected service to existing standards. Curricular demands and requirements from accrediting bodies often complicated the subject's potential to make any changes. One faculty subject stated they had no genuine agency in their department to encourage diverse musical selections until achieving tenure. Ironically, promotion for this person necessitated additional service commitments through participation in diversity and equity committees because there were so few minority faculty at their institution.

Faculty subjects approached musical choices from a collaborative and student-centered methodology whenever possible. They sought student input in style, composer, and learning goals rather than establishing a set standard for everyone. Notably, this approach was not a hands-off tactic allowing students to choose whatever they wanted, but sought to empower students through informed conversation. Faculty engaged students in music selection by providing multiple song options and inviting students to choose from this list or by encouraging students to bring in songs selected independently based on their interests.

Despite the positive aspects of this collaborative approach, complications emerged, such as conflicts with established department guidelines whose criteria included specific languages, composers, and musical pieces from the WC canon. Additionally, due to the focus on canonic composers in their education, the active seeking of unfamiliar music by underrepresented composers was a time-consuming and resource-intensive process for the faculty in our study.

For the student subjects in our study, they experienced apperception when reconciling their K–12 school and family musical experiences with the institutional expectations placed on them as music majors in their university programs. Their institution's formal guidelines differed from their previous experiences with music and often emphasized "career readiness." One student remarked that they had never sung music by a woman composer until discussing music for this study. Her first teacher, with operatic career expectations in mind, had only assigned canonical operatic arias.

Another student struggled with feeling connected to the compositions of George Handel despite their shared queer identity.[42] This subject shifted to a song by Ricky Ian Gordon with guidance from their teacher, finding better alignment with the modern queer experience. This example demarcates an important distinction that while "universal" aspects of music may transcend

identity for some, others may prefer a more direct link between themselves and the composer. This anecdote highlights that every queer and minority experience is different, and reasons for connection differ from individual to individual. Their paired faculty subject later commented in a journal entry, "We have had some exciting conversations about their repertoire and the possibility of an exclusively lgbtqia2s+ degree recital in the student's senior year! I am thrilled that this student is thinking along these lines and I do feel that his work is more meaningful because of it."

Feelings of trust felt by the students for their faculty members were a critical part of this process. Glowing commentary of their teacher's abilities and authentic connections with them were frequently a part of the students' interview conversations. The students felt they could be "real" with their teachers and trusted them to encourage growth beyond their comfort zones while accomplishing technical development. They noted some freedom in the voice studio to explore music from outside the WC canon and that this was an enjoyable part of their education.

Students subsequently felt more agency in their learning environment than their faculty when faced with collegiate expectations like juries and barrier recitals. They seemed to view these restrictions as designed to appease institutional structures developed by venerable faculty of the past instead of career imperatives. Students sought to swiftly complete such requirements to get to the "fun part" and sing the music they wanted.

Still, conflicts were extant in the student experience as well. When asked, "Do you feel like your own story has been told in the music that you've either performed, or listened to, or been given by teachers in the past?" one student casually said, "No, not really. Because I just . . . kind of accepted that I'm probably never gonna be able to sing, or perform, or study a piece, where, like, my ethnicity or race plays a part in it, or I can see it reflected in the music, or I can feel like connected to it." When asked how they felt about this, they continued, "I usually try not to . . . I don't really think about it much. Because I feel like there's not really much I can do about it."

THEMATIC ESSENCE 2: ASSIMILATION

Assimilation is a term that can be negatively interpreted to connote the loss of original cultural practices as individuals become subsumed into the standards of a new or dominant culture.[43] Only one subject in our study explicitly mentioned the concept of assimilation, referencing the parental pressures to assimilate into US culture felt by some second-generation Asian American and Pacific Islander (AAPI) people. Several subjects were second-generation immigrants whose parents were fluent in their original language. Some subjects' parents both encouraged and discouraged their children from learning their native language to varying degrees, but the music present in their homes was often from the parents' original culture. None of the subjects explicitly stated that they sought to assimilate into the dominant musical culture in US higher education, but in our opinion, all subjects displayed assimilationist thoughts in varying degrees during the interviews. For example, canonic composers like Wolfgang Mozart, Johannes Brahms, Robert Schumann, and Ludwig van Beethoven were referenced frequently in discussions, and Franz Schubert, specifically, appeared extensively in both positive and negative contexts. "Eat your vegetables" became a recurring phrase from different subjects, signaling the impression that learning certain WC pieces might be less interesting or fun but were fundamentally "healthy" and necessary. A similar and regularly appearing refrain was "they/we need to be exposed to . . ." expressed by both faculty and student subjects regarding composers and pieces.

Although they enjoyed certain aspects of performing music from the WC canon, students sometimes felt resentment due to a focus on repertoire, which was perceived as necessary to achieve conflictingly defined "success." Student subjects expressed anxiety about professional expectations in terms of musical knowledge when singing music with which they felt no connection or shared identity; complex feelings, attitudes, and actions about balancing professional readiness and personal connection were expressed throughout the study.

All subjects (both students and faculty) repeatedly used phrases such as "they let me" and "I was allowed to," signaling inherent power dynamics in their higher education experiences. Faculty used "they" to reference other tenured faculty in their department, members of the administration, and past teachers; students used these phrases to refer to not only previous teachers and parents, but also societal norms and career expectations.

The essential portion of these seemingly innocuous phrases is a clear perception of who the subjects felt controlled their agency. Indeed, despite the relative instructor autonomy inherent in the studio model, true independence for faculty was often not fully realized or perceived to exist. Regulative musical requirements limited voice teachers' scope of practice and students' exploration of their artistry. Subjects felt these requirements reinforced the status quo by valuing specific cultures and identities over others. The push and pull of wanting to feel connected to their music catalyzed many subject decisions around advocating for equity in voice studies.

THEMATIC ESSENCE 3: CONNECTION

Subjects repeatedly referenced the desire to connect with their identities, social groups, and musical heritages. Musical experiences in the formative years before collegiate education dramatically influenced the subjects' interests, listening habits, and career trajectories. Student subjects noted that much of the music they currently wanted to sing was related to the music they had learned with their families or performed in K–12 school education choral groups.

Mentors in the subjects' early musical lives appeared to hold significant importance in subjects' lives, from their initial interest in music to a sense of care and community connection. One subject said that a primary determinant of their decision to major in music in college was because "people think I am good at this." While this statement might seem glib, it encouraged a student whose parents did not entirely understand their desire to pursue music professionally and reinforced the student's sense of belonging to a musical community.

Choral singing and group performance influenced significant portions of the subjects' musical exposure in K–12 education. Many cited specific pieces they remembered, how they felt about them, and how group singing was meaningful to their personal development. Their experiences in group singing helped to catalyze the desire to pursue musical studies in higher education and solo career ambitions. Connections with choral music encompassing a wide range of singing styles and exposure to diverse musical composers bolstered students' learning in their formative years.

One student learned a folk arrangement of a song in Tagalog, the language of an ethnic group in the Philippines from their family's place of origin. The subjects' parents were immediately excited about their child singing this music and frequently asked about it in family phone conversations. The student and their faculty partner saw an immediate change in the student's learning around this piece, subjectively resulting in more enthusiasm, quicker memorization, and ease of performance. The faculty capitalized on this engagement to bolster the learning of WC pieces required by their institution as well as commercial music.

Another subject commented that they sought to perform music in Spanish to interest their Latin American parents.[44] Their teacher, only familiar with music from Spain, assigned them songs they thought would "scratch this itch." When the faculty performed it for their parents, the parents were unimpressed because this music did not come from their culture and was dissimilar to their upbringing (WC vs. contemporary Latino). This subject commented, "My family, friends come to my recitals. I was like, 'Did you like the Spanish set?' And they were like, 'We didn't understand it.' Because they don't understand the dialect. They don't understand what's being talked about. So, very disappointing." The result of this effort seemed to be a missed opportunity for the subject to connect their learning experience with parental support.

All faculty subjects shared comparable stories of frustration at the lack of connection between their own early musical studies and cultural heritage. In reflecting on whether the music they performed in their studies had ever aligned with their identities or cultural history, they quickly and unequivocally answered "no."

DISCUSSION

Our broad finding was that when both teachers and students had a choice in how they were represented in their music and when they shared identity with the composers of the music they studied, it made a positive difference. Faculty subjects researched the music with their students, provided options and guidance, and deepened their relationships with students through meaningful discussion. The faculty trusted their students to advocate for their needs and desires in terms of

growth as singing artists and facilitated conversations to engage them in thinking about their wants. The students likewise trusted that their teachers would respect their wishes and identities while having a broader sense of their vocal development and technical goals.

One broader philosophical question of repertoire selection practices is this: in the modern singing field, can shared cultural identity play a substantive part in music selection, in addition to "eating your vegetables?" Personal goals, the style of sung music, individual notions of success, institutional regulations, and marketability likely determine the answer to this question. Ethical concerns are also paramount to consider when discussing identity in the voice studio. Students in their late teens and early twenties may be exploring aspects of their identities or be grappling with how these identities do or do not align with familial and societal expectations. Some will be transparent when discussing themselves, while others will not. Discussions around adopting culturally responsive music solely based on identity should be mindful of the fluidity of identity during this time of life.[45] Crucially, a culturally responsive and student-centered repertoire selection practice may offer an empowering experience for students.

CONCLUSION

The results of our study display a need to examine faculty and student experiences, feelings, and perceptions around repertoire assignment and identity alignment. The private and highly individualized nature of voice instruction engenders unique power dynamics, making it difficult to know what occurs behind closed doors at a systematic level. When making musical selections, faculty likewise may feel pressured by institutional expectations (both collegiate and professional) to conform to ideologies with which they may or may not agree. Qualitative research can help shape current practice by assessing the validity and applicability of current and historical education models in a modern context. Future studies featuring a broader range of subjects in different settings such as academic, public, and private voice teaching and exploring diverse styles of singing could inform even more substantive changes in voice pedagogy.

NOTES

1. People are intentionally referred to throughout the text by their full name as the authors' practice of equity.

2. Elizabeth Ann Benson, Trineice Robinson-Martin, and Marisa Lee Naismith, "Practicing Equity, Diversity, Inclusion, and Belonging in the Singing Voice Studio," *Voice and Speech Review* 16, no. 2 (2022): 167, doi.org/10.1080/23268263.2021.1964723.

3. Michael Cooper, "Music Education Group's Leader Departs After Remarks on Diversity," *New York Times*, May 12, 2016, nytimes.com/2016/05/13/arts/music/music-education-groups-leader-departs-after-remarks-on-diversity.html.

4. Juliet Hess, "Equity and Music Education: Euphemisms, Terminal Naivety, and Whiteness," *Action, Criticism, and Theory for Music Education* 16, no. 3 (November 2017): 19, doi:10.22176/act16.3.15.

5. A summary of these trends is in Amelia Rollings Bigler and Katherine Osborne's, "Voice Pedagogy for the 21st Century: The Summation of Two Summits," *Journal of Singing* 78, no. 1 (September/October 2021): 11–28, doi.org/10.53830/CXBG6722.

6. Some examples include: Megan Durham, "Singing in Co-Harmony: An Introduction to Trauma Informed Voice Care," *Journal of Singing* 79, no. 3 (January/February 2023): 369–378, doi.org/10.53830/SRLY6068; Elisa Monti, Megan Durham, and Allison Reynolds, "Focusing the Scope: The Voice Practitioner's Role in Trauma-Informed Care," *Journal of Singing* 80, no. 4 (March/April 2024): 455–462, doi.org/10.53830/sing.00029. The term "queer" is used to represent the broad lived experience of human sexuality throughout history and align with wider academic studies.

7. Examples of work focusing on student perceptions or "what is occurring" in voice studios include: Elena Blyskal, "Mindfulness Practice in the Collegiate Voice Studio, Part 2: A Case Study," *Journal of Singing* 79, no. 2 (November/December 2022): 221–231, doi.org/10.53830/MVFZ7979; Dale Cox, "In the Room Where it Happens: Teaching Musical Theatre and Contemporary and Commercial Music (CCM) Singing," (PhD diss., University of Southern Queensland, 2020); Catherine Gardner, "Singing for Two: A Holistic Review of the Experiences of Classical Singers during Pregnancy," *Journal of Singing* 79, no. 5 (May/June 2023): 603–614, doi.org/10.53830/TYWL4819.

8. Benson, Robinson–Martin, Naismith, "Practicing," 166–179; Christian Bester, "LGBTQ+ Vocal Literature: Songs for Life," *Journal of Singing* 77, no. 5 (May/June 2021): 619–632; Matthew Hoch, "The Postpandemic Pedagogue," *Journal of Singing* 78, no. 4 (March/April 2022): 483–489, doi.org/10.53830/OWTK7081; Paul M. Patinka, "Representations in Vocal

Repertoire," *Journal of Singing* 78, no. 2 (November/December 2021): 166, doi.org/10.53830/MYSD7394; James Rodriguez and Gwendolyn Alfred, "A Brief Overview of Selected Art Songs by Black Female Composers for Beginner, Intermediate, and Advanced Students," *Journal of Singing* 77, no. 5 (May/June 2021): 605–617; William Sauerland, *Queering Vocal Pedagogy: A Handbook for Teaching Trans and Genderqueer Singers and Fostering Gender-Affirming Spaces* (Lanham, MD: Rowman & Littlefield, 2022); 227–235.

9. Dale Cox and Melissa Forbes, "Introducing Multi-Sited Focused Ethnography for Researching One-To-One (Singing Voice) Pedagogy in Higher Education," *Music Education Research* 24, no. 5 (November 2022): 625–637, doi.org/10.1080/14613808.2022.2138842.

10. Irene Bartlett and Marisa Lee Naismith, "An Investigation of Contemporary Commercial Music (CCM) Voice Pedagogy: A Class of its Own?," *Journal of Singing* 76, no. 3 (January/February 2020): 273–282; Karen Jensen, "The Significance and Pedagogic Applications of the Vocal Breakthrough. Part One: Conditions and Stages," *Journal of Singing* 72, no. 2 (November/December 2015): 219–224, 355–361; Marisa Elizabeth Naismith, "A Class of Its Own: Towards a Pedagogical Framework for Singers of Contemporary Commercial Music (CCM)," (PhD diss., Griffith University Queensland Conservatorium, 2019), doi.org/10.25904/1912/3040. Melissa Forbes, "'The Full Monty:' Taking a Fully Qualitative Approach to Research By Singers, With Singers, For Singers," *Voice and Speech Review* 18, no. 2 (2024): 166–180, doi.org/10.1080/23268263.2024.2329421.

11. Cox and Forbes, "Introducing," 625–637.

12. Liora Bresler, "Qualitative Paradigms in Music Education Research," *The Quarterly Journal of Music Teaching and Learning* 3, no. 1 (1992): 64–79; John W. Creswell and Cheryl N. Poth, *Qualitative Inquiry & Research Design: Choosing Among Five Approaches,* 4th ed. (Thousand Oaks, CA: Sage Publications Ltd, 2018): 244; Irving Seidman, *Interviewing as Qualitative Research: A Guide for Researchers in Education and the Social Sciences* 3rd ed (New York: Teachers College Press, 2006): 23; Rudolf E. Radocy, "Qualitative Research in Music Education: Why the Fuss?," *Bulletin of the Council for Research in Music Education* (Fall 1994): 96–100, https://www.jstor.org/stable/40318658.

13. Jennifer Mason, *Qualitative Researching* (Thousand Oaks, CA: Sage Publications Ltd, 2002): 39; John Nix, "Fatal Flaws in Research and How to Avoid Them, Part 1," *Journal of Singing* 80, no. 3 (January/February 2024): 315–319, dx.doi.org/10.53830/sing.00007.

14. Michael A. Alsop, "Fundamentals of Qualitative Research in Music Education: An Introduction," *Qualitative Research in Music Education* 4, no. 1 (February 2022): 12; David Meyer

and John R. Goss, III, "Fatal Flaws in Voice Research and How to Avoid Them, Part Two: Qualitative Studies," *Journal of Singing* 80, no. 4 (March/April 2024): 433–439, dx.doi.org/10.53830/sing.00026.

15. Catherine Marshall, Gretchen B. Rossman, and Gerardo L. Blanco, *Designing Qualitative Research* 7th ed. (Thousand Oaks, CA: Sage Publications, Ltd., 2022): 40; Mason, *Qualitative*, 187; Bresler, "Qualitative," 64–79.

16. Some examples include Christopher Arneson and Lauren Athey-Janka, *Literature for Teaching: A Guide for Choosing Solo Vocal Repertoire from a Developmental Perspective* (Gahanna, OH: Inside View Press, 2014); Berton Coffin, *The Singer's Repertoire* (Lanham, MD: Scarecrow Press, Inc., 1960); Barbara M. Doscher, John Nix, ed., *From Studio to Stage: Repertoire for the Voice* (Lanham, MD: Scarecrow Press, Inc., 2002).

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