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Addressing Negative Conditions in a Voice Studio: How Could Mindfulness Be Used as a Pedagogical Method of Voice Teaching in the Context of the Master-Apprentice Relationship?

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Addressing negative conditions in a voice studio: How could mindfulness be used as a pedagogical method of voice teaching in the context of the master-apprentice relationship?
An Annotated Bibliography

The proposed research paper will evaluate the negative aspects of the master-apprentice model in voice studios. The master-apprentice relationship has been a traditional style of teaching since the *bel canto* school of Italy in the 16th century and continues to be a foundation of voice teaching today. However, with the development of education and technology, vocal instruction/pedagogy has evolved tremendously. Offering new approaches and philosophies of teaching in the field of music. The teaching of mindfulness in the voice studio has become a popular topic in music education. Along with awareness, mindful practice has given students the opportunity to find an understanding of their own vocal mechanisms and allow them to be equal to their ‘master’ teacher.

Secondary or Tertiary Monographs:

- 1.) Chapman, Janice L. and Ron Morris, eds. *Singing and Teaching Singing: A Holistic Approach to Classical Voice*. 4th ed. San Diego, CA: Plural Publishing, 2023.

Professor Janice L. Chapman is a world-renowned Australian-born soprano and instructor of voice. She studied in London at the Royal College of Music and has won several major vocal competitions including the Kathleen Ferrier competition. Her soloist career spanned over 35 years and her career in teaching/research has spanned over 40 years. She published several works throughout her career in voice teaching and currently teaches at the Guildhall School of Music and Drama as a professor of voice. Dr. Ron Morris is a former student of Professor Chapman and is currently a senior lecturer in voice pedagogy and vocal health at the Queensland Conservatorium of Music Griffith University located in Australia. Dr. Morris graduated from the University of Queensland in 1985 with a degree in Speech Therapy, an M.M. at the Queensland Conservatorium Griffith University, and a Ph.D. in music. He also undertook additional vocal studies in London with Chapman. *Singing and Teaching Singing: A Holistic Approach to Classical Voice* is Chapman’s most famous works in her career. The book discusses the function of the voice and its mechanisms, along with technique and how awareness could be used to teach vocal pedagogy in lessons. The evidence provided to support Chapman’s argument consists of images, graphs, diagrams, and case studies. This work is important because it shares ideas of how awareness and mindful practice could be incorporated into voice teaching.

- 2.) Hoch, Matthew, ed. *So You Want to Sing with Awareness: A Guide for Performers*. Lanham: Rowman & Littlefield, 2020.

Matthew Hoch is an associate professor of voice at Auburn University and has published several other works in the field of higher music education. Hoch edited and produced this guide for performers to introduce different methods/ideas to help teachers and voice students to welcome awareness and mindful practice into music learning. The book discusses known techniques such as the Alexander technique and the Feldenkrais method. It also contains written works that focus on known awareness practices such as yoga and meditation. Within each chapter are exercises for teachers and students that introduce awareness into their own teachings

and practices. This work is important because it introduces how to practice mindfulness as a beginner and shares the importance of how it could benefit the health of a singer.

Essays in Collections:

- 3.) Latukefu, Lotte and Irina Verenikina. "Expanding the Master-Apprentice Model: Tool for Orchestrating Collaboration as a Path to Self-directed Learning for Singing Students." In *Collaborative Learning in Higher Music Education*, edited by Helena Gaunt and Heidi Westerlund, 121-130. Routledge, 2016.

This chapter essay argues how employing socio-cultural learning can expand the traditional master-apprentice model in a learning singing environment. By implying a sociocultural teaching environment, it can aid in teaching students to practice self-directed learning. The essay consists of different studies to support the arguments made by Dr. Lotte Latukefu and Dr. Irina Verenikina. Dr. Lotte Latukefu has received a doctorate in education from the University of Wollongong and an M.M. from the Manhattan School of Music. She is now an educator, lecturer, and researcher in the field of higher music education. Dr. Irina Verenikina received a Ph.D. in Developmental and Educational Psychology from the Russian Academy of Education. She currently works at University of Wollongong, Australia as an associate professor of the Arts, Social Sciences, and Humanities School of Education. The work is useful in my research as it discusses expanding the master-apprentice relationship model with methods that are more student-oriented.

- 4.) Patston, Tim. "Mindfulness in Music." In *Mindfulness and Performance*, edited by Amy L. Baltzell, 412-435. New York, NY: Cambridge University Press, 2016.

Dr. Tim Patston is a researcher and educator with a framework of creative education. He was the Coordinator of Creativity and Innovation at Geelong Grammar School located in Victoria, Australia, and was Head of Music at the National Institute of Dramatic Art located in Australia. Dr. Patston has over 20 years of teaching experience and has published many works in the field of creative education that focus on the improvement of educational practices through scientific data-based evidence. In this chapter essay, Dr. Patston expresses his support for mindful practice and introduces the (MIND) model, also known as the Music Instruction Non-Deficit Model. He argues that the MIND model should be incorporated into music pedagogy and taught in music studios to establish a positive pedagogical framework. Dr. Patston uses Langerian and Buddhist works and ideas to provide evidence in his argument, along with how adults and children can be taught with the MIND model of teaching.

- 5.) Tremayne, Patsy and Ashlee Morgan. "Attention, Centering, and Being Mindful: Medical Specialties to the Performing Arts." In *Mindfulness and Performance*, edited by Amy L. Baltzell. New York, NY: Cambridge University Press, 2016.

This chapter essay discusses the importance of mindful practice for both performers and medical practitioners. It also discusses how finding mindfulness can aid in the alignment and

attention to the mechanisms of the body. The essay provides different definitions and techniques on mindfulness, attention, and centering. With these examples, the paper also provides a case study on a senior hospital registrar who failed their oral exam due to performance anxiety and a case study that uses imagery to enhance mindfulness of a performer. The authors of this essay chapter are Dr. Patsy Tremayne and Dr. Ashlee Morgan. Dr. Tremayne is a performance psychologist who received her Ph.D. in Psychology from the University of New South Wales. She currently has her own practice working with athlete performers and is an adjunct professor of psychology at Western Sydney University in Australia. Dr. Tremayne has also published two books on performance anxiety for medical students. Dr. Ashlee Morgan received a Ph.D. in sport marketing from the University of Technology in Sydney, Australia. She has previously taught at the University of Melbourne, Australia, and Curtin University. Her key research areas are sports marketing and women in sports. Though the authors do not work in the field of music. The chapter essay they have written expands on what mindfulness is and that it is a new style of teaching/practice in more than one field today.

Dissertations and Theses:

- 6.) Blackhurst, Lindsey Elizabeth. "Exploring the Whole Singing Self with Technique, Contemplative Education, and Mindfulness." PhD diss., Teachers College, Columbia University, 2021. ProQuest Dissertations and Theses Global.

This dissertation is a study that argues how Mindful Awareness Practices (MAPS), cognitive learning, and learning practices affect the vocal and personal growth of singers. The evidence used to support her argument was based on sub-questions, one being "How might singers and teachers shift to a mindset of process and progress throughout practicing and performing?". Dr. Blackhurst met with four singers over the course of 12 weeks to conduct her study. She met with these singers once a week for a two-hour class period over zoom and in these meetings, she formatted her teaching to include aspects of contemplative education and teaching/singing practices that could encourage the singers to use in their own practices. Dr. Lindsey E. Blackhurst conducted this study and wrote this dissertation to fulfill her doctorate degree in education at the Teachers College of Columbia University. She currently teaches early education in New York and has a soloist career as well. This dissertation is important because Dr. Blackhurst shares the experience of the singers perspective and shares how beneficial mindful practice can be for teachers and students.

- 7.) Elder, Hattie Hannah. "Be Still: A Pedagogical Analysis of Mindfulness-Based Practices in Vocal Music Education." master's thesis, Liberty University, 2020. ProQuest Dissertations Global.

Hattie H. Elder wrote this thesis to fulfill an M.M. at Liberty University located in Virginia. Her thesis argues that mindfulness and mindfulness-based practices could improve vocal music education, pedagogy, and voice practices. To support her argument, Elder's essential question is "How mindfulness and mindful practice increase productivity in the choral classroom?". Elder also includes several other sub-questions to support her argument on how beneficial mindfulness is in vocal music education. The evidence provided to support her argument consists of historical/background information on what mindfulness is, the importance

and purpose of the argument, and contains several sources that relate to the topic. This work is important because Elder references sources that could use and her work supports my argument.

- 8.) Mell, Margaret R. "Body, Mind, Spirit: In Pursuit of an Integral Philosophy of Music Teaching and Learning." PhD diss., Temple University, Philadelphia, 2010. ProQuest Dissertations Global.

Dr. Margaret Mell wrote this dissertation to complete a Ph.D. at Temple University and currently teaches at Villanova as a professor of Theology and Religious Studies. In her dissertation, she studies literature on the contributions of spirituality, such as mindful practice, and the benefits it has in music education. She also introduces the *Integral Theory*, a philosophical framework that supports spirituality in 21st-century music education, and how it could help singers learn the importance of body, mind, and soul. This work is important because the sources from this dissertation could be useful for my research.

Scholarly Journal Articles:

- 9.) Blyskal, Elena. "A Case for Mindfulness Practice in the Collegiate Voice Studio, Part 1." *Journal of Singing* 79, no. 1 (Sept/Oct 2022): 79-86. <https://doi.org/10.53830/BUDG8715>.

This article argues the importance of teaching mindful practice in the collegiate voice studio to help students develop healthier practice habits. Dr. Blyskal also encourages voice instructors to practice mindfulness in their own voice practices and teachings to help students find ways to include awareness/mindfulness in their process of learning music and technique. This article explains what mindfulness is and argues how beneficial it is in higher education, music learning, technique, and the voice studio. Dr. Blyskal reference several sources to support her argument and shares that this article will lead into the case study provided in part two of this article series. These two articles were developed based on the dissertation she completed to obtain a DMA in Vocal Pedagogy and Performance at the University of Miami's Frost School of Music. Dr. Blyskal currently has a soloist career and teaches musical theater voice at Boston Conservatory at Berklee, vocal pedagogy at CUNY Queens College, and classical/musical theater voice at the College of New Jersey.

- 10.) Colahan, Ellwood. "Conducting a Liberatory Pedagogy: Empowering the Music Apprentice as a Knowledge Producer in the Classroom." *College Music Symposium* 61, no. 1 (Spring 2022): 22-52. <https://doi.org/10.18177/sym.2022.62.sr.11559>.

This article argues how negative and problematic the master-apprentice model has become by investigating the historical, pedagogical, and sociological context. The article provides a great variety of evidence to support his argument, such as a masterclass with Andres Segovia and several articles. Ellwood Colahan currently works at Lamont School of Music as an associate professor and the Music and Performing Arts Librarian. He had received a B.M. in classical guitar performance, an M.A. in music theory, and an MLIS degree, all from the University of Denver. This article is important for my research as it gives great examples of the negative aspects the master-apprentice model can produce in music studios. This article also contains a great number of sources that can be used in my research.

11.) Falter, H. Ellie. "Mindfulness: An Underused Tool for Deepening Music Understanding." *General Music Today* 30, no. 1 (Oct 2016): 20-24. <https://doi-org.du.idm.oclc.org/10.1177/1048371316641461>.

This article argues how beneficial mindful practice can be when incorporated into music teaching. By discussing research and providing evidence from the classroom, Dr. Falter hopes to share with other music educators that including and practicing mindfulness in their lesson planning is constructive and should not be intimidating or stressful. At the time when the article was written, Dr. Falter was a Ph.D. student teaching general music methods at the University of Colorado Boulder. She has experience in teaching early childhood, elementary, and middle school general/instrumental music, and her research interests include the exploration and learning of young children and the ways adults can perceive/support them through music education. This article is beneficial for my research as it shares how mindful practice could be incorporated in lesson planning, but also encourages music educators to be open to new ideas that could benefit the mental/physical health of themselves and young singers.

12.) Harrison, Scott and Catherine Grant. "Exploring of New Models of Research Pedagogy: Time to Let Go of Master-Apprentice Style Supervision?" *Teaching in Higher Education* 20, no. 5 (April 2015): 556-566. <https://doi-org.du.idm.oclc.org/10.1080/13562517.2015.1036732>.

This article argues how the master-apprentice model of teaching has its drawbacks though it continues to be a foundational framework for one-to-one instruction. The article uses the discipline of music teaching as a case study and other evidence such as forums, survey data, extant literature, and observations of practices at selected higher education institutions, to support the argument made by the authors. Dr. Scott Harrison is Pro Vice Chancellor of the Arts, Education, and Law Group and South Bank Provost at Griffith University, Australia. He graduated from Queensland Conservatorium and the University of Queensland and has made a career as a soloist and educator. Dr. Catherine Grant is a senior lecturer at Queensland Conservatorium Griffith University, Australia. She received a Ph.D. from Griffith University and has made a career as an educator, publishing several works on research in musicology and ethnomusicology. This article is important for my research as it is a source that focuses on the positive and negative aspects of the master-apprentice model and shares new ideas on how to improve it.