Flipping the Vocal Pedagogy Classroom (Narrative Description)
Presenters: Yvonne Gonzales Redman
                    Joshua D. Glasner, M.M., Ph.D.
                    Nicholas Perna, DMA

> "For me, voice pedagogy is a discussion of how the voice works
> combined with a discussion of how we can apply that information
> to improve our own singing and that of others."[1]

Throughout the past seventy years, leading organizations in our field such as *NATS* and *AATS* have strongly advocated for the inclusion of voice pedagogy courses within an undergraduate music curriculum. Recent study also confirms that at least some education in voice pedagogy is a requirement of many academic job listings;[2] however, even a cursory glance at recent publications in the *Journal of Singing* and the *Journal of Voice* clearly demonstrate that the fields of voice pedagogy and singing voice research are increasingly broad.[3] This breadth of information that continues to inundate the field forces every voice pedagogy instructor to prioritize concepts, methods, and application within their course. Furthermore, recent world events (i.e., the pandemic) have allowed educators as a whole to explore alternative delivery methods for course material. In this presentation, we ask the audience to actively participate in a conversation about voice pedagogy curricula and the methods with which the voice pedagogy instructor helps singers to develop proficiency as voice teachers. We suggest a "flipped classroom" model as a way by which students can build declarative knowledge (i.e. "book-knowledge") outside of class time, and can focus on developing procedural knowledge (i.e. application and problem-solving) during class time with the benefit of mentorship from an experienced voice teacher.

The first part of our discussion focuses on the wealth of information that is available to voice pedagogy instructors and students alike. As with other aspects of our profession, such as repertoire selection,[4] it is easy for any instructor to "fall back" on teaching a course structure similar to that which they experienced as students. Actively engaging with the literature and determining one's own hierarchy or prioritization of topics is crucial. We will present a thorough evaluation of voice pedagogy textbooks and the order in which each author covers specific topics such as anatomy/physiology, registration, acoustics, phonation, ear training/listening, etc. Subsequently, we will engage the audience in an evaluation of their pedagogical priorities through the use of a live survey.

Following the aforementioned discussion, we will transition to a brief explanation about teaching voice pedagogy using a "flipped classroom" model.[5] A guiding principle of this presentation is that a voice pedagogy instructor's greatest asset is not simply their command over a vast field of knowledge, but the way in which they use that knowledge and their experience to help singers to communicate expressively and freely. While many voice pedagogy courses may focus on the acquisition of declarative knowledge or "know-that," we suggest that adopting a paradigm that emphasizes the development of procedural knowledge ("know-how").[6,7] This model allows frequent opportunities for mentorship as has been suggested by many of our members,[8] and for integrative learning experiences (e.g. problem-based learning). It also has the potential to lead to deeper learning and retention.[9] More specifically, the flipped-classroom model uses Bloom's

revised taxonomy[10] to justify delegating learning, remembering, and understanding information to homework, and to emphasize the application of that information during valuable class time (see Figure 1). We will demonstrate this type of paradigm by asking the audience to break into groups to design a vocal exercise to teach a student a specific concept related to singing such as registration for a particular demographic of singer. Following the activity, we will ask groups a series of questions about both their experience working as a group and their rationale for developing their vocal exercise.
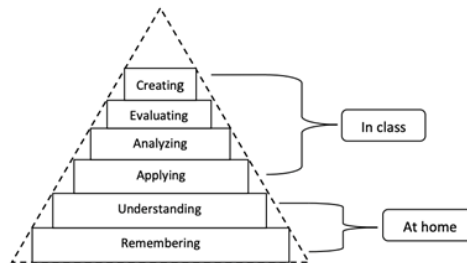

Figure 1: Bloom's revised taxonomy adapted for a flipped classroom model (from Zainuddin and Halili, 2016).

Our presentation will conclude with a discussion about different uses of supplementary material such as lab assignments, journaling (including specific vocalises), developing an e-portfolio, and other technology-based solutions. By participating in this presentation, it is our hope that audience members will be galvanized to emphasize mentored experiences in the voice pedagogy classroom, to consider their hierarchy of fundamental concepts in their curriculum, and to find ways to leverage technology in novel ways for their students' gain.

Reference List

1. Kiesgan, Paul. "Well, Vocal Pedagogy is All Subjective Anyway, Isn't It?" *Journal of Singing* 62, No. 1 (September/October 2005): 41-44.
2. Meyer, David, and Edwards, Matthew. "The Future of Collegiate Voice Pedagogy: SWOT Analysis of Current Practice and Implications for the Next Generation." *Journal of Singing* 70, No. 4 (March/April 2014): 437-444.
3. Maxfield, Lynn, and Ragan, Kari. "Evidence-Based Voice Pedagogy (EBVP), Part I: Voice Research Component." *Journal of Singing* 77, No. 4 (March/April 2021): 543-547.
4. Arneson, Christopher, and Athey-Janka, Lauren. *Literature for Teaching: A Guide for Choosing Solo Vocal Repertoire from a Developmental Perspective* (Gahanna, OH: Inside View Press, 2017).
5. Bergman, Jonathan, and Sams, Aaron. *Flip your classroom: reach every student in every class every day* (Eugene, OR: International Society for Technology in Education, 2012).
6. Ryle, Gilbert. "Knowing How and Knowing That." *Proceedings of the Aristotelian Society*, 46 (1945-1946): 1-16.
7. Stanley, Jason, and Williamson, Timothy. "Knowing How." *Journal of Philosophy* 98, No. 8 (Aug. 2001): 411-444.
8. MacDonald, Lorna. "A Mentoring Paradigm for Voice Pedagogy Programs." *Journal of Singing* 75, No. 3 (January/February 2019): 297-302.
9. Zainuddin, Zamzami, and Halili, Siti Hajar. "Flipped Classroom Research and Trends from Different Fields of Study." *International Review of Research in Open and Distributed Learning* 17, No. 3 (April 2016): 313-340.
10. Anderson, Lorin W., and Krathwohl, David R. *A Taxonomy for Learning, Teaching, and Assessing: A Revision of Bloom's Taxonomy of Educational Objectives* (New York: Longman, 2001).