Expanding Professionalism in Popular Music Voice Teaching: A Framework Synthesis

Katri A. Keskinen [1]
Marja-Leena Juntunen [1]
Monika Nerland [2]

1: University of the Arts Helsinki, Sibelius Academy, Finland
2: University of Oslo, Department of Education, Norway

Abstract

This *framework synthesis* investigates how notions related to expanding professionalism have manifested in recently published literature on popular music voice teaching. The reviewed literature was selected from a systematic mapping review conducted previously by the first two authors (Keskinen & Juntunen, 2024 in press). The scope for the publication years was 2014–2020, and the included literature incorporated 64 titles of peer-reviewed articles, academic book and handbook chapters, and doctoral dissertations. The *initial framework* considered scholarship on expanding professionalism, and the directive themes for coding included forms of expertise and knowledge building, social and societal responsibility, and agency related to change. The data were examined from the individual, societal, and institutional perspectives. The findings showed that notions related to expanding professionalism are used as means of legitimizing the academically emerging field. However, the professional development work results mostly from the agency of individual practitioners. Thus, support from higher music education institutes and professional organizations is needed to enable the professional sustainability of the practices and further the societal relevance of these institutional actors. This study contributes to the recent scholarship on expanding professionalism in music and music education. The *emergent framework* resulting from this synthesis can inform further empirical studies.

Keywords

Expanding professionalism, voice teaching, popular music singing, popular music education, higher music education

Introduction

Currently, societal changes such as digital development, excessive amounts of information, and market-based efficiency thinking pose challenges to all professions, even within music education. Often criticized for lagging behind important developments in professional working life, higher music education has recently been reported to have “undergone a postcolonial shift aiming to decenter traditional Western music” (Massy & Sembiante, 2023, p. 611). Yet, these shifts include tensions (Ferm Almqvist & Werner, 2023). To remain relevant in future societies, Westerlund and Gaunt (2021) urge higher music education to adopt more proactive approaches to *expanding* the professionalism of music practitioners. This involves embracing social responsibility and acquiring an understanding of evolving societies in order to continue working in them.

Our objective in this article is to examine the phenomenon of *expanding professionalism* (Westerlund & Gaunt, 2021) within the emerging profession of popular music[1] voice teaching[2]—a field that has partly developed outside academia and currently seeks its own identity alongside Western classical voice teaching (Keskinen & Juntunen, 2024 in press). The professionalism of popular music voice teachers has not been specifically examined in prior research. However, it is generally assumed that they work in diverse settings with diverse students, need to master a variety of ever-evolving popular music (sub)genres and style-specific vocal techniques, and be able to teach them (e.g., Fisher et al., 2019). Additionally, they need to manage issues related to the music industry and artistry, audio technology, entrepreneurship, and vocal health (e.g., Hughes, 2017a).

As is typical for popular music education in general (e.g., Tønsberg, 2007; Smith, 2014; Dyndahl et al., 2017; Larson, 2019; Coppes & Berkers, 2023), the development, institutionalization, and emphasized expertise within the field of popular music voice teaching are highly context and country dependent. Interestingly, although popular music *singing* has been introduced in some higher music education programs already half-a-century ago (e.g., Radionoff, 2015; Mesiä, 2019), despite a few exceptions in specific institutions there have been few higher music education voice *teacher education* programs in popular music genres (DeSilva, 2016; Bartlett, 2020). This has initially resulted in two developments: firstly, many classical voice teachers have been obliged to cross over to teach popular music styles without training or professional experience in the field (e.g., Weekly & LoVetri, 2009; Gerhard et al., 2020; Fahey, 2021). This has often led to the 'musical gentrification' (Dyndahl et al., 2014) of popular music genres, which is problematic in terms of, for example, authenticity and graduates' employability (e.g., Coppes & Berkers, 2023). Secondly, the need for competent popular music voice teachers has led to the creation of pioneer-led commercial voice training methods and teacher training that take their cues from the music industry and voice science rather than traditional voice pedagogy. These coexisting realities regard popular music voice teaching slightly differently, which results in tensions in the overall establishment of the professional field, but also compels practitioners to navigate these tensions and expand their professionalism.

In this article, we construct a conceptual framework of expanding professionalism for popular music voice teachers, which is based on a systematic review of popular music singing related literature. We have applied a method of framework synthesis, used in systematic reviews starting with an 'a priori' conceptual framework or *initial framework*, which, as the synthesis progresses, may evolve into an *emergent framework* (Thomas et al., 2017). The process has been divided into two stages consisting of five at-times overlapping phases (Figure

1; Thomas et al., 2017; Brunton et al., 2020). The structure of the article follows these phases. It starts with an examination of theoretical literature and the construction of an initial framework, proceeding to the selection of popular music voice teaching literature and reports of findings, and finally synthesizes an emergent framework in light of the findings.

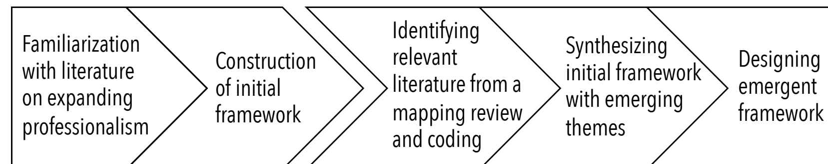

Figure 1. The two stages of framework synthesis in this study

Considering the possible future empirical studies on how popular music voice teacher programs in higher music education respond to societal changes, this study aimed to construct a framework that considers the expanding nature of professionalism in the field of popular music voice teaching. The following research question guided the investigation: How does expanding professionalism manifest in the selected research-based literature on popular music voice teaching? Additionally, we were interested in how the expanding professionalism of popular music voice teachers might differ from other fields of music education (e.g., Green, 2002) and what this young and developing field can teach us about expanding professionalism.

Expanding Professionalism

Professions have historically been described as specialist occupations in which practitioners perform their work based on specialist knowledge and expertise achieved through specific educational routes (e.g., Carr, 2014). Moreover, they have been entrusted with responsibilities for certain services in society, such as health care, legal services, or education. From a sociological perspective, Freidson (2001) has described professionalism as a third logic of

organizing work, which is distinct from both the market logic and the bureaucracy logic. Key features of this professional logic have been a protected space in the labor market, professional jurisdiction to control the quality of work by means of educational requirements, certification and standard-setting, a commitment to altruism, and a profession-specific code of ethics. Thus, professions have *traditionally* been theorized as closed groups of practitioners, who provide relatively stable services to society by applying specialized and agreed-upon knowledge on particular cases (Abbott, 1988; Freidson, 2001).

In recent decades, the classic way of understanding professionalism has been questioned. The boundaries between the logics of professionalism, market, and bureaucracy have become blurred, leading to complex interactions between external and internal mechanisms of regulation. For instance, standards for professional education and work can be imposed 'from above' at the same time as agreements on work procedures and common knowledge are developed 'from within' the community. Evetts (2003, 2013) has therefore suggested that conditions for professionalism need to be continuously achieved rather than granted. Moreover, due to the advent of a more diverse population of users and their varying expectations of professional services, the fundamental mandate and responsibilities of professionals are growing. Trust in professionals' work and expertise depends on the way the professional community interacts with its stakeholders and accommodates their concerns and contributions. Noordegraaf (2016) sees that these 'outside worlds' are already increasingly a part of professional domains, which is why the conceptualization of professionalism should be reconfigured to include these forces. Hence, professionals should learn to connect with other professionals and collaborators, which calls for reflexivity concerning the understanding and boundaries of one's own work and the contributions of others.

The demands on professionals are expanding and include a range of tasks and responsibilities beyond the front-stage work with their clients. To cope with these shifting

demands, a commitment to continued learning is itself presented as a demand to professional expertise. Simons and Ruijters (2014) argue that professionalism can be seen as a self-chosen characteristic for practitioners who engage in learning in a deliberate manner, engage critically and reflectively in one's own practice, and contribute to the development of the professional community, all in service of clients and society.

In the field of education, the core of teachers' professionalism has been viewed as consisting of knowledge of the subject or content matter as well as pedagogical knowledge and skills that enable taking students' needs and the context into consideration (e.g., Gudmundsdottir & Shulman, 1987; Wise, 1989; Darling-Hammond, 2008; Ulferts, 2021). However, with increased external regulation and the expanding expectations and diversity of the students, the demands on the expertise of individual teachers are growing. Moreover, teachers are increasingly engaged in 'meta-work' related to the organization and future-oriented development of work practices, such as curriculum development and collaborative professional development (e.g., Kirsten & Wermke, 2017; Hermansen, 2017; Tronsmo, 2020; Mezza, 2022). Therefore, teacher professionalism today includes the capacity for life-long learning, transformative agency, the ability to navigate ambiguous landscapes and balance concerns, the desire to care for the social and psychological well-being of students, to educate for a sustainable future, and to develop critical research skills. In sum, these competencies indicate notions of expanding professionalism along social, epistemic, and normative dimensions and introduce new dilemmas over what is considered a collective responsibility and what is left to the expertise and discretion of individual teachers.

Expanding Professionalism in Music Education

In music education scholarship, professionalism has been examined with regards to professional knowledge and expertise (Nerland, 2007; Danielsen & Johansen, 2012; Georgii-

Hemming et al., 2013), social inclusion and exclusion (Bowman, 2007), and the role of higher music education in aiding students' transitions into professionals and the overall establishment of music professions (Creech et al., 2008; Angelo & Georgii-Hemming, 2014). As outlined earlier, Westerlund and Gaunt (2021) have recently highlighted expanding professionalism in music and higher music education. They suggest that future professionals should be guided towards identifying themselves as change agents with proactive approaches to rapidly changing societies. According to the authors, professionalism is acquired through "embracing newer values, ethics, and purposes" (p. xv) and exploring new potentials that music could bring to bear in society. Both individuals and institutions are thus encouraged to take action to create sustainable practices for future generations.

Constructing the Initial Framework

The recent interest in expanding professionalism in music education research has inspired us to choose this notion as the initial framework for our research. We started our data collection with three 'directive themes' that concerned expanding professionalism in order to facilitate coding. These were *forms of expertise and knowledge building*, *social and societal responsibility*, and *agency related to change*. As professionalism in popular music voice teaching has not been previously studied, our initial framework (Figure 2) used expertise in music performance teaching as a starting point and illustrates how professionalism expands according to the theoretical literature on professionalism.

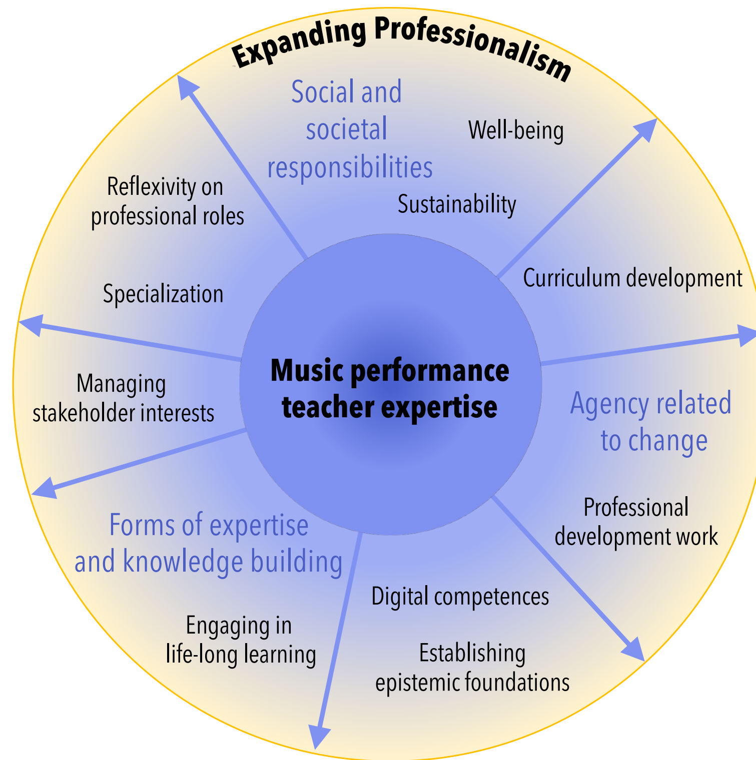

Figure 2. Initial framework on expanding professionalism of music performance teachers

Implementation of the Study

The literature for this study was selected from a recent systematic mapping review of popular music voice teaching literature (phase 3 of Figure 1; Keskinen & Juntunen, 2024 in press). The initial mapping was conducted by the first two authors between Fall 2020 and Spring 2022 and included 177 publications published between 2014-2020 in English, Finnish, and Swedish (see search strings and databases used in the systematic review in Table 1). The mapping review aimed to examine the key areas and topics in popular music voice teaching literature and how the professional field is perceived and portrayed. After the mapping review, the first two authors created further selection criteria for the purposes of this framework synthesis based on the relevance of the topics and publication types to our theoretical lens of *expanding professionalism* (Spring 2022). The exclusion process can be seen in our PRISMA diagram (Moher et al., 2009; see Figure 3).

About a third of the initially mapped literature (64 titles) was analyzed for this synthesis by the first two authors (Summer and Fall 2022). A small sample of texts was first analyzed together as an experiment. The process uncovered some differences in interpretation, and thus evoked further discussions on analysis and coding. The texts were shared using Zotero and excerpts were coded according to the three directive themes of the initial framework (expertise, responsibility, and agency) in a shared document. The first author conducted an initial thematic analysis and wrote summaries of the coded data. We found the three directive themes to be overlapping and therefore arbitrary to be discussed separately. Instead, we decided to re-examine the emerging themes from the perspective of 1) an individual professional (micro), 2) the profession as part of the society (macro), and 3) the profession as part of an institutionalized setting (meso), in that specific order.

Characteristics of the Reviewed Literature

The selected literature is listed in alphabetical order in Table 2, providing information on the types of publication and text, disposition, country of affiliation, and gender of the authors. The synthesis included 45 peer-reviewed articles, 12 book or handbook chapters, and seven doctoral dissertations with a pedagogical approach. The publications included original qualitative, quantitative, and mixed-methods studies, as well as a miscellaneous category including review articles, research reports, and perspective pieces. Figure 4 shows the distribution of types of publication by type of contribution. The 45 articles were published in 20 different journals (see Table 3), most commonly in voice and voice pedagogy journals.

The texts had previously been categorized in four dispositions (see Figure 3 and Table 2) and are represented in this synthesis accordingly: (1) literature (mostly) on popular music voice teaching (n=14), (2) literature on voice teaching including popular music genres (n=24), (3) literature on singers/singing with implications for popular music voice teaching (n=23), and

(4) literature on instrument pedagogy including popular music voice teaching (n=3). Except for two publications in Finnish, the texts were in English. The first authors of the reviewed literature represent 14 countries (see Table 4), with the most publications from the United States (n=32) and Australia (n=18). The countries were determined according to the location of the affiliated higher education institute, or, if missing, the current country of residence as indicated in the author bio. About 66% of all authors and 77% of first authors were (assumed) female. The male contributors participated mostly in the quantitative studies.

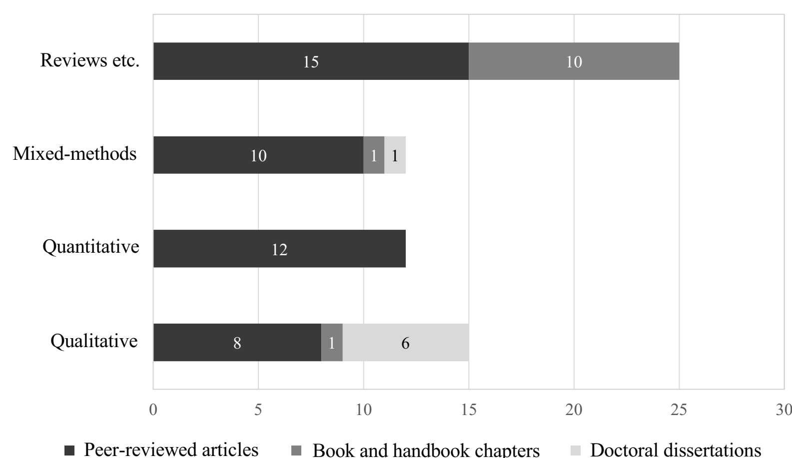

Figure 4. Publication types

Findings

The following subsections examine the expanding scope of voice teacher professionalism in the context of popular music genres from the individual, societal, and institutional perspectives. The popular music voice teaching profession appears differently depending on the context, sometimes as an independent voice teaching discipline, and sometimes as part of a more general voice teaching profession including different musical genres. The reviewed literature also provides glimpses into contexts where popular music singing and its pedagogy are yet to properly establish their standing in higher music education. Therefore, although we have chosen to talk about the *popular music voice teacher*, it is not our purpose to generalize across

contexts. The literature has been treated as a data set, and for the sake of readability most references have been omitted from the following subsections due to the large amount of data. Table 5 displays the codes and themes that were used, related references, and example quotes from the literature.

The Expanding Expertise of Popular Music Voice Teachers

Traditionally, like other music performance teachers, voice teachers have above all been expert performers. With limited pedagogical training, these 'performer-teachers' have often initially defaulted to teaching how they themselves were taught. The reviewed literature problematizes the insufficient pedagogical content of voice pedagogy courses, which focus more on the technical and structural aspects of the instrument and disregard pedagogical skills (e.g., Angell, 2019). The literature contends that voice students can tell when teachers have had pedagogical training, and the demands of the current industry favor teaching practices that evoke more effective ways of learning (e.g., Cox, 2020; Lã, 2017). Topics characteristic of teachers' expanding expertise, such as life-long learning and continuous professional development, the new organizational and facilitating roles of the teacher, ethics and power relationships, as well as questions of equality and equity, such as gender-neutral pedagogy, are all addressed.

The reviewed literature sees that the traditional master-apprentice setting is not necessarily relevant in popular music contexts. The critics argue that the isolated closed-door practices make it hard to assess the content, quality, and relevance of the teaching (e.g., Burwell et al., 2019). When teacher autonomy is taken for granted, it may limit student autonomy and learning. In order to increase student agency, learning skills, and critical thinking, and to assist the transition to professional life, the literature advocates student-centered practices, facilitating informal and peer-learning, and collaboration. The literature offers normative ideals of how the teaching studio atmosphere, tasks, and feedback should be facilitated to best support

and motivate the student. When carefully implemented, collaborative and peer-learning practices—such as group voice lessons—are seen to enable 'camaraderie' among students, in turn enabling better understandings of different kinds of singers and genres (e.g., Hughes, 2015a; Sauerland, 2018b).

The holistic nature of singing and voice teaching is emphasized in the literature. This could refer both to the voice's intertwined and embodied connection to personality, identity, and self-expression (e.g., Pere & Torvinen, 2016; Sweet & Parker, 2019), and to how voice training expands beyond the teaching studio (e.g., Valtasaari, 2017). The perceived purpose of voice lessons is to develop students' vocal identity and confidence in the singing voice, advance problem solving, help with performance anxiety, and to encourage students' musical creation (e.g., Kiik-Salupere & Marshall, 2017). Thus, a teacher should have an understanding of different kinds of learners of all different ages, skill levels, and genders, as well as cultural, social, and ethnic backgrounds, and be able to help their students accordingly without 'othering' them. The tuition is also assumed to consider the context-specific needs of the future professional, acknowledging that a cover band singer's needs, for instance, could be very different from those of a future music teacher or music therapist (e.g., Baker & Cohen, 2017; Reinhert, 2019). The voice teacher could also suggest pursuing additional musical and extramusical skills and tuition. The literature describes the teachers' occasional roles as students' confidants and mentors. The teacher is even seen as a guide and partner for the student when seeking help for vocal or mental health issues (e.g., Adessa, 2019; Hughes, 2017b). Yet, long-term teacher-student relationships are increasingly rare, as singers often seek short-term support when they have technical problems or are preparing for an audition, for example (Fisher et al., 2019).

Apart from the voice teachers with certain specialist knowledge that work in higher music education, popular music voice teachers are expected to have a versatile generalist

understanding of voice teaching. A typical task is helping the student find their personal sound. It is also suggested that teachers need confidence and pedagogical agility to be able to non-judgmentally navigate different musical styles. The popular music singing profession requires expertise that relates to authenticity, artistry, use of technology, improvisation, as well as entrepreneurship and navigating the commercial music industry (e.g., Hughes, 2017a; Monro, 2014). Therefore, popular music voice teachers are expected to incorporate different types of skills into their teaching and guide students in 'real world' practices by modeling industry mindsets and entrepreneurial practices.

The literature places peer-pressure on practitioners to continually learn with and from the students, other teachers, the industry, and research. Teachers are expected to constantly update their understanding and teaching tools by taking part in short courses, private lessons, and other types of further education, mostly at their own cost in their free time (e.g., Cox, 2020). Furthermore, as current norms can quickly become outdated, voice teachers are encouraged to reserve time for reflection so that they are able to challenge existing personal and collective beliefs.

In sum, the literature demonstrates a shift from traditional voice teaching practices towards more holistic, reflexive, and student-centered teaching practices that incorporate 'real world' skills and mindsets. This means that popular music voice teachers increasingly face responsibilities that extend beyond facilitating students' learning opportunities and are therefore expected to have a vast scope of knowledge and commit to life-long learning.

Popular Music Voice Teachers' Societal Roles and Responsibilities

The popular music voice teaching field is increasingly interdisciplinary by nature. However, the disciplines associated with voice teaching vary somewhat according to context and culture. Associated scientific fields mentioned in the literature include voice science, vocology,

acoustics, linguistics, natural sciences, educational sciences, psychology, and philosophy, as well as more recently neurosciences and exercise sciences. According to the literature, the unregulated nature of the voice teaching field and terminology has been a debated issue for many decades (e.g., Rollings, 2020). It is suggested, however, that shared terminology with researchers, medical professionals, and music industry professionals could enable better interdisciplinary collaboration (e.g., Lemon-McMahon & Hughes, 2017). The amount of research and literature on the function of the singing voice has grown in the past decades, increasingly addressing vocalization typical of popular music genres. Consequently, the literature manifests a growing demand for 'evidence-based practices' within the international voice teacher community (e.g., Gill & Herbst, 2016). It suggests conducting research *with* rather than *about* popular music singers, in order to avoid misunderstandings about singing styles and techniques (Bartlett, 2014b). Voice teachers have indeed been increasingly involved in conducting research, and this kind of "scientific capital" (Cox, 2020, p. 250) shapes the power structures within the voice disciplines.

The reviewed literature links the voice teaching field with the clinical fields of voice and emphasizes the teacher's role as a part of a so-called 'voice care team,' which includes for example otolaryngologists and speech-language pathologists (e.g., Searl et al., 2020). According to the literature, the voice teacher's role in making an accurate diagnosis of possible vocal injury and required rehabilitation work is essential. The voice teacher should further advocate for appropriate vocal maintenance, monitor voice use including in speech, and even direct the beginning student to get their vocal folds screened as a precautionary measure. The relationship between voice teachers and medical practitioners is usually described as unidirectional; for instance, when teachers conduct clinical observations (e.g., Gerhard et al., 2020). However, increased reciprocity is advocated to aid interdisciplinary collaboration and

communication, create awareness between fields, and strengthen the disciplinary boundaries (e.g., Monteiro et al., 2020).

The literature discusses many types of collaborations, even with mental health professionals, and emphasizes voice teachers' responsibilities regarding students' well-being. However, popular music voice teachers' own well-being and health are scarcely covered, with the exception of hearing loss (Isaac et al., 2017). The literature emphasizes singing and voice training as empowering activities that can evoke transcendent experiences, boost confidence, and could even help with trauma. Singing activities are further suggested to have physical, cognitive, and social benefits, for instance, by helping with language learning, developing empathy skills, and boosting the immune system. Considering expanding professionalism, attaching the voice teaching field to other academically more legitimate fields could be seen as a means of seeking to legitimize the profession.

In recent decades, reality TV talent shows and the 'megamusical' industry have both increased the interest in popular music voice studies and heavily influenced the expectations placed on contemporary vocalists (e.g., Johnson, 2019). According to the literature, voice teachers are liable to keep up to date on, for example, the latest Broadway shows, and acquire the expertise to act as 'personal trainers' for the so-called 'vocal athletes' (e.g., Riley & Carroll, 2015). This entails teaching effective and sustainable technical strategies for increasingly demanding vocal techniques, such as the 'high belt' and extreme vocal effects (e.g., Roll, 2014). Also, because of the change in music consumption due to the advent of streaming services, live performance, with its rigorous demands and working conditions, has become the primary source of income for singers. Digital and technological advancements affect both how voice teachers teach and how they support their students' artistic endeavors. The technology-enhanced accessibility to music is seen as creating more entrepreneurial and marketing opportunities, identifying specific target groups, and creating various streams of income.

However, there is also more competition, and one is immediately disposed to critique. The easy access to stardom conveyed by the media, as well as digital alterations to the voice in recordings, have provoked students to have "unrealistic aspirations" (Hughes et al., 2015, p. 53) regarding singing and success. Therefore, it is the voice teachers' responsibility to educate students, parents, and audiences in general about their expectations, healthy and sustainable voice use and lifestyles, and the slowness of the process of 'building' the instrument. It is also their duty to reach out to occupational voice users and raise awareness of the effects of voice change, especially for children and adolescents, women in menopause, aging singers, and transgender people seeking hormonal treatment. Hence, popular music voice teachers' societal roles seem to include managing different stakeholder interests, advocating vocal health, reaching out, and raising awareness of the capabilities of the instrument.

Institutionalizing Popular Music Voice Teacher Expertise in Higher Music Education

The reviewed literature describes certain genre-related attitudes and hierarchies within voice disciplines, higher education, professional organizations, and associated conferences and journals. Examples include cases where proficient popular music voice teachers have needed a degree in classical voice to prove their seeming academic legitimacy (Cox, 2020). Furthermore, the Western classical music paradigm is maintained in popular music contexts through the use of traditional teaching approaches, the custom of hiring renowned musicians, institutional policies, as well as the architecture and equipment provided by the institution. However, as 'portfolio careers,' which consist of several part-time jobs and vocational roles, have become the norm, traditional teaching models are now seen as insufficient to preparing popular music voice students for their unpredictable future professional lives (e.g., Bartlett & Tolmie, 2018). The literature further describes the globally diminishing commercial interest in Western classical music, which greatly affects opera and music theater companies and the work

opportunities for classical singers (e.g., McQuade et al., 2018). Hence, the part of the literature that claims that a voice teacher should be able to teach both classical and popular styles to meet 'real world' expectations is likely to reflect the genre hierarchy of academia rather than the reality of job markets.

The issues with inconsistent higher music education curricula and the lack of both funding and faculty's professional development are criticized. The literature sees that higher music education should be continually innovating and updating the curricula to integrate working life practices into study programs and to conform with developments in the industry and research (e.g., Naismith, 2019). The literature reports that some higher music education programs have sought information from commercial voice teaching methods. Such methods mostly focus on popular music genres, have largely been developed outside academia as a response to the outdated academic hierarchies, and tend to certify their practitioners. Although the transparency, objectivity, exclusivity, and scientific value of trademarked methods are sometimes questioned, their flexibility and adaptability are seen as an advantage in an evolving landscape. Voice teachers working in institutions are to find a balance between curricular requirements, students' needs and wishes, and the 'real world.' The literature thus presents examples of pedagogical frameworks and curricula that support student autonomy, individuality, and uniqueness (e.g., Hughes, 2020). It is suggested that higher music education practices should prepare voice students to collaborate with their peers and other professionals, to understand the transformability of their acquired musical skills and competences, and to be able to challenge gender norms. Consequently, instead of merely conforming to changes and letting the industry steer voice education, according to the literature, institutions should be proactive in fostering artistic citizenship in their students and engage in shaping music industries and music education (e.g., Reinhert, 2018).

The literature recommends that institutions employing voice teachers should encourage them to participate in annual events in their field. Professional organizations reportedly facilitate networking opportunities, further education, and mentorship programs. Collaboration, peer-mentoring, observation, and professional conversations with voice teacher colleagues are seen as beneficial for developing expertise and tackling feelings of isolation (e.g., Mesiä, 2019). Especially in higher music education, other advantageous practices include temporarily sending students to another teacher, bringing in colleagues with specific expertise to the voice studio, 'open studios,' and joint assessment practices. Furthermore, collaboration between popular music and classical voice teachers is ideally seen to increase mutual respect, inclusiveness, and diversity, and to promote the well-being of all singers regardless of genre (e.g., Bartlett, 2020). Other suggested collaborators within the music department include instrument, choir, music theory, and music technology faculty members, music directors, accompanists, as well as a cappella group leaders. The literature also proposes working together with acting teachers and reports collaboration with medical faculties.

To summarize, the reviewed literature suggests that the reluctance of higher music education institutions to proactively reform their programs and curricula to improve the employability of students after graduation is problematic and requires them to invest in teachers' in-service training, to open separate teaching spaces to enable pedagogy adapted to popular music genres, and to support different forms of cooperation.

Discussion

This framework synthesis has examined how the concept of expanding professionalism is reflected in 64 selected scholarly publications relevant to popular music voice teaching from the years 2014–2020. The aim has been to construct a framework that enables the analysis of further empirical studies. Our initial framework (Figure 2) was crafted based on theoretical

literature on expanding professionalism, especially in educational and music professions. The directive themes that we used for coding (expertise, responsibility, agency) intertwined with each other in our findings, and context-specific themes emerged. In this section, we will first examine the findings through our initial framework and then proceed to readjust the framework to reflect the popular music discipline.

Firstly, the individual practitioner, both in the institutional and private settings, faces ample responsibilities. Due to the varying type and scope of students' needs, popular music voice teachers are portrayed both as generalists and specialists, and assumed to engage in life-long learning. The literature indicates criticism towards traditional teaching methods, a growing demand for pedagogical expertise and student-centeredness, and peer pressure to industry relevant and research informed practices. The nature of the instrument and the music industry, as well as the increasing complexity of the existing digital platforms, call for advanced digital and technological competencies. Moreover, because of the limited institutional support, the building of the epistemic base, the organization of disciplinary knowledge, and consequently, the legitimation of the field have mainly resulted of the progressive efforts of individual professionals.

Secondly, the holistic nature of the field calls for more multidisciplinary knowledge and interdisciplinary collaboration. Popular music voice teachers are expected to include expanding stakeholder interests in their practices through continuous further education and adopting shared languages with, for instance, medical practitioners. This necessitates reflexivity concerning professional roles and boundaries, especially towards health care professionals. Interdisciplinarity has also been a way to consolidate a professional status within academia.

Thirdly, higher music education institutions and professional organizations have a responsibility to aid teachers with their continuous professional development and

collaboration. Many of the so-called expansions could be seen as reconfigurations of existing practices, and institutions and organizations play a key role in supporting this reconfiguration work. This includes renewing curricula to support students' artistry and employability and avoiding 'musical gentrification' when popular music genres are incorporated in higher music education programs (Dyndahl et al., 2014).

Fourthly, the tensions and power play within and between educational institutions, professional organizations, and the private sector limit the expansion of the popular music voice teachers' professionalism. The literature urges practitioners to keep up with the constant changes and become more efficient through further education, but much effort goes into navigating the disciplinary power structures. Thus, how broadly the literature's normative advice is implemented in practice remains yet unanswered, hopefully inspiring future studies. Furthermore, despite popular music voice teachers' asserted responsibilities concerning students' health, well-being, and professional sustainability, these topics are not directly addressed in terms of the teachers' own practices. However, although the claims regarding the well-being effects and cognitive benefits of singing brought up in the reviewed literature represent a somewhat neoliberal discourse, they might also enable discussions about voice teachers' 'new purposes' in societies (cf. Westerlund & Gaunt, 2021).

Lastly, it is crucial to note that the reviewed literature mainly reflects an academic, Anglo-American perspective, focusing on the Western prioritization of virtuosic presentational music making (see Turino, 2009). Possible explanations for this may be the selected search and inclusion criteria of our systematic review, language bias (e.g., Jackson & Kuriyama, 2019), the lack of scholarly literature on this specific topic despite relatively long traditions in tertiary popular music (voice teacher) training (cf. 'tastekeepers' in Dyndahl et al., 2017), or other complex issues related to academic power structures. These limitations make the generalization of the findings across contexts unfeasible. In any case, the expanding notions of

professionalism examined in our study can be regarded as a means of establishing the profession in the popular music voice teacher discipline in different contexts.

Emergent Framework

As indicated in Figure 1, the last phase of our synthesis has been to adjust the hypothetical initial framework on music performance teachers' professionalism to that of the emergent framework on popular music voice teachers' expanding professionalism. The initial framework (Figure 2) lacks the insight concerning the individual, societal, and institutional contributions affecting professionalism that we gained from the findings. The emergent framework (Figure 5) thus incorporates these aspects as well as the complex process of expanding, reconfiguring, and institutionalizing the profession.

The framework consists of three parts, indicated with A, B, and C in Figure 5. The innermost part (A) is the popular music voice teachers' core expertise, which is loosely defined in the beginning of this article. Our study shows that the core expertise expands, but that the attributes included in the 'core' depend on the context and stage of legitimation of the field. This complexity is illustrated by the layers in the middle part of the framework (B). This part includes factors that expand professionalism and derive from within the field due to individuals' agency as well as from the interdisciplinary and societal stakeholders. The outermost part (C) represents the requirements for the professionals that steer the establishing, institutionalization, and reconfiguration of the profession. These factors, represented by inward-arrows, might at times inhibit the expansive forces coming from within the profession, but they may also aid the professional sustainability of the popular music voice teaching practices. The wavy dashed outline between B and C illustrates this irregular and fluctuating process of seeking balance.

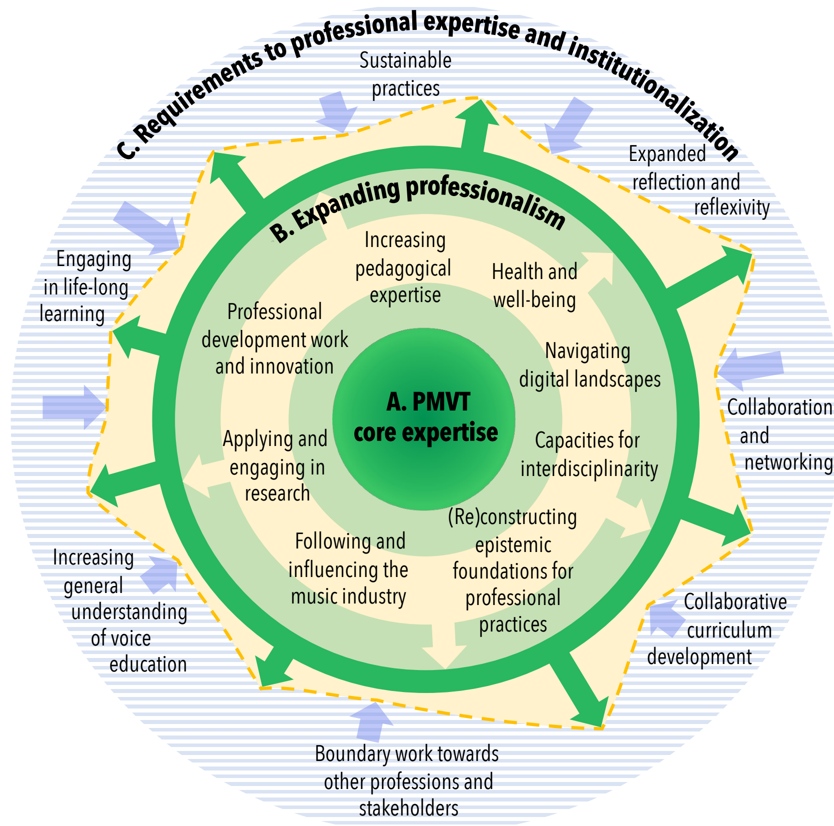

Figure 5. Emergent framework of popular music voice teachers' (abbr. 'PMVT') expanding professionalism

Conclusion

The purpose of this study was to map the professional landscapes of the popular music voice teaching discipline through recent scholarly literature. Societal changes affect all professions, and the professional expansions have in this regard functioned as a means of legitimizing the emerging discipline. The literature indicates efforts to organize the body of professional knowledge and thus to establish a professional identity. Because of the challenges of increasing information and various stakeholders' needs, individual practitioners find it increasingly challenging to keep up with the expanding demands. It is therefore useful to view some of the so-called expansions as reconfigurations of existing practices. Thus, institutional support both from higher music education institutions and professional organizations is needed to facilitate

collaboration, further education, and organization of professional matters. This is important for the sake of the professional sustainability of individual practitioners, as well as societal relevance of higher music education and professional organizations.

Issues specific to popular music voice teaching seem to be the care aspect and the holistic nature of the discipline, the interdisciplinary endeavors, especially towards medical fields, and the encompassing influence of digital and technological advancements on people's singing – and their understanding of the singing voice. The field has greatly developed outside the higher music education context, allowing for more flexibility in terms of answering different stakeholders' needs. The accuracy and applicability of this normative image gained from the literature should be empirically examined in different countries and practical contexts. The emergent framework thus serves as a tool for future studies on the field of popular music voice teacher education.

Our framework contributes to the literature on expanding professionalism in music professions. Although the framework is mostly based on Anglo-American popular music voice teaching literature, the concepts used in the framework may be useful when examining the development of other educational professions. As for the voice teaching field, the strategies for establishing a professional status might inform future development efforts and inspire further organization endeavors, collectively or individually. It may also be beneficial for the field to consider the societal purpose and the aspired direction of the future profession. Understanding how societal changes and institutional forces influence the field might encourage the individual practitioner to reflect on the relevance of the current commonly accepted practices. Furthermore, higher music education institutions could learn from the popular music voice teaching discipline how to approach societal changes.

Acknowledgements

We would like to acknowledge information specialist Harri Ollikainen for his guidance with constructing search strings, database searches, and the documentation processes included in systematic reviewing. We would also like to thank all the people who have offered insightful comments on the manuscript.

Funding

This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors.

Footnotes

1: In this article, we use the umbrella term ‘popular music’ to tie it to the scholarship of popular music education. Alternative umbrella terms used in the voice pedagogy context are ‘Contemporary Commercial Music’ (also ‘CCM;’ LoVetri, 2008), ‘Popular Culture Musics’ (also ‘PCM;’ Hughes, 2010), and in the Nordic context ‘rhythmic music’ or previously even ‘Afro-American music’ (e.g., Mesiä, 2019). These umbrella terms usually cover genres such as pop, rock, R&B, soul, hip hop, country, etc., and sometimes include jazz, music(al) theater, and/or folk/world music.

2: ‘Voice teaching’ is sometimes called ‘voice/vocal pedagogy,’ usually referring specifically to the singing voice rather than speaking voice.

Author biographies

Katri A. Keskinen is a doctoral researcher at the Sibelius Academy, University of the Arts Helsinki, Finland. Her research interests include the effects of societal changes and expanding professionalism in music teaching professions, higher education curricula and educational leadership, popular music education, and voice pedagogy. She has presented her

research in various music education and singing voice related conferences in Europe and the United States.

Marja-Leena Juntunen is professor of music education at the Sibelius Academy, University of the Arts Helsinki, Finland. Her research is in the field of music education, and includes a variety of topics, such as embodiment in musical learning and interaction, pedagogy and assessment, recent history of music education, equity and accessibility, and recently global citizenship and sustainability. The studies relate to the contexts of early childhood education, primary and secondary education, music schools, higher music education, and music teacher education.

Monika Nerland is professor in the Department of Education, University of Oslo, Norway. Her research focuses on professional learning and changing demands to expertise, with a particular interest in how knowledge is institutionalized, sustained, and developed through collective practices in expert communities. She has studied these issues in different professions and in education and work contexts, including higher music education.

References

* = included in the synthesis

Abbott, A. (1988). *The systems of professions: An essay on the division of expert labour*. Chicago, IL: University of Chicago Press.

*Adessa, M., Stadelman-Cohen, T., Zipse, L., Guarino, A. J., & Heaton, J. T. (2018). Factors Affecting Voice Therapy Completion in Singers. *Journal of Voice*, *32*(5), 564–571. https://doi.org/10.1016/j.jvoice.2017.06.021

*Angell, H. C. (2019). How Do You Teach Voice? Six Vital Nonmusical Teaching Principles. *Journal of Singing*, *76*(2), 127–135.

Angelo, E. & Georgii-Hemming, E. (2014). Profesjonsforståelse. En innfallsvinkel til å profesjonalisere det musikkpedagogiske yrkesfeltet. *Nordic Research in Music Education. Yearbook Vol. 15,* 25–47. http://hdl.handle.net/11250/2372661

*Baird, B. J., Mokhtari, T. E., Sung, C. K., & Erickson-DiRenzo, E. (2020). A Preliminary Study of Vocal Health Among Collegiate A Cappella Singers. *Journal of Voice*, *34*(3), 486.e1–486.e11. https://doi.org/10.1016/j.jvoice.2018.10.003

*Baker, V. D., & Cohen, N. (2017). University Vocal Training and Vocal Health of Music Educators and Music Therapists. *Update: Applications of Research in Music Education*, *35*(3), 46–54. https://doi.org/10.1177/8755123316638517

*Bartlett, I. (2014a). More than Just Style: A Profile of Professional Contemporary Gig Singers. In S. D. Harrison & J. O'Bryan (Eds.), *Teaching Singing in the 21st Century* (Vol. 14, pp. 367–382). Springer Netherlands. https://doi.org/10.1007/978-94-017-8851-9_22

*Bartlett, I. (2014b). Reflections on contemporary commercial singing: An insider's perspective. *Voice and Speech Review*, *8*(1), 27–35. https://doi.org/10.1080/23268263.2013.829711

*Bartlett, I. (2020). Crossing Style Borders: New Inroads in Training Teachers of Singing. *Voice and Speech Review*, *14*(2), 184–195. https://doi.org/10.1080/23268263.2020.1695878

*Bartlett, I., & Tolmie, D. (2018). What are you doing the rest of your life? A profile of Jazz/Contemporary Voice graduates. *International Journal of Music Education*, *36*(2), 197–216. https://doi.org/10.1177/0255761417714606

*Bartlett, I., & Wilson, P. H. (2016). Working 9–5: Causal Relationships Between Singers' "Day Jobs" and Their Performance Work, With Implications for Vocal Health. *Journal of Voice*, *31*(2), 243.e27–243.e34. https://doi.org/10.1016/j.jvoice.2016.04.003

*Benson, E. A. (2018). Functional Training For All Styles. *American Music Teacher*, *67*(6), 10–13. https://www.jstor.org/stable/26502682

*Bingham, M. C. (2019). Defining the Therapeutic Singing Voice: An Analysis of Four Music Therapists' Clinical Work. *Music Therapy Perspectives*, *37*(2), 176–186. https://doi.org/10.1093/mtp/miz001

Bowman W. (2007). Who is the "We"? Rethinking professionalism in music education. *Action, Criticism, and Theory for Music Education, 6*(4), 109–131. http://act.maydaygroup.org/articles/Bowman6_4.pdf?origin=p

*Brook, J., Upitis, R., & Troop, M. (2016). Developing Responsive Curricula for Studio Music Instruction in Canada. *Problems in Music Pedagogy*, *15*, 7–21. https://pmp.du.lv/wp-content/uploads/2017/07/PMP_2016_Vol-15-1.pdf

Brunton, G., Oliver, S., Thomas, J. (2020). Innovations in framework synthesis as a systematic review method. *Research Synthesis Methods, 11,* 316–330. https://doi.org/10.1002/jrsm.1399

*Burwell, K., Carey, G., & Bennett, D. (2019). Isolation in studio music teaching: The secret garden. *Arts and Humanities in Higher Education*, *18*(4), 372–394. https://doi.org/10.1177/1474022217736581

Carr, D. (2014). Professionalism, Profession and Professional Conduct: Towards a Basic Logical and Ethical Geography. In S. Billett, C. Harteisl, & H. Gruber (Eds.), *International Handbook of Research in Professional and Practice-based Learning,* (pp. 5–28). Dordrecht Heidelberg, New York & London: Springer. https://doi.org/10.1007/978-94-017-8902-8_1

Coppes, W., & Berkers, P. (2023). Constructing popular music programs at Higher Music Education Institutions across Europe. *International Journal of Music Education, 41*(3), 472–483. https://doi.org/10.1177/02557614221124321

*Cox, D. (2020). *In the room where it happens: teaching musical theatre and contemporary and commercial music (CCM) singing.* PhD Thesis Doctor of Philosophy. University of Southern Queensland. https://doi.org/10.26192/5pj0-1c87

Creech, A., Papageorgi, I., Duffy, C., Morton, F., Haddon, E., Potter, J., de Bezenac, C., Whyton, T., Himonides, E., & Welch, G. (2008). From music student to professional: The process of transition. *British Journal of Music Education, 25*(3), 315–331. https://doi.org/10.1017/S0265051708008127

Danielsen, B.Å.B., & Johansen, G. (2012). Educating Music Teachers in the New Millennium. In B.Å.B Danielsen, & G. Johansen (eds.), *Educating Music Teachers in the New Millennium*, Norges musikkhøgskole: NMH-publikasjoner 2012:7, 7–30. http://hdl.handle.net/11250/172379

Darling-Hammond, L. (2008). Teacher learning that supports student learning. In B. Z. Presseisen (Ed.), *Teaching for Intelligence* (2nd ed., pp. 91–100). Thousand Oaks, CA: Corwin Press.

*DeMaio, B. F. (2016). Girls and Puberty: The Voice, It Is a-Changin'; A Discussion of Pedagogical Methods for the Training of the Voice through Puberty. In J. Warwick & A. Adrian (Eds.),

Voicing Girlhood in Popular Music: Performance, Authority, Authenticity (1st ed., pp. 99–112). Routledge. https://doi.org/10.4324/9781315689593

DeSilva, B. E. (2016). *A Survey of the Current State of Contemporary Commercial Music (CCM) Vocal Pedagogy Training at the Graduate Level.* Doctoral Dissertation, Temple University, US. http://dx.doi.org/10.34944/dspace/1065

Dyndahl, P., Karlsen, S., Skårberg, O., & Nielsen, S. G. (2014). Cultural omnivorousness and musical gentrification: An outline of a sociological framework and its applications for music education research. *Action, Criticism, and Theory for Music Education, 13*(1), 40–69. http://act.maydaygroup.org/articles/DyndahlKarlsenSkårbergNielsen13_1.pdf

Dyndahl, P., Karlsen, S., Nielsen, S.G., & Skårberg, O. (2017). The academisation of popular music in higher music education: the case of Norway. *Music Education Research, 19*(4), 438–454. https://doi.org/10.1080/14613808.2016.1204280

*Elliott, M. (2017). Singing Through Menopause: Reactions and Responses—Survey Results. *Journal of Singing*, *73*(3), 269–278.

Evetts, J. (2003). The Sociological Analysis of Professionalism: Occupational change in the Modern World. *International Sociology, 18*(2), 395–415. https://doi.org/10.1177/0268580903018002005

Evetts, J. (2013). Professionalism: Value and ideology. *Current Sociology, 61*(5–6), 778–796. https://doi.org/10.1177/0011392113479316

Fahey, H. (2021). Stylistic pluralism and the experiences of classically trained teachers of singing in the Republic of Ireland. *International Journal of Music Education*, *39*(3), 301–312. https://doi.org/10.1177/0255761421991247

Ferm Almqvist, C., & Werner, A. (2023). Maintaining and challenging conservative teaching and learning culture in conservatories: The need for holistic pedagogy in educational fields of tension. *Research Studies in Music Education.* Advance online publication. https://doi.org/10.1177/1321103X231187766

*Fisher, J., Kayes, G., & Popeil, L. (2019). Pedagogy of Different Sung Genres. In G. F. Welch, D. M. Howard, & J. Nix (Eds.), *The Oxford Handbook of Singing* (pp. 706–728). Oxford University Press. https://doi.org/10.1093/oxfordhb/9780199660773.013.005

Freidson, E. (2001). *Professionalism: The third logic*. Cambridge, UK: Polity.

Georgii-Hemming, E., Burnard, P., Holgersen, S. E. (Eds.) (2013). *Professional knowledge in music teacher education.* Surrey and Burlington: Ashgate.

*Gerhard, J. (2016). A Review of Training Opportunities for Singing Voice Rehabilitation Specialists. *Journal of Voice*, *30*(3), 329–333. https://doi.org/10.1016/j.jvoice.2015.03.020

*Gerhard, J., Zuim, A. F., Lloyd, A., & Rosow, D. E. (2020). The Role of Observation and Mentorship in Voice Pedagogy Training. *Journal of Voice*, *34*(1), 160.e1–160.e6. https://doi.org/10.1016/j.jvoice.2018.09.014

*Gill, B. P., & Herbst, C. T. (2016). Voice pedagogy—What do we need? *Logopedics Phoniatrics Vocology*, *41*(4), 168–173. https://doi.org/10.3109/14015439.2015.1079234

*Green, K., Freeman, W., Edwards, M., & Meyer, D. (2014). Trends in Musical Theatre Voice: An Analysis of Audition Requirements for Singers. *Journal of Voice*, *28*(3), 324–327. https://doi.org/10.1016/j.jvoice.2013.10.007

Green, L. (2002). How Popular Musicians Learn: A Way Ahead for Music Education (1st ed.). Routledge. https://doi.org/10.4324/9781315253169

*Grønborg, C. (2019). Adolescent female voice: Repertoire selection model. *Australian Voice*, *20*, 30–39.

Gudmundsdottir, S. & Shulman, L. (1987). Pedagogical Content Knowledge in Social Studies. *Scandinavian Journal of Educational Research 31*(2), 59–70. https://doi.org/10.1080/0031383870310201

*Guy, A. (2017). Music Theatre vocal pedagogy: Considering “cross-training” for practice. *Australian Voice*, *18*, 23–29.

*Halstead, L. A., McBroom, D. M., & Bonilha, H. S. (2015). Task-Specific Singing Dystonia: Vocal Instability That Technique Cannot Fix. *Journal of Voice*, *29*(1), 71–78. https://doi.org/10.1016/j.jvoice.2014.04.011

Hermansen, H. (2017). Knowledge relations and epistemic infrastructures as mediators of teachers' collective autonomy. *Teaching and Teacher Education, 65*, 1–9. https://doi.org/10.1016/j.tate.2017.03.003

*Hoch, M. (2019). Historical Landmarks in Singing Voice Pedagogy. *Voice and Speech Review*, *13*(1), 43–60. https://doi.org/10.1080/23268263.2018.1527585

Hughes, D. (2010). Developing vocal artistry in popular culture musics. In S. Harrison (Ed.), *Perspectives on teaching singing: Australian vocal pedagogues sing their stories*, pp. 244–258. Bowen Hills: Australian Academic Press.

*Hughes, D. (2014). Contemporary Vocal Artistry in Popular Culture Musics: Perceptions, Observations and Lived Experiences. In S. D. Harrison & J. O'Bryan (Eds.), *Teaching Singing in the 21st Century* (Vol. 14, pp. 287–301). (Landscapes: the Arts, Aesthetics, and Education; Vol. 14). Springer, Springer Nature. https://doi.org/10.1007/978-94-017-8851-9_17

*Hughes, D. (2015a). Assessment and Feedback in Curricula Design for Contemporary Vocal Studies. In D. Lebler, G. Carey, & S. D. Harrison (Eds.), *Assessment in Music Education: From Policy to Practice* (Vol. 16, pp. 251–268). Springer International Publishing. https://doi.org/10.1007/978-3-319-10274-0_17

*Hughes, D. (2015b). Technological Pitch Correction: Controversy, Contexts, and Considerations. *Journal of Singing*, *71*(5), 587–594.

*Hughes, D. (2017a). Art to artistry: A contemporary approach to vocal pedagogy. In G. D. Smith, Z. Moir, M. Brennan, S. Rambarran, & P. Kirkman (Eds.), The Routledge Research Companion to Popular Music Education (pp. 177–189). Routledge, Taylor and Francis Group. https://doi.org/10.4324/9781315613444

*Hughes, D. (2017b). Vocal health challenges and contemporary singing: Implications and advocacy. *Australian Voice, 18,* 14–22.

*Hughes. D. (2020). Transformational insights and the singing-self: Investigating reflection and reflexivity in vocal and musical group learning. In J. Encarnacao & D. Blom (Eds.), *Teaching*

and Evaluating Music Performance at University: Beyond the Conservatory Model (1st ed.). Routledge. https://doi.org/10.4324/9780429328077

*Hughes, D., Baker, S., Bartlett, I., Robinson, D., & Monro, V. (2015). Setting the pace: Perspectives on contemporary singing. *Australian Voice*, 17, 49–55.

*Isaac, M. J., McBroom, D. H., Nguyen, S. A., & Halstead, L. A. (2017). Prevalence of Hearing Loss in Teachers of Singing and Voice Students. *Journal of Voice*, *31*(3), 379.e21–379.e32. https://doi.org/10.1016/j.jvoice.2016.10.003

Jackson, J. L., Kuriyama, A. (2019). How Often Do Systematic Reviews Exclude Articles Not Published in English? *Journal of General Internal Medicine 34*(8), 1388–1389. https://doi.org/10.1007/s11606-019-04976-x

*Johnson, J. (2019). Building the Broadway Voice. In N. S. Eidsheim & K. Meizel (Eds.), *The Oxford Handbook of Voice Studies* (pp. 474–491). Oxford University Press. https://doi.org/10.1093/oxfordhb/9780199982295.013.23

JUFO (2022). Publication Forum JUFO. Available at: https://www.julkaisufoorumi.fi/en [Accessed 26th Oct 2022]

Keskinen, K. A., & Juntunen, M.-L. (in press). Perspectives on Popular Music Voice Teaching: A Systematic Mapping Review of Recent Literature. *Journal of Popular Music Education.*

*Kiik-Salupere, V., & Marshall, N. (2017). Singing Students' Expectation for Non-Formal Studio Teaching. *CFMAE: The Changing Face of Music and Art Education*, *9*, 53–64.

Kirsten, N. & Wermke, W. (2017) Governing teachers by professional development: state programmes for continuing professional development in Sweden since 1991. *Journal of Curriculum Studies, 49*(3), 391–411, https://doi.org/10.1080/00220272.2016.1151082

*Kwok, M., & Eslick, G. D. (2019). The Impact of Vocal and Laryngeal Pathologies Among Professional Singers: A Meta-analysis. *Journal of Voice*, *33*(1), 58–65. https://doi.org/10.1016/j.jvoice.2017.09.002

*Lã, F. M. B. (2017). Towards evidence-based practices in voice pedagogy. *Revista de Logopedia, Foniatría y Audiología*, *37*(4), 180–187. https://doi.org/10.1016/j.rlfa.2017.07.002

Larson, R. (2019). Popular Music in Higher Education: Finding the Balance. *College Music Symposium*, *59*(2), 1–14. https://doi.org/10.18177/sym.2019.59.sr.11456

*Lemon-McMahon, B., & Hughes, D. (2018). Toward Defining "Vocal Constriction": Practitioner Perspectives. *Journal of Voice*, *32*(1), 70–78. https://doi.org/10.1016/j.jvoice.2017.03.016

*Li, S. (2018). Study and Practice on Teaching Model Reform of Popular Singing Major Based on Local Comprehensive Colleges and Universities. *Educational Sciences: Theory & Practice*, *18*(6), 3304–3311. http://dx.doi.org/10.12738/estp.2018.6.234

*Lloyd, A. T., Gerhard, J., Baker, P., Lundy, D. S., Diaz, J., Bretl, M. M., Landera, M. A., Anis, M., Marchman, J., & Rosow, D. E. (2020). Prevalence of Vocal Fold Pathologies Among First-Year Singing Students Across Genres. *The Laryngoscope*, *130*(8), 1996–2002. https://doi.org/10.1002/lary.28354

LoVetri, J. (2008). Contemporary Commercial Music. *Journal of Voice 22*(3), 260–262. https://doi.org/10.1016/j.jvoice.2006.11.002

Massy, P. J., & Sembiante, S. F. (2023). Pedagogical practices, curriculum development, and student experiences within postsecondary music education: A systematic literature review. *Research Studies in Music Education, 45*(3), 600–615. https://doi.org/10.1177/1321103X221128172

*McQuade, M., McQuade, J., Henderson, A., & Sisco, D. (2018). Cinderella Meets Cendrillon: Music Theater and Opera Living Under the Same Roof. *Journal of Singing*, *75*(2), 121–130.

*Mesiä, S. (2019). *Developing expertise of popular music and jazz vocal pedagogy through professional conversations: A collaborative project among teachers in higher music education in the Nordic countries*. Doctoral dissertation. Sibelius Academy, University of the Arts Helsinki. Studia Musica 77. https://urn.fi/URN:NBN:fi-fe2019050714577

Mezza, A. (2022), "Reinforcing and innovating teacher professionalism: Learning from other professions", *OECD Education Working Papers*, No. 276, OECD Publishing, Paris, https://doi.org/10.1787/117a675c-en

Moher, D., Liberati, A., Tetzlaff, J., Altman, D. G., & PRISMA Group (2009). Preferred reporting items for systematic reviews and meta-analyses: the PRISMA statement. *PLoS medicine, 6*(7), e1000097. https://doi.org/10.1371/journal.pmed.1000097

*Monro, V. (2014). Professionalism in singing: Workplace conditions, implications and considerations for singers of popular culture musics. *Australian Voice*, *16*, 17–24.

*Monteiro, J. C., Madazio, G., Pacheco, C., & Behlau, M. (2020). Principais fatores que levam os professores de canto popular a buscar ajuda fonoaudiológica. *CoDAS*, *32*(2), e20180242. https://doi.org/10.1590/2317-1782/20192018242

*Nacci, A., Baracca, G., Romeo, S. O., Cavaliere, M. D., Barillari, M. R., Berrettini, S., Ursino, F., & Fattori, B. (2019). Endoscopic and Phoniatric Evaluation in Singing Students. *Journal of Voice*, *33*(2), 135–142. https://doi.org/10.1016/j.jvoice.2017.10.006

*Naismith, M. E. (2019). *A class of its own: Towards a pedagogical framework for singers of Contemporary Commercial Music (CCM).* PhD Thesis Doctor of Philosophy. Griffith University, Queensland Conservatorium. https://doi.org/10.25904/1912/3040

Nerland, M. (2007). One-to-one teaching as cultural practice: two case studies from an academy of music. *Music Education Research 9*(3), 399–416. https://doi.org/10.1080/14613800701587761

Noordegraaf, M. (2016). Reconfiguring Professional Work: Changing Forms of Professionalism in Public Services. *Administration & Society 48*(7), 783–810. https://doi.org/10.1177/0095399713509242

*Pere, A., & Torvinen, J. (2016). Laulupedagogisten käytäntöjen jäsentäminen eksistentialistis-fenomenologisen ihmiskäsityksen valossa. Teoreettis-filosofinen reflektio. *Finnish Journal of Music Education*, *19*(1), 43–58.

*Radionoff, S. L. (2015). Artistic Vocal Styles and Techniques. In M. S. Benninger, T. Murry, & I. M. J. Johns (Eds.), *The Performer's Voice* (2nd ed., pp. 103–121).

*Reinhert, K. (2018). *Developing Popular Music Programs in Higher Education: Exploring Possibilities.* PhD Dissertation. University of Miami.

*Reinhert, K. (2019). Singers in Higher Education: Teaching Popular Music Vocalists. In Z. Moir, B. Powell, & G. D. Smith (Eds.), *The Bloomsbury Handbook of Popular Music Education: Perspectives and Practices* (1st ed., pp. 127–140). London: Bloomsbury Academic. https://doi.org/10.5040/9781350049444

*Riley, W. D., & Carroll, L. M. (2015). Training and Teaching the Singer. In M. S. Benninger, T. Murry, & I. M. J. Johns (Eds.), *The Performer's Voice* (2nd ed., pp. 279–298).

*Roll, C. K. (2014). Female musical theater belting in the 21st century: A study of the pedagogy of the vocal practice and performance. Doctoral dissertation. Teachers College, Columbia University. Available at: https://www.proquest.com/openview/1e39143b98382b38e3996d52a05422b4/1?pq-origsite=gscholar&cbl=18750

*Rollings, A. A. (2020). Of charlatans, humbugs, and pocketbooks: Advocacy of standards, education, and certification for voice teachers in the NATS publication, *The Bulletin*, 1944-1954. *Voice and Speech Review,14*(2), 124–142, https://doi.org/10.1080/23268263.2020.1684630

*Sandage, M. J., & Hoch, M. (2017). Exercise Physiology: Perspective for Vocal Training. In R. T. Sataloff (Ed.) Voice Science (2nd ed., pp. 271–276). San Diego: Plural Publishing.

*Sauerland, W. R. (2018a). *Legitimate Voices: A Multi-Case Study of Trans and Non-Binary Singers in the Applied Voice Studio.* Doctoral dissertation. Teachers College, Columbia University. https://doi.org/10.7916/D8C26CZH

*Sauerland, W. (2018b). Voice Class: A Learner-Centered Approach. *Journal of Singing, 74*(5), 527–532.

*Searl, J., Dargin, T., Fritz, A., & Kuza, G. (2022). Voice and Lifestyle Behaviors of Student Singers: Impact of History Gathering Method on Self-Reported Data. *Journal of Voice, 36*(5), 735.e7–735.e18. https://doi.org/10.1016/j.jvoice.2020.08.041

*Sielska-Badurek, E. M., Sobol, M., Olszowska, K., & Niemczyk, K. (2018). Contemporary Commercial Music Singing Students—Voice Quality and Vocal Function at the Beginning of Singing Training. *Journal of Voice*, *32*(6), 668–672. https://doi.org/10.1016/j.jvoice.2017.08.027

Simons, P.RJ., & Ruijters, M.C.P. (2014). The Real Professional is a Learning Professional. In S. Billett, C. Harteisl, & H. Gruber (Eds.), *International Handbook of Research in Professional*

and Practice-based Learning (pp. 955–985). Dordrecht Heidelberg, New York & London: Springer. https://doi.org/10.1007/978-94-017-8902-8_35

*Sloggy, J. E., & Rowles, G. D. (2019). Against the Wind: Singers Growing Old. *Journal of Singing, 75*(5), 535–551.

Smith, G.D. (2014). Popular Music in Higher Education. In G.F. Welch & I. Papageorgi (Eds.), *Advanced Music Performance: Investigations in Higher Education Learning* (pp. 33–48). Farnham: Ashgate. https://doi.org/10.4324/9781315565699

*Sweet, B., & Parker, E. C. (2019). Female Vocal Identity Development: A Phenomenology. *Journal of Research in Music Education*, *67*(1), 62–82. https://doi.org/10.1177/0022429418809981

Thomas, J., O'Mara-Eves, A., Harden, A., & Newman, M. (2017). Synthesis Methods for Combining and Configuring Textual or Mixed Methods Data. In In D. Gough, S. Oliver, & J. Thomas (Eds.) *An Introduction to Systematic Reviews* (2nd ed., pp. 181–209). London: Sage.

*Thummarattana, P., & Trakarnrung, S. (2015). Effective Contemporary Commercial Music Vocal Training for Thai Singers. *Fine Arts International Journal: Srinakharinwirot University, 19*(1), 39–49.

Tronsmo, E. (2020). Changing conditions for teachers' knowledge work: new actor constellations and responsibilities. *The Curriculum Journal, 31*(4), 775–791. https://doi.org/10.1002/curj.60

Turino, T. (2009). Four Fields of Music Making and Sustainable Living. *The World of Music*, *51*(1), 95–117. http://www.jstor.org/stable/41699865

Tønsberg, K. (2007). Institusjonaliseringen av de rytmiske utdanningene ved Høgskolen i Agder. Doctoral dissertation, University of Agder, Norway. http://hdl.handle.net/11250/227536

*Ugoo-Okonkwo, I. A. (2014). Perception of Students on Voice Teaching and Learning of Selected Tertiary Institutions in Nigeria. *International Journal of Academic Research in Progressive Education and Development*, *3*(2), 103–111. https://doi.org/10.6007/IJARPED/v3-i2/918

Ulferts, H. (ed.) (2021). *Teaching as a Knowledge Profession: Studying Pedagogical Knowledge across Education Systems.* Educational Research and Innovation, Paris: OECD Publishing. https://doi.org/10.1787/e823ef6e-en.

*Valtasaari, H. (2017). *Kestääkö ääni? Laulunopetuksen vaikutus opettajaksi valmistuvien äänen laatuun ja ilmaisuun*. Doctoral dissertation, Jyväskylä Studies in Humanities 325, University of Jyväskylä. http://urn.fi/URN:ISBN:978-951-39-7166-3

Weekly, E. M., & LoVetri, J. L. (2009). Follow-up Contemporary Commercial Music (CCM) Survey: Who's Teaching What in Nonclassical Music. *Journal of Voice, 23*(3), 367–375. https://doi.org/10.1016/j.jvoice.2007.10.012

Westerlund, H. & Gaunt, H. (Eds.) (2021). *Expanding Professionalism in Music and Higher Music Education: A Changing Game.* Routledge. https://doi.org/10.4324/9781003108337

Wise, A. E. (1989). If we are ever to "professionalize" school teaching, universities must redesign education programs. *The Teacher Educator, (24)*4, 29–32. https://doi.org/10.1080/08878738909554947

*Zuim, A. F., Lloyd, A. T., Gerhard, J., Rosow, D., & Lundy, D. (2021). Associations of Education and Training with Perceived Singing Voice Function Among Professional Singers. *Journal of Voice*, *35*(3), 500.e17–500.e24. https://doi.org/10.1016/j.jvoice.2019.10.003

Supplemental Materials

Figure 3. PRISMA diagram. 'Popular music voice teaching' abbreviated as *PMVT*.

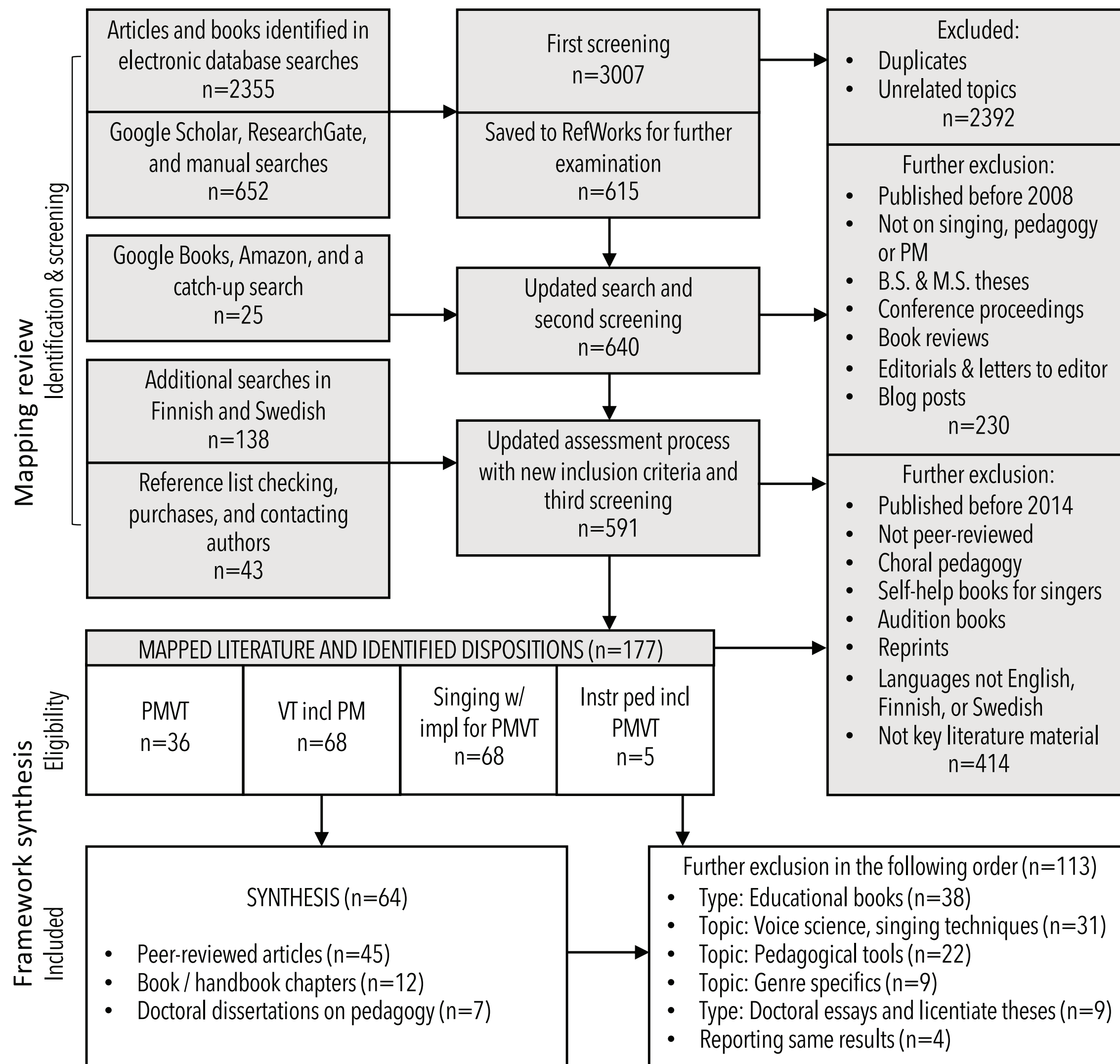

Table 1. Search strings and databases used in the systematic review (previously included in Keskinen & Juntunen, 2024 in press).

Concept	Search terms
Singing	sing* OR voice OR vocal
Teacher	teacher OR coach
Pedagogy	education OR pedagogy (*manual search incl.* training)
Popular music	"contemporary commercial" OR CCM OR "popular culture music" OR "Afro-American music" OR "rhythmic music" OR pop OR rock OR jazz OR "rhythm and blues" OR "country music" OR "hip hop"
Finnish	Boolean search string: (laulunopettaja OR laulupedagogiikka OR laulu OR laulupedagogi) AND (rytmimusiikki OR populaarimusiikki OR pop OR afroamerikkalainen OR rock OR jazz) AND koulutus
	Word search: "laulunopettaja" / "laulupedagogiikka" / "laulu" AND "opettaja" / "laulaminen"
Swedish	Word search: "sångpedagogik" / "sånglärare" / "sångpedagog" / "sjunga" / "sång"
Database search	Web of Science, Scopus, Stockholm University library's books and articles, University of the Arts Helsinki library Arsca ("Library's collection" and "international e-materials"), EBSCO (Academic Search Elite, ERIC, International Bibliography of Theatre & Dance with Full Text, RILM Abstracts of Music Literature, RIPM – With Full Text, RISM Series A/II: Music Manuscripts after 1600, Library, Information Science & Technology Abstracts, GreenFILE, eBook Collection (EBSCOhost), Teacher Reference Center, OpenDissertations)
Simplified search	Journal of Voice, Journal of Singing, APME Journal, Google Scholar, ResearchGate, Finna.fi
Manual search	Reference list checking, professional and personal contacts, contacting authors, Journal of Musical Theater, Australian Voice, Amazon, bookauthority.org, Stockholms stadsbibliotek, Helmet.fi, Röstläget, Laulupedagogit, The Finnish Journal of Music Education

Table 2. Characteristics of the reviewed literature.

Ref, year	Publ	Type	Disp	Country	Gen (F/M)	Ref, year	Publ	Type	Disp	Country	Gen (F/M)
Adessa et al., 2018	JoV	Qn	3	USA	3/2	Isaac et al., 2017	JoV	Qn	2	USA	2/2
Angell, 2019	JoS	Rev	2	USA	0/1	Johnson, 2019	Hb ch	Rev	1	USA	0/1
Baird et al., 2020	JoV	Qn	3	USA	2/2	Kiik-Salupere & Marshall, 2017	CFM AE	Mm	2	EST, GBR	1/1
Baker & Cohen, 2017	UAR ME	Qn	3	USA	2/0	Kwok & Eslick, 2019	JoV	Rev	3	USA	1/1
Bartlett, 2014a	B ch	Rev	3	AUS	1/0	Lã, 2017	RLFA	Rev	2	PRT	1/0

Bartlett, 2014b	VSR	Rev	3	AUS	1/0	Lemon-McMahon & Hughes, 2018	JoV	Ql	2	AUS	2/0
Barlett, 2020	VSR	Rev	2	AUS	1/0	Li, 2018	JESTP	Mm	1	CHN	1/0
Bartlett & Tolmie, 2018	IJME	Mm	3	AUS	2/0	Lloyd et al., 2020	Lar	Qn	3	USA	5/5
Bartlett & Wilson, 2017	JoV	Mm	3	AUS	2/0	McQuade et al., 2018	JoS	Mm	2	USA	1/3
Benson, 2018	AMT	Rev	2	USA	1/0	Mesiä, 2019	Dis	Ql	1	FIN	1/0
Bingham, 2019	MTP	Ql	3	USA	1/0	Monro, 2014	AV	Ql	3	AUS	1/0
Brook et al., 2016	PMP	Mm	4	CAN	3/0	Monteiro et al., 2020	CoDAS	Qn	1	BRA	4/0
Burwell et al., 2019	AHH	Rev	4	AUS	3/0	Nacci et al., 2019	JoV	Qn	3	ITA, SWE	3/5
Cox, 2020	Dis	Ql	1	AUS	1/0	Naismith, 2019	Dis	Ql	1	AUS	1/0
DeMaio, 2016	B ch	Rev	2	USA	1/0	Pere & Torvinen, 2016	FJME	Ql	1	FIN*	1/1
Elliott, 2017	JoS	Mm	3	USA	1/0	Radionoff, 2015	B ch	Rev	2	USA	1/0
Fisher et al., 2019	Hb ch	Rev	2	GBR, USA	2/1	Reinhert, 2018	Dis	Ql	4	USA	1/0
Gerhard, 2016	JoV	Rev	2	USA	1/0	Reinhert, 2019	Hb ch	Rev	1	USA	1/0
Gerhard et al., 2020	JoV	Qn	2	USA	2/2	Riley & Carroll, 2015	B ch	Rev	2	USA	1/1
Gill & Herbst, 2016	LPV	Rev	2	USA, CZE	0/2	Roll, 2014	Dis	Ql	1	USA	1/0
Green et al., 2014	JoV	Qn	3	USA	1/3	Rollings, 2020	VSR	Rev	2	USA	1/0
Grønborg, 2019	AV	Mm	2	AUS	1/0	Sandage & Hoch, 2017	B ch	Rev	2	USA	1/1
Guy, 2017	AV	Rev	2	DEU	0/1	Sauerland, 2018a	Dis	Ql	2	USA	0/1
Halstead et al., 2015	JoV	Mm	3	USA	3/0	Sauerland, 2018b	JoS	Rev	2	USA	0/1
Hoch, 2019	VSR	Rev	2	USA	0/1	Searl et al., 2020	JoV	Qn	3	USA	2/2
Hughes, 2014	B ch	Ql	3	AUS	1/0	Sielska-Badurek et al., 2018	JoV	Qn	3	POL	3/1
Hughes, 2015a	B ch	Rev	1	AUS	1/0	Sloggy & Rowles, 2019	JoS	Ql	3	USA	1/1
Hughes 2015b	JoS	Ql	3	AUS	1/0	Sweet & Parker, 2019	JRME	Ql	3	USA	2/0
Hughes, 2017a	B ch	Rev	1	AUS	1/0	Thummarattana & Trakarnrung, 2015	FOFA	Ql	1	THA	1/1
Hughes, 2017b	AV	Rev	3	AUS	1/0	Ugoo-Okonkwo, 2014	IJARPED	Mm	2	NGA	1/0
Hughes, 2020	B ch	Mm	1	AUS	1/0	Valtasaari, 2017	Dis	Mm	2	FIN*	1/0
Hughes et al., 2015	AV	Rev	1	AUS	3/2	Zuim et al., 2021	JoV	Qn	3	USA	3/2

Journal abbreviations: see Table 3

Other publication types: Dis = dissertation (monograph); B ch = book chapter; Hb ch = handbook chapter

Type of study/text: Ql = original qualitative; Qn = original quantitative; Mm = original mixed methods; Rev = review articles, research reports, and perspective pieces

Dispositions: 1: PMVT; 2: VT incl PM; 3: Singing w/ impl to PMVT; 4: Instr ped incl PMVT

* = in Finnish

Table 3. The journals and their abbreviations with Finnish Publication Forum's (JUFO, 2022) level ratings (three levels: 1=basic; 2=leading; 3=top).

Journal	n	JUFO	Journal	n	JUFO
American Music Teacher (AMT)	1	-	Journal of Research in Music Education (JRME)	1	2
Arts & Humanities in Higher Education (AHH)	1	1	Journal of Singing (JoS)	6	1
Australian Voice (AV)	5	-	Journal of Voice (JoV)	14	2
The Changing Face of Music and Art Education (CFMAE)	1	1	Laryngoscope (Lar)	1	2
Communication Disorders, Audiology and Swallowing (CoDAS)	1	-	Logopedics Phoniatrics Vocology (LPV)	1	1
Educational Sciences: Theory & Practice (JESTP)	1	-	Music Therapy Perspectives (MTP)	1	1
Fine Arts International Journal, Srinakharinwirot University (FOFA)	1	-	Problems in Music Pedagogy (PMP)	1	1
Finnish Journal of Music Education (FJME)	1	1	Revista de Logopedia, Foniatría y Audiología (RLFA)	1	1
International Journal of Academic Research in Progressive Education and Development (IJARPED)	1	0	Update: Applications of Research in Music Education (UARME)	1	1
International Journal of Music Education (IJME)	1	2	Voice and Speech Review (VSR)	4	-

Table 4. Authors' affiliations or country of residence.

Africa (1)	NGA (1)
Asia (2)	CHN (1), THA (1)
Australasia (18)	AUS (18)
Europe (7+2*)	DEU (1), EST (1), FIN (1+2*), GBR (1), ITA (1), POL (1), PRT (1)
North America (33)	USA (32), CAN (1)
South America (1)	BRA (1)
Additional authors from another country	CZE (1), GBR (1), SWE (1), USA (1)

Table 5. Themes and codes, related references, and examples from the reviewed literature.

Themes	References and examples
1. Professional development work and innovation; (re)constructing epistemic foundations; applying and engaging in research; using existing resources; generalist/specialist knowledge	Angell, 2019; Bartlett, 2014a; Bartlett, 2014b; Bartlett, 2020; Benson, 2018; Brook et al., 2016; Burwell et al., 2019; Cox, 2020; DeMaio, 2016; Fisher et al., 2019; Gerhard et al., 2020; Gill & Herbst, 2016; Guy, 2017; Hoch, 2019; Hughes et al., 2015; Lã, 2017; Li, 2018; Mesiä, 2019; Naismith, 2019; Reinhert, 2019; Sauerland, 2018a; Sauerland, 2018b; Valtasaari, 2017
	"In contrast, several participants described negative experiences with music teachers and their [the participants'] desire to teach singing differently than they had been taught." (Sweet & Parker, 2019, p.74) "Unless a CCM teacher is known to specialize exclusively in musical theater, jazz, country, or rock singing (and there are many specialists), students expect their CCM teacher to be a generalist and to have at least a passing knowledge of many genres of popular music from the 1920s to the present." (Fisher et al., 2014/2019, p.722) "…if the training wasn't available, I set it up so I could have the training that I needed" (Gillyanne Kayes in Naismith, 2019, p.76) "In the twenty-first-century, scientifically informed or 'fact-based' singing teachers coexist somewhat peacefully alongside those who identify as old-fashioned teachers from the bel canto tradition, and still more singing teachers draw from both traditions in their pedagogy." (Hoch, 2019, p.47) "Research into CCM singing on the whole is quite recent, and as yet significantly under-represented. While the 'majority of research ... is still weighted heavily towards classical voice' (Bourne et al., 2011, p. 439), there are a growing number of researchers contributing to our understanding of the voice in the various styles of MT singing and its associated pedagogy." (Guy, 2017, p.25)

	"However, all of the above mentioned studies were limited to laboratory-based observations of specific elements of CCM style production such as sound source, acoustic properties and breath measurement and most involved only small numbers of participants (commonly only one participant). None were inclusive of the complex interactions of 'live' CCM performance. Other reports of mainstream CCM performance styles (Pop, Rock, Jazz, R&B, Country and the associated sub-styles) have been, for the most part, informed commentary and pedagogical opinion rather than empirical report. Nonetheless, these expositions have been invaluable for progressing consideration and debate in the CCM field and the authors have been strong advocates for the development of a pedagogy that supports CCM singers by addressing the specific style demands of CCM performance." (Bartlett, 2014a, p.370–371) "Research *with* CCM singers rather than *about* them might further accelerate this development by bringing to focus the real world demands of CCM music styles, gig environments, and vocal health issues faced by this significant and talented group of performers." (Bartlett, 2014b, p.34) "Nykyaikaisessa tiedeyhteisössä ainoastaan omaan pedagogiseen kokemukseen perustuvat näkemykset eivät täytä kriittisen tutkimuksen kriteereitä. Objektiivisuuden ja lähdekriittisyyden saavuttaminen edellyttää tutkijalta avoimuutta. Sen lisäksi hänen on oltava selvillä erilaisista tutkimustuloksista sekä pedagogisista näkemyksistä. Kyetäkseen käsittelemään tietoa kriittisesti, hänellä on oltava myös riittävä alan asiantuntemus. Objektiivisuus edellyttää myös sen tosiseikan tunnustamista, että maailma ei ole valmis, vaan sekä tutkimuksen että pedagogiikan saralla on vielä monia kiviä kääntämättä, ja olemme jatkuvasti tutkimusmatkalla." (Valtasaari, 2017, p.84) "It should be noted that while there is considerable scientific capital afforded to those voice teachers who have increased their scientific knowledge in relation to the production of the voice within the voice pedagogy field, little research exists to assess the evidence of scientific capital's usefulness in the actual practices and outcomes of voice teaching." (Cox, 2020, p.257)
2. Teachers' life-long learning; continuous professional development; further education	Angell, 2019; Burwell et al., 2019; Cox, 2020; Gerhard, 2016; Gerhard et al., 2020; Gill & Herbst, 2016; Hoch, 2019; Hughes et al., 2015; Lã, 2017; Mesiä, 2019; Monteiro et al., 2020; Naismith, 2019; Pere & Torvinen, 2016; Radionoff, 2015; Reinhert, 2019; Roll, 2014; Sauerland, 2018a
	"Ongoing professional development seems crucially important for those teachers wanting to work with CCM singers." (Naismith, 2019, p.213) "We should, as teachers, never stop learning, never stop wanting to learn and strive to remain relevant in the contemporary environment so that we can best serve our students." (Diane Hughes in Hughes et al., 2015, p.50) "The pace of such a development is, however, dictated by the willingness of the involved practitioners (teachers, coaches, therapists, etc.) to educate themselves in voice science matters." (Gill & Herbst, 2016, p.173) "Certification in short courses on voice science provides credibility to teachers who gain professional development in a legitimised way, as opposed to those who study and learn voice science independently" (Cox, 2020, p. 256) "Attending and participating in some or all of these courses [in branded voice teaching methods] may be a costly and time-consuming exercise, with no formal academic

	recognition (such as a masters or doctoral degree) resulting from these studies." (Cox, 2020, p.45) "Factors such as curriculum limitation, lack of financial resources and lack of time were reported as barriers for the singing teachers to understand and provide their students better vocal health information" (Monteiro et al., 2020, p.2) "Currently, singing voice rehabilitation specialists are either completing training in speech-language pathology and vocal pedagogy separately to become dual-trained professionals or fulfilling single training in either vocal pedagogy or speech- language pathology with add-on training via programs in the secondary area of specialization or other informal means of education." (Gerhard, 2016, p.329) "Teachers who do not practice critical reflection may run into the ploy of providing misleading judgments, interpretations, assumptions and expectations" (Lã, 2017, p.6/8) "The teachers reported feeling culpable for their own learning, and suggested teachers should educate themselves before working with a trans or non-binary student. This professional development includes scholarly activities and the attendance of concerts of trans and non-binary musicians." (Sauerland, 2018a, p.227) "Voice teachers working with musical theater students must stay up to date with current industry demands and understand how these demands affect female musical theater singers. Voice teachers need to find resources that help them translate the industry demands of musical theater into sustainable and healthy vocal techniques for their female musical theater belt students." (Roll, 2014, p.233)
3. Professional organizations; voice teachers' collaboration with peer voice teachers; mentorship	Bartlett, 2020; Benson, 2018; Burwell et al., 2019; Cox, 2020; Gerhard et al., 2020; Hoch, 2019; Hughes, 2015a; Hughes, 2017a; Mesiä, 2019; Monro, 2014; Naismith, 2019; Rollings, 2020; Sauerland, 2018a
	"In the area of professional standards and systematic education for all voice teachers, NATS, like many other professional voice organizations, offers quality continuing education opportunities for current voice teachers through district and state workshops and programs, a biennial national conference, and the NATS Intern Program." (Rollings, 2020, p.138) "Conferences held by the four organizations mentioned above—PAVA, NATS, ICVT, and (especially) the annual Voice Foundation Symposium—have been quintessentially important in uniting the profession, increasing interdisciplinary studies, disseminating scientific research, and exploring new lines of pedagogic inquiry. There are also numerous other professional organizations, conferences, summer workshops, and symposia emerging each year, so many that one cannot possibly keep up with all of the opportunities that are available. The impact of professional organizations on late-twentieth and twenty-first-century voice pedagogy cannot be overstated. They have firmly established themselves as an integral part of the modern pedagogic landscape." (Hoch, 2019, p.50) "Professional organisations are sub-fields within the larger field of voice pedagogy and compete for prestige within this space, often having membership who consist of the same voice teachers" (Cox, 2020, p.266) "NATS offers a structured mentorship program that seeks to pair experienced master teachers of voice with younger members of NATS." (Gerhard et al., 2020, p.160.e2)

	"I have sat in on other singing teachers' lessons … for my own professional development." (Diane Hughes in Naismith, 2019, p.90) "AG sent send the students to another teacher on staff who is more expert in the area of CCM singing" (Cox, 2020, p.222) "The findings of this study suggest that collaborative processes are an effective way of enhancing development of expertise and overcoming feelings of isolation among Nordic vocal teachers." (Mesiä, 2019, p.i) "Personal and professional contact among studio teachers can help to overcome such feelings of insecurity, but the opportunity for teachers to meet both formally and informally is again limited by the isolation inherent in studio teaching: according to Finnish teacher-educators interviewed by Juntunen (2014: 16), 'the biggest obstacle to collaboration amongst colleagues [is] having so many part-time teachers' who, engaged for only a few hours a week, rarely attend meetings and developmental work." (Burwell et al., 2019, p.383)
4. Popular music education practices and curriculum development; effects of institutionalization; authenticity; artistry; real life practices	Bartlett, 2020; Bartlett & Tolmie, 2018; Benson, 2018; Brook et al., 2016; Burwell et al., 2019; Cox, 2020; Hughes, 2014; Hughes, 2015a; Hughes, 2017a; Hughes, 2020; Hughes et al., 2015; Johnson, 2019; Lã, 2017; Li, 2018; Mesiä, 2019; Monro, 2014; Naismith, 2019; Radionoff, 2015; Reinhert, 2018; Reinhert, 2019; Thummarattana & Trakarnrung, 2015
	"It is interesting to note the popular or commercial music programs have been in existence since the 1970s. In fact a survey study by the Sound Singing Institute elicited a total of 252 degree programs nationally and 156 degree programs internationally" (Radionoff, 2015, p.103) "However, many of these same educational institutions have been slow to develop complementary training programs for singing voice teachers" (Bartlett, 2020, p.185) "At present, half of Thailand's fifteen universities that offer music degrees offer a concentration in CCM. However, only two programs offer vocal pedagogy courses, both based on classical music. This means that there is a gap between what students actually perform (CCM) and how they are taught (in the classical style)." (Thummarattana ja Trakarnrung, 2015, p.40) "As popular music styles are constantly evolving, and as individuality, creativity and expressive techniques are featured aspects of contemporary vocal artistry (Hughes, 2010, 2014), developing effective techniques and strategies to underpin student learning is a complex task." (Hughes, 2015a, p.252) "Balancing in between the requirements of the curriculum and students wishes of what they want to study was also found challenging." (Mesiä, 2019, p.104) "Vaikka julkisin varoin ylläpidetyillä oppilaitoksilla on velvollisuus huolehtia opetuksen sisällön luotettavuudesta ja laadusta, instituutioiden ongelmiksi voivat kuitenkin nousta rakenteiden jäykkyys tai taloudellisesti vaikeiden aikojen rajoitteet, jotka saattavat jarruttaa pedagogisen sisällön kehitystä." (Valtasaari, 2017, p.83) "These policies often appear to continue to reinforce the master/apprentice dynamic by controlling when students can change teachers and how this process is activated." (Cox, 2020, p.189)

	"I encourage education institutions to review and, if necessary, revise their voice training programs to align with trends in an everchanging music market with its increasing demand for CCM instruction. Ideally, this will be an ongoing process in which relevant curricula are regularly updated to incorporate new research findings and evidence-based pedagogical concepts." (Naismith, 2019, p.213) "Therefore, colleges and universities, as the professional training base of the popular singing talents, must always be guided by the new era and the new situation, constantly innovate on the teaching model so as to train the music talents more suitable for the modern new forms." (Li, 2018, p.3309) "…portfolio careers have become the norm rather than the exception, we propose that through the inclusion of associated, work-integrated learning courses students might be better prepared to meet the challenges of the modern music industry" (Bartlett & Tolmie, 2018, p.208) "Rather than pedagogy or teaching methods to 'direct' singers, the aim of the curricular components is to facilitate artistry, artistic vision and practice through a range of exploratory and creative processes. In some ways (e.g. through the student-devised ensemble tasks), the curricular components and group learning incorporate informal learning into formal processes through peer interaction and collaboration." (Hughes, 2017a, p.187) "…the overall curricular goals for both [HPME] institutions included: (a) wanting students to graduate with a high level of musicianship; (b) developing a diverse acumen of skills such as business, technical, communication, self-assessment to allow them to succeed in portfolio careers; and (c) overall entrepreneurial skills to give them the tools to succeed in the global music industry" (Reinhert, 2018, p.169) "Teachers modelled the professional attributes required of the musical theatre performer through modelling and demanding organisational and accountability skills. Accountability was taught by requiring students to complete practice sheets and journals, to turn up to lessons prepared and knowing their repertoire, to keep lesson appointments, and to come to lessons with a mindset which was ready to work. Accountability is a value students require when they walk into the workplace, whether it is the audition room or the rehearsal room." (Cox, 2020, p.185) "Although experience is irreplaceable in any workplace environment, traits such as tenacity, resilience, effective communication, self-confidence and independence can be developed and supported through purposeful workshops or performance events that model the workplace through the inclusion of sound checks (e.g., Hughes, 2010), communicating with industry people and dealing with criticism. Encouraging further learning in relation to business skills is helpful. An ability to gauge the value of unpaid performances, and an ability to negotiate professionally, are skills that singers should adapt early in their career. Over time, these strategies may help to develop independence, confidence and positive career outcomes for singers." (Monro, 2014, p.23) "Similarly, workplace health and safety issues and the overarching concept of artist well-being should be included in curricular content where relevant (e.g. vocal overload in relation to extended periods of singing or sustained loud singing; touring demands and vocal health; recording demands and vocal health; inadequate amplification)" (Hughes, 2017a, p.187) "Lastly, empathy emerged at a strong theme that persisted through all aspects of the curriculum, pedagogies, interactions and implementation therein. Moving from there,

	with the possible impact popular music can have to society due to the large demographic it has the potential to reach, it is worth considering the inclusion of discussions, courses, and pedagogies that enhance and support these human and holistic goals on the same level of importance as musical skills and knowledge." (Reinhert, 2018, p.179-180) "However, it seems that many institutions of higher education – taking for granted that the high level of performance expertise among staff is sufficient to ensure excellence in teaching – have done little to support the professional development of studio teachers, or to facilitate collaboration among them." (Burwell et al., 2019, p.381) "Teachers may need guidance to introduce them to musical and pedagogical ideas that lie outside of their performance or pedagogical experiences. Consequently, the role of larger institutions, such as conservatories or post-secondary institutions may be to provide guidelines or principles that reflect a network of experience and that may serve these teachers well. Arguably, these institutions may have the cultural and human capital to collate and organize ideas and to develop a framework that teachers can tailor to the needs of their students." (Brook et al., 2016, p.19)
5. Increasing pedagogical expertise; alternatives to traditional master-apprentice practices	Angell, 2019; Bartlett, 2020; Brook et al., 2016; Burwell et al., 2019; Cox, 2020; Fisher et al., 2019; Gill & Herbst, 2016; Hughes, 2014; Hughes, 2015a; Hughes, 2017a; Hughes, 2020; Hughes et al., 2015; Kiik-Salupere & Marshall, 2017; Lã, 2017; Li, 2018; Mesiä, 2019; Naismith, 2019; Pere & Torvinen, 2016; Reinhert, 2018; Reinhert, 2019; Riley & Carroll, 2015; Roll, 2014; Sauerland, 2018a; Sauerland, 2018b; Sweet & Parker, 2019; Valtasaari, 2017
	"While some doctoral programs have a robust pedagogy component, a 'pedagogy' course can quickly become concerned with nonpedagogic topics such as voice science, vocal anatomy, vocal function, comparative surveys of texts, and possibly some laryngology/singing health specialization, without engaging educational strategies such as 'diagnostic and formative assessment, activating prior knowledge, scaffolding, cooperative learning, intrinsic and extrinsic motivation, feedback, summative assessment, student-centered learning, and goal setting.'" (Angell, 2019, p.128) "This is often the case in higher education generally, where teaching qualifications have traditionally been secondary to mastery of disciplinary knowledge, esteem and standing within a specific discipline." (Cox, 2020, p.259) "However, the ability to demonstrate a singing skill does not need to be at the expense of pedagogical skills and students are acutely aware of the difference between a high-level performer who happens to be teaching them and a teacher with pedagogical skills" (Cox, 2020, p.212) "Generally speaking, nowadays music students look for teachers who have not only musical competences, but who also have other attributes, such as: planning, organizational, pedagogical and communicating skills; the capacity of mediating excellent learning environments; the ability to promote activities within and outside the educational institution; and encouraging critical thinking and evaluation skills in their students" (Lã, 2017, p.2/8) "Thus, a reflective voice practitioner and a student-centred teaching approach constitute two requisites for generating evidence-based knowledge and effective behaviour modification." (Lã, 2017, p.6/8) "Vaikka yksilöllisesti räätälöidyn opiskelutavan on havaittu vaikuttavan positiivisesti omaehtoisen eli sisäisen opiskelumotivaation säilymiseen läpi koko harjoitteluprosessin

	(Woody 2007), voi korostunut opiskelijakohtaisuus haastaa opettajia vähentämällä mahdollisuuksia tukeutua yleisiin opetusmetodisiin ratkaisuihin.” (Pere & Torvinen, 2016, p.44) “While the one-to-one approach is still the model for instrumental learning in most conservatoires, it is also a model that may limit autonomy in learning.” (Hughes, 2017a, p.187) “Historically, however, the isolation of the studio system has done little for the development of coherent pedagogies: the activity of the teacher–student dyad in each is inaccessible to others, and teachers are often obliged to develop their work in relative isolation, relying on reference points that are limited to their personal histories and accumulating experience.” (Burwell et al., 2019, p.373) “While every group voice instructor must serve as their own guide in designing a voice class, creating an engaging and student-centered learning environment enables each student to flourish and develop at a level congruent with their experience and abilities.” (Sauerland, 2018b, p.531) “A program of musical study that consists of learning in a group context is ‘a major departure from established conservatorium teaching practices’ (Lebler & Carey, 2008, p. 70). Effective group teaching requires active involvement in and oversight of the learning process, together with ‘greater attention to the communication of clear assessment criteria’ (James, McInnis, & Devlin, 2002, p. 31). When there is a group task to be assessed, including assessment of group processes and/or end-of-process performance, clear assessment guidelines need to be communicated.” (Hughes, 2015a, p.254) “Many spoke openly about how they would not classify their students by voice part based on their own experiences, regardless of whether they taught choir or private voice” (Sweet & Parker, 2019, p.75) “There is an ethical and moral side to ensuring that our students avoid unrealistic aspirations.” (Veronica Monro in Hughes et al., 2015, p.53)
6. Various student groups; hormonal changes and aging; occupational voice users other than singers	Baird et al., 2020; Baker & Cohen, 2017; Bartlett, 2020; Bingham, 2019; DeMaio, 2016; Elliott, 2017; Gill & Herbst, 2016; Grønborg, 2019; Hughes et al., 2015; Kiik-Salupere & Marshall, 2017; Lã, 2017; Mesiä, 2019; Nacci et al., 2019; Naismith, 2019; Reinhert, 2019; Riley & Carroll, 2015; Sauerland, 2018a; Sauerland, 2018b; Sloggy & Rowles, 2019; Sweet & Parker, 2019; Valtasaari, 2017
	“According to our observation, newly enrolled singers include children and adolescents with a passion for singing, middle-aged people with many years of experience in leisuretime singing jobs, and even people aged over 60 who have retired and would like to see their dream of a lifetime come true, having always been self-taught singers” (Nacci et al., 2019, p. 135) “The individual anatomical variability of the vocal instrument suggests that there cannot be a unified vocal behavior for all singers. Rather, the taught vocal technique needs to be adjusted and optimized for each individual.” (Gill & Herbst, 2016, p.169) “As contemporary singing teachers, we teach singing to students involved in tertiary, industry and community contexts. Not every student wants to become a professional singer. In fact, many of our students simply sing or learn to sing for the love of singing. There are students who do not have an interest in making a career out of their singing, nor sing for any financial gain.” (Hughes et al., 2015, p.53)

	"Through regular discussion, student singers will be empowered to recognise that the voice change occurrences they are experiencing are an expected part of 'growing up'. This knowledge should encourage a confidence that their voices will settle and strengthen into adulthood." (Grønborg, 2019, p.36) "Voice teachers need to become more educated about the effects of peri-menopause, menopause, and aging so they can help female students navigate gracefully through this potentially difficult time." (Elliott, 2017, p.277) "Defining the therapeutic singing voice in these ways offers insight into the complex singing processes undertaken by music therapists as they work with clients. Given this complexity, and the teaching implications it carries for voice teachers, it also invites voice teachers to consider therapeutic singing in music therapy as a unique style." (Bingham, 2019, p.184) "Even if a teacher has only one trans student, it is the educator's responsibility to learn how to best train the student without asking invasive question or causing them to feel different." (Sauerland, 2018a, p.135)
7. Holistic practices; complex embodied instrument; voice teachers as mentors	Adessa et al., 2018; Angell, 2019; Cox, 2020; DeMaio, 2016; Elliott, 2017; Fisher et al., 2019; Gill & Herbst, 2016; Grønborg, 2019; Hughes, 2017a; Hughes, 2017b; Hughes, 2020; Hughes et al., 2015; Kiik-Salupere & Marshall, 2017; Lã, 2017; Lemon-McMahon & Hughes, 2017; Mesiä, 2019; Naismith, 2019; Pere & Torvinen, 2016; Radionoff, 2015; Riley & Carroll, 2015; Roll, 2014; Sauerland, 2018a; Sloggy & Rowles, 2019; Sweet & Parker, 2019; Valtasaari, 2017
	"When someone sings, all aspects of the persona are entwined. Our singing voice is our body mind and spirit. We cannot separate the influences of these elements." (Radionoff, 2015, p.111) "A purely knowledge-driven approach, on the other hand, might be equally insufficient, as it is bound to overlook aspects of musicality and the expected aesthetic of a given musical genre. Additionally, it might fail to address the singing student as a holistic human being." (Gill & Herbst, 2016, p.170) "Nykyaikaiseen laulupedagogiikkaan kuuluu usein holistinen näkökulma, jolla tarkoitetaan, että varsinaisen laulunopetuksen rinnalla voidaan käyttää hyväksi monenlaisia valmentajia etenkin ammattilaulajan kouluttamisessa." (Valtasaari, 2017, p.26) "Kuitenkin, jos yksilöllisyys (siis ei-yleisyys) nostetaan laulamisen ja laulunopiskelun keskiöön, kuten populaarimusiikki kannustaa tekemään, kääntyy asetelma toisin päin: yksilöllisillä tajunnallisilla ja kieleen kiinnittyvillä mielikuvilla on ratkaiseva rooli laulajan situaation ja kehollisuuden merkitysten ja kokemusten ymmärtämisessä nimenomaan yksilöllisyyden säilyttävällä tavalla." (Pere & Torvinen, 2016, p.53) "Every voice has its own signature or vocal 'print'. It expresses who we are culturally, socially and ethnically. It is typically indicative of gender and age range, is highly expressive and is reflective of enculturation and experience" (Hughes 2017a, p.180) "Music researchers proposed that teachers, specifically applied music instructors, played a pivotal role in emerging adults' musical identity development" (Sweet & Parker, 2019, p.63)

	“Regardless of teacher disposition, most participants displayed professional concern for their student’s well-being, what was happening in their studies, auditions, performances, and student experience. In addition, teachers often knew about family, friend, and personal relationships of their students and were in some cases very well-informed about what was happening in their students’ lives.” (Cox, 2020, p.189)
8. Health and well-being; rehabilitation and habilitation; sustainable singing technique and career longevity; voice teachers’ occupational hazards	Adessa et al., 2018; Baird et al., 2020; Baker & Cohen, 2017; Bartlett, 2014a; Bartlett, 2020; Bartlett & Wilson, 2017; Cox, 2020; DeMaio, 2016; Gerhard et al., 2020; Gill & Herbst, 2016; Grønborg, 2019; Guy, 2017; Halstead et al., 2015; Hoch, 2019; Hughes, 2017a; Hughes, 2017b; Hughes et al., 2015; Isaac et al., 2017; Kiik-Salupere & Marshall, 2017; Kwok & Eslick, 2018; Lã, 2017; Lemon-McMahon & Hughes, 2017; Lloyd et al., 2020; Mesiä, 2019; Monro, 2014; Monteiro et al., 2020; Nacci et al., 2019; Naismith, 2019; Radionoff, 2015; Riley & Carroll, 2015; Roll, 2014; Sandage & Hoch, 2017; Sauerland, 2018a; Searl et al., 2020; Sielska-Badurek et al., 2018; Sloggy & Rowles, 2019; Sweet & Parker, 2019; Valtasaari, 2017; Zuim et al., 2021
	“Analysis demonstrated that teachers were often an initial source of vocal health advice and advocates for student well-being” (Cox, 2020, p.192) “Through the findings of this research, it emerged that singers are largely responsible for their overall care in the workplace. The influence that these factors have on the overall singer should therefore be addressed when preparing singers for the professional industry.” (Monro, 2014, p.23) “Teachers and clinicians who work with student singers need to have a high level of vigilance for psychological concerns so that appropriate supports can be offered when needed.” (Searl et al., 2020, p.8) “Prevalence of more than 20% of vocal injuries in this group of singers may deny the argument of popular singing’s health or it may prove that proper CCM singing technique acquisition is extremely important as it might prevent vocal trauma. Therefore, we need more schools with popular singing training. Furthermore, singing teachers need to be prepared for teaching students after vocal injuries” (Sielska-Badurek et al., 2018, p.670) “A world-class sprinter with an acute ankle sprain will not be advised to lay on the couch with her foot up for four weeks as it heals. Yet, extended unloading of the larynx is recommended for superficial lesions such as vocal fold nodules to allow for repair of the epithelium with little thought given to muscle function implications. By extension, a healthy singer who engages in extensive voice rest may jeopardize optimal vocal performance if voice rest is not used judiciously.” (Sandage & Hoch, 2017, p.271) “Some graduate vocal pedagogy programs are now offering courses in voice disorders, internships to observe at medical voice clinics, and/or including video presentations regarding medical procedures as part of the curriculum.” (Gerhard et al., 2020, p.160.e2) “Furthermore, it may be hypothesized that some voice teachers are referring singers to a laryngologist for a baseline check of their vocal folds before the commencement of their voice studies. This check may not identify a vocal problem necessarily, but it may give both the teacher and the student the peace of mind that there are no organic vocal fold issues.” (Adessa et al., 2018, p.568) ”Recently, Beeman has underlined how, presumably, teachers who are familiar with rehabilitation techniques are more prone to monitor the speaking behaviors of their students, to teach them healthy vocal behaviors, and then to monitor their singing behaviors” (Nacci et al., 2019, p.135)

	"…singers who also teach are at significantly greater risk of having an occupational voice disorder because they are doubly burdened by the necessary excellence in voice production required for both singing performance and speaking voice use in teaching environments" (Bartlett & Wilson, 2017, p.243.e33) "Hours per day teaching voice students was shown to be a statistically significant predictor of subjective tinnitus, which further suggests that a career as a voice teacher might lead to hearing loss more than aging alone." (Isaac et al., 2017, p. 379.e29)
9. Interdisciplinary knowledge and collaboration; boundary work	Adessa et al., 2018; Baird et al., 2020; Benson, 2018; Cox, 2020; Gerhard, 2016; Gerhard et al., 2020; Gill & Herbst, 2016; Halstead et al., 2015; Hoch, 2019; Hughes, 2017b; Hughes et al., 2015; Kwok & Eslick, 2018; Lemon-McMahon & Hughes, 2017; Mesiä, 2019; Monro, 2014; Monteiro et al., 2020; Nacci et al., 2019; Naismith, 2019; Pere & Torvinen, 2016; Reinhert, 2019; Riley & Carroll, 2015; Sandage & Hoch, 2017; Sauerland 2018a; Sweet & Parker, 2019; Valtasaari, 2017
	"The ever-expanding body of knowledge makes it increasingly impractical—if not impossible—for a singing teacher to be up-to-date in all arenas, making it all the more necessary to rely on a network of voice professionals who collectively represent various areas of expertise, including biomechanics, acoustic theory, psychology, and cognition, holistic practices, and all of the related health and wellness fields that are the province of medical professionals." (Hoch, 2019, p.57) "Management of vocal health in singers is thus an interdisciplinary field, involving otolaryngologists, speech language pathologists, singing teachers, theater managers, and agents" (Kwok & Eslick, 2018, p.59) "…when professionals with different backgrounds, health and vocal pedagogy, work together, this work will also benefits [sic] the professionals who will become more aware of their own field of work and the field of work of other professionals; thus, promoting interdisciplinarity." (Monteiro et al., 2020, p.5) "While singing teachers are not speech pathologists, doctors, or mental health professionals, they often take an interest in these fields and become the first place students turn to for referrals and assistance when necessary." (Cox, 2020, p.192) "The use of multiple terminologies regarding restricted or inefficient phonation may also result in conflicting pedagogical and treatment methods. The differences in participant fields could significantly impact the treatment of constriction in singers and have wider implications for its management or the teaching of singing. … The authors further suggest cooperation and/or collaboration between the participant fields so as to facilitate more consistency in the diagnosis and management of constriction, as defined above, for singers." (Lemon-McMahon & Hughes, 2017, p.77) "For voice pedagogues who are not speech-language pathologists, it is essential to gain clinical observation hours in assessment, voice therapy, and surgical management. Many voice centers work together with vocal pedagogues to informally arrange for these observations to occur." (Gerhard, 2016, p.332) "Many universities already offer acting classes to theater and musical theater majors; opening those courses to include classical vocal performance and CCM majors would be ideal. When students from a variety of programs are mixed together in an ensemble, they build trust, and that trust allows for greater inclusion and diversity." (Benson, 2018, p.12)

	"The lack of communication that participants described between university vocal and choral teachers contributed to their vocal identity confusion and concerns of vocal health and well-being" (Sweet & Parker, 2019, p.70) "Voice builders are teachers that understand the physiological, acoustical and psychological aspects of voice function. ... Vocal coaches were defined as those who guide the students into the process of using their musical instrument to convey artistic meaning. Singing voice specialists were classified as those who assist students who have suffered a voice injury and who guide them back to the process of music making." (Gill & Herbst, 2016 in Lã, 2017, p.2/8)
10. Industry and audience demands affecting voice teaching; understanding singers' working conditions and the market; 'vocal athletics'	Bartlett, 2014a; Bartlett, 2014b; Bartlett, 2020; Bartlett & Tolmie, 2018; Bartlett & Wilson, 2017; Benson, 2018; Cox, 2020; Fisher et al., 2019; Green et al., 2014; Guy, 2017; Hughes, 2015b; Hughes, 2017a; Hughes, 2017b; Hughes, 2020; Hughes et al., 2015; Johnson, 2019; Kiik-Salupere & Marshall, 2017; Kwok & Eslick, 2018; Lã, 2017; Li, 2018; McQuade et al., 2018; Mesiä, 2019; Monro, 2014; Naismith, 2019; Pere & Torvinen, 2016; Radionoff, 2015; Reinhert, 2018; Reinhert, 2019; Riley & Carroll, 2015; Roll, 2014; Sandage & Hoch, 2017; Searl et al., 2020; Sloggy & Rowles, 2019
	"…because there is this popular belief where some of the reality shows which air, there is a culture of big is great. Audiences will applaud bigness." (Diane Hughes in Naismith, 2019, p.189–190) "In a little over one decade, the requirements and range of the female belt voice have changed more drastically than in the previous seven decades. In order to work professionally, female musical theater singers must learn to belt at least a major third higher than before, and they must make this adjustment quickly." (Roll, 2014, p.29) "In contrast, Wilson said that the prevalence of vocal health concerns confronting professional voice users was associated with current music industry practices across both CCM and classical music genres. She said that the voice problems confronting many artists were caused by the mismanagement of financially motivated industry personnel. Wilson identified the same dilemma for professional singers in all genres, and said that many singers, irrespective of genre, were being treated as commercial commodities" (Naismith, 2019, p.188) "In the end, such 'good commercial sense' means a standardized vocal product. Although the rhetoric of a distinctive, individualized voice remains a part of Broadway's mythology, the building of the Broadway sound plainly illustrates how an economic model can drive a certain type of vocal economy." (Johnson, 2019, p.489) "Vocalists are athletes and must adhere to similar training values. To that end, the concept of work, stress, and rest is central. Exercising the voice is an absolute requirement and should be planned as clearly and concisely as an Olympic gymnast's regimen" (Riley & Carroll, 2015, p.287) "Performance schedules for professional singers are especially demanding, often requiring shows several nights a week for several weeks to months at a time. Off-stage, singers may engage in recordings or media promotions." (Kwok & Eslick, 2018, p.58) "All Broadway singers are faced with occupational hazards: 8 or more performances per week, stage special effects (including stage smoke, debris, etc), challenging costumes, stress of extra rehearsals for new cast members, and uncertainty of their next contract." (Riley & Carroll, 2015, p.291)

	"Unfortunately, in the world of elite vocal athletes, singers face immense internal and external pressures to perform regardless of long term implications for vocal and overall health." (Sloggy & Rowles, 2019, p. 544) "As they [professional artists] grow older, singers become increasingly aware of expectations that fans, producers, managers, audiences, and the music industry have of them" (Sloggy & Rowles, 2019, p.539) "Given that artists are being asked to lead more versatile careers, we must ensure that they have as many of the possible tools they will need to be successful." (McQuade et al., 2018, p.128-129) "Pedagogy is the art and science of teaching and, as we move into the twenty-first century, research into the science and pedagogical practice of voice training has failed to reflect the realities and demands of today's modern music industry." (Naismith, 2019, p.199) "Much of what we now listen to has been digitally perfected, enhanced and even quantised. --. Contemporary pedagogy therefore involves educating our students as to what is humanly possible in singing and what is not; it is also about critical and active listening" (Hughes et al., 2015, p.50) "While the shift to enable consumer access to individual songs creates opportunities (e.g., it costs much less to produce a single than an album, particularly benefitting early-career singers), the ability for singers to stand out among their peers is challenging both online and in real-time, as well as in physical environments" (Hughes, 2017a, p.186-187) "In a typical singing voice assessment, the teacher needs to establish a sense of rapport with the singer, assessing whether the singer is fluent with social and communication skills necessary to be a performer." (Riley & Carroll, 2015, p.282)
11. Digital and technological developments and related competence in voice teaching	Bartlett, 2014a; Bartlett, 2020; Fisher et al., 2019; Hughes, 2014; Hughes, 2015b; Hughes, 2017a; Hughes, 2020; Hughes et al., 2015; Lã, 2017; Li, 2018; Mesiä, 2019; Nacci et al., 2019; Naismith, 2019; Sloggy & Rowles, 2019; Reinhert, 2019; Valtasaari, 2017
	"The increase in consumption of CCM styles and how audiences interact with this music has created a growing demand for vocal instruction across a broad range of CCM styles in both private studio and university programs" (Naismith, 2019, p.13) "The opportunities to share songs online with varying degrees of success are now extensive (e.g., individual websites, YouTube, iTunes, various streaming sites) and often invite public and/or immediate critique." (Hughes, 2020, p.55) "The ways in which contemporary singers can gain work are no longer limited to live performance, but now involve performance mediums that span the online, digital space. Whilst this may not be seen by many as optimum for the development of musicianship skills and face-to-face audience interaction, it is important for us to accept the current trend and climate surrounding and supporting our craft." (Veronica Monro in Hughes et al., 2015, p.53) "We need to very quickly adjust to the fact that platforms like YouTube and Periscope are going to disrupt the traditional modes of delivery for performance education." (Daniel Robinson in Hughes et al., 2015, p.52) "Industry changes including the change to a digital music platform with a focus on streaming services rather than album sales are increasingly forcing singers to tour, not

	only to promote their music, but also as a primary income source." (Sloggy & Rowles, 2019, p.547) "Many of these musicianship and technology skills can be acquired in courses on PM programs, with the private voice studio setting serving as a space to employ, use, discuss, and enhance these skills." (Reinhert, 2019, p.135) "Singing in popular music education (at all levels and in all educational settings) should address these aspects and include instruction in appropriate pre-performance sound-checks, monitoring of the voice onstage and in recording, microphone types and placement, various applied effects and treatments (Hughes, 2012). Consequently, tutorials or specifically designed teaching sessions (e.g. recording studio workshop) can facilitate experience in reverberant sound, dry sound, effected sound, altered sound (e.g. graphic equalization, pitch correction), layered or looped sound and compressed sound." (Hughes, 2017a, p.186) "We live in an age where the singing voice can be altered, manipulated, compromised, minimized, placed in a sound scape, perfected, and even created." (Hughes, 2015b, p.591 "Issues of pitch correction in recorded and live performance contexts provide potential discussion points for teachers and students. If students are appropriately informed and skilled, they may be better placed either to circumvent or to manage potentially compromising situations and industry expectations." (Hughes 2015b, p.591–592) "Thanks to advances in technology, singers are able to see the vocal instrument in 'real-time' enabling them to better develop their artistry." (Irene Bartlett in Hughes et al., 2015, p.51) "Oppimisympäristö on vääjäämättä muuttunut uuden teknologian myötä. Kuitenkin teknologiaa kritiikittömästi ihannoivassa yhteiskunnassa ei koulutuspoliittisesta keskustelusta sovi unohtaa, ettei teknologia nopeuta ihmisen luonnollisia kehityspsykologisia prosesseja, vaan se voi joskus jopa häiritä niitä." (Valtasaari, 2017, p.56)
12. Unregulated field; discussions on certification	Bartlett & Tolmie, 2018; Brook et al., 2016; Cox, 2020; Gerhard, 2016; Gerhard et al., 2020; Gill & Herbst, 2016; Mesiä, 2019; Monteiro et al., 2020; Rollings, 2020; Thummarattana & Trakarnrung, 2015; Ugoo-Okonkwo, 2014
	"…discussion surrounding standards, education, and certification for voice teachers has continued to appear and reappear over the past 100 years. These important discussions (1906, 1920s, 1940–1960) indicate that while many voice teachers agree that the profession needs regulation, they fail to agree on the process to establish and implement it. Furthermore, each time a national organization of voice teachers attempts to regulate the profession on a large scale, it experiences considerable conflict that threatens the stability of the organization." (Rollings, 2020, p.139) "This study found out that in many cases voice learning in tertiary institutions in Nigeria is done without following established procedures." (Ugoo-Okonkwo, 2014, p.110) "However, most participants [performance graduates] (77%) reported their other than performance work as 'music teacher'… with one-to-one studio teaching as the most common teaching environment." (Bartlett & Tolmie, 2018, p.205) "As for vocal pedagogues, there are no specific certification criteria for vocal pedagogues, and vocal performance and pedagogy programs vary in their curriculum offerings with

	regard to vocal health, voice science, and medical/clinical applications." (Gerhard, 2016, p.329) "Voice teachers and performers are increasingly seeking graduate pedagogical degrees for higher qualifications, specific skills and resources, and the symbolic validation this confers on their practice in a problematically unregulated industry" (Cox, 2020, p.6) "For being able to work in the environment described in this study, the participants emphasised the importance of having an extensive teacher education degree including not only knowledge and skills of music and vocal techniques but also a deep understanding of pedagogy and sufficient knowledge of psychology. Indeed, such degree in vocal pedagogy is common in many Nordic countries' educational systems, but rare elsewhere." (Mesiä, 2019, p.173)
13. Juxtaposing PM and classical singing	Bartlett, 2014b; Bartlett, 2020; Benson, 2018; Cox, 2020; Fisher et al., 2019; Gerhard et al., 2020; Green et al., 2014; Guy, 2017; Hoch, 2019; Kiik-Salupere & Marshall, 2017; McQuade et al., 2018; Mesiä, 2019; Naismith, 2019; Pere & Torvinen, 2016; Radionoff, 2015; Sandage & Hoch, 2017; Thummarattana & Trakarnrung, 2015; Valtasaari, 2018
	"There are numerous differences between Western lyric and CCM genres including: written versus oral tradition; historical/cultural context; use of voice, word articulation, dynamics, vibrato, phrasing; stylistic idioms; vocal registers; pitch range; resonance characteristics; and learning cultures." (Fisher et al., 2014/2019, p.707) "When the vocal techniques of classical and CCM singing are identified in terms of function, there is much in common. It is only in the application of vocal technique to musical repertoire that significant differences occur, according to genre." (Benson, 2018, p.10) "The work should be focused around real melodies presented with real harmonies, no arpeggios or scales as we want to make the transition from practice to performance as easy and short as possible." (Daniel Zangger Borch in Naismith, 2019, p.93) "As gig protocol demands, these singers may also be required to set up musical instruments and sound gear both prior to, and after, each performance. These are very different performance challenges to those experienced by classical singers." (Bartlett, 2014b, p.28) "As recently as the 1970s and 1980s, there was hardly anyone available to teach singing lessons that were not classical in nature. This is perhaps due to the training that singing teachers received—all university degrees were classical as well. What is astonishing about this reality is that popular singing styles dominated virtually the entire twentieth century—on Broadway, on jazz records, and on radio and television. Why was this teaching style not being? Performers were left to figure it out on their own, sometimes avoiding classical singing teachers for fear of contaminating their style with undesirable 'classical' sounds or colors." (Hoch, 2019, p.55) "Interestingly, though, there was a significant disparity between pedagogical training in genres and the genres currently being taught. For all genres with the exception of classical, there was a larger percentage of respondents who reported teaching the genre than who reported receiving pedagogical training in the genre." (Gerhard et al., 2020, p.160.e4) "According to my insider knowledge of the educational and working life situation in Finland, supported by discussions with Nordic colleagues, popular music and jazz singing

	teaching has in many cases outnumbered the classical music singing teaching in demand." (Mesiä, 2019, p.9) "However, outside of a large city, an emerging teacher is not likely to find voice students who are exclusively interested in classical music." (Benson, 2018, p.12) "…music theatre in academia is still distinguished not through its own specific practices, but it is often discussed through the lens of its difference to classical voice performance." (Cox, 2020, p.247) "At one university students had lessons with classical voice teachers for the first year and a half of their program and it was after this period of time that they auditioned to become a musical theatre major. Upon acceptance to the music theatre major the students switched to musical theatre specialist teachers who commented that they often had to retrain the voices, spending at least half a year removing classical technique from student's [sic] voices so they could sing the musical theatre repertoire with appropriate style and functionality." (Cox, 2020, p.160) "Cross training is usually associated with training classical singers to be able to perform musical theatre styles. Musical theatre students must perform traditional music theatre styles as well as other CCM genres, however, some musical theatre programs cross-train students in the opposite way, training musical theatre students to perform classical repertoire." (Cox, 2020, p.297) "I propose that cross-training programs can enable teachers to build their skillset through an appreciation and integration of both traditional teaching practices and relevant CCM style and technique. For singing voice teachers who want to specialize, university educators can continue to provide excellent training programs in one genre. However, for the majority—who need to manage a spectrum of styles in their everyday studio teaching practices—pedagogy programs must include training where similarities (basic elements of technique core for all singing) and differences (essential style elements) are discussed against a background knowledge of, and mutual respect for, singers' genre and style choices." (Bartlett, 2020, p.194)
14. Commercial voice training methods	Cox, 2020; Fisher et al., 2019; Hughes, 2017a; Mesiä, 2019; Naismith, 2019; Pere & Torvinen, 2016; Rollings, 2020; Valtasaari, 2017
	"In the voice teaching profession, one can become certified through certificate programs in various methodologies, many of which exist in the area of Contemporary Commercial Music (CCM) (e.g. Speech Level Singing™, Somatic Voicework™, Complete Vocal Institute™, Estill Voice Training®)" (Rollings, 2020, p.138) "Contemporary methodologies have developed, along with a plethora of online opportunities, despite a lack of institutional training opportunities for vocal pedagogy in PCM." (Hughes, 2017a, p.181) "The problem facing the voice teaching community is that the teaching of CCM is a hybrid, fractured collection of anecdotal and non-specific methodologies." (Naismith, 2019, p.17) "Kaupalliset järjestelmät ovat oppilaitoksia ketterämpiä toimijoita, ja niiden esillä pitämää tietoa ja kokemusta saatetaan hyödyntää myös oppilaitoksissa." (Valtasaari, 2017, p.83)

	"It was noticeable that teachers with confidence in working with CCM style and function had all attended professional development via branded voice teaching methods specifically focused on CCM voice pedagogy following their university training" (Cox, 2020, p.162) "However, trademarking of materials leads to a lack of transparency outside of each training system. While they may have excellent content and be of great benefit to voice teachers, questions might be raised about the academic rigour of some of these courses. Some of these short courses have been academically validated through university associations." (Cox, 2020, p.45)
15. Navigating attitudes and hierarchies	Bartlett, 2014b; Bartlett, 2020; Benson, 2018; Cox, 2020; DeMaio, 2016; Gerhard et al., 2020; Guy, 2017; Hoch, 2019; Mesiä, 2019; Naismith, 2019; Radionoff, 2015; Roll, 2014; Sweet & Parker, 2019; Ugoo-Okonkwo, 2014; Valtasaari, 2017
	"As a professional CCM singer, teacher, and researcher, I believe that effective teaching programs have to be based on the premise that *good singing is good singing in any style*." (Bartlett, 2020, p.187) "Music, like other art media, is a subjective art form. One may agree or disagree with the phrase 'good singing is good singing' in relationship to a particular artist, performance, or recording. However we can agree that good and bad are subjective terms that allude to personal aesthetic taste. Efficient singing is efficient singing. This statement is in line with the form and function necessary for vocal longevity. It is not dependent on genre." (Radionoff, 2015, p.120) "Resistance to change in general and a lack of understanding as to the actual functioning of the vocal mechanism (Edwin, 2008), as well as cultural preference (Meyer & Edwards, 2014), may also be factors." (Guy 2017, p.27) "Students in the class observe all the CU faculty members teach, in the belief that open studios foster healthy attitudes toward the art of singing." (Gerhard et al., 2020, p.160.e4) "For many participants, voice teachers worked to groom their vocal identities from choral singer to solo singer" (Sweet & Parker, 2019, p.78) "…it was rare for teachers to show curiosity or ask questions about broader approaches to teaching. Once the studio door is closed, teachers have a high level of autonomy about their approaches to teaching and learning and this autonomy of approach is taken for granted within the voice teacher community." (Cox, 2020, p.168) "The participants did not see insurmountable problems in teaching singing to children. Birgitta noted that children sing from when they are born anyway. Anna continued how in her country is [sic] was believed, that children going through the voice change shouldn't take lessons, but she also thought that the situation has changed." (Mesiä, 2019, p.128) "…the gendering of singing as female *is* reflected in the gender division of voice teachers. This is significant when males have a much higher rate of full-time employment in academic institutions in the United States (National Centre for Educational Statistics, 2019), yet in this discipline (within this admittedly small group of participants) the opposite is true. However, it should be noted that where males involved as participants in this study, they were in more senior positions within the faculty than females." (Cox, 2020, p.238)

	"The classroom teacher should not expect a child to be able to sing automatically, just as a piano teacher does not expect the coordination needed to play the piano to appear naturally" (DeMaio, 2016, p.105) "Generally speaking, *evidence-based knowledge* requires continual evaluation of beliefs, assumptions and hypothesis against existing knowledge and against other plausible interpretation of that knowledge. On the other hand, *experience-based knowledge* has a great potential for distortion, as everything is contextually bound." (Lã, 2017, p.6/8) "There is a hierarchy at play between those teachers who have been trained in research processes and who understand and use voice science in their teaching (higher scientific capital), and those whose academic training left them without these skills to process scientific research or to add to the body of knowledge, but who did display knowledge intuitively in their practice (lower scientific capital). These teachers often deferred to colleagues with certified educational capital within voice science as being more expert in the field than they were." (Cox, 2020, p.257) "…this line of thinking still brings forth how teachers need to be aware of the gender issues and thus raises questions whether music as a profession offers similar possibilities to all regardless of gender. Thus, as the participants were able to point out so many gender-based challenges in the field, the need for more academic discussion of the topic must be emphasised." (Mesiä, 2019, p.173) "Many voice teachers and singing researchers who are based in institutions play the game of voice pedagogy through presenting at conferences, publishing in journals and by holding executive positions within professional organisations. These pedagogues hold considerable power about what is included and what is excluded or marginalized within the field through the selection of conference/journal contents and topics of study. What is considered to be 'important' is what is chosen for research, selected as a presentation topic at a conference, and selected to be published in journals. … Through these processes scientific capital feeds into what is considered important knowledge within the field and therefore reinforces what is selected to be taught within educational institutions, and what is excluded." (Cox, 2020, p.266)
16. Increasing access to and general understanding of (PM) singing and voice education; societal responsibility to raise awareness and reach out to voice users	Angell, 2019; Baird et al., 2020; Bartlett, 2020; Cox, 2020; DeMaio, 2016; Fisher et al., 2019; Gill & Herbst, 2016; Grønborg, 2019; Hughes, 2017b; Hughes et al., 2015; Kiik-Salupere & Marshall, 2017; Sielska-Badurek et al., 2018; Sloggy & Rowles, 2019; Ugoo-Okonkwo, 2014; Valtasaari, 2017
	"This [results from a study on classroom teachers and singing] was a primary factor that led me to advocate for comprehensive voice education in schools (Hughes, 2008) and I subsequently established VOICE (Vocal Ownership In Cross curriculum Education) in 2009 (with Dr Jean Callaghan and Associate Professor Anne Power) (Hughes, Callahan & Power, 2009). As an advocacy forum, VOICE championed the development of cross-curriculum voice education in Australian schools." (Hughes, 2017b, p.18) "Vaikka monet maamme laulupedagogit ovat perehtyneet syvemmin myös lasten äänenkoulutukseen, tämä pedagoginen tietotaito ei tällä hetkellä hyödytä juuri lainkaan varhaislapsuuden ja perusopetuksen musiikkikasvatusta päiväkodeissa ja kouluissa. Lasten äänen kehitykseen ja äänenkoulutukseen liittyvän tiedon sekä opiskelijoiden oman äänenkoulutuksen pitäisi sisältyä myös opettajankoulutuksen ja kuoronjohtajien pakollisiin opintoihin" (Valtasaari, 2017, p.60)

	"Most singers are not professionals, but amateur choir singers (e.g. an estimated 1% of the population for the USA, and according to an online survey by Chorus America about 20% of American households have one or more members 'participating in a chorus'). Therefore, amateur choir directors should be a primary target group for dissemination of voice pedagogy knowledge and skills." (Gill & Herbst, 2016, p.169) "As the show's judges (who also act as coaches) encourage the CCM contestants to sing harder, higher, and louder, they are spurred on by rapturous applause from live studio audiences. In their fleeting 5mins of TV fame every singer is a 'star.' In the moment this is probably a positive experience for the contestants; however, on the negative side, the contestants, along with audience members (in the studio and at home) are encouraged to develop expectations of their own singing voice capabilities that may be completely unrealistic and unsustainable." (Bartlett, 2020, p.185) "It is in my experience that this popularisation of contemporary singing has led to many singing students aspiring to become professional singers or recording artists. Such popularisation does not necessarily provide an honest representation of the discipline, time and energy required to begin and maintain a relevant career in today's ever-changing music industries. As teachers, we play an influential part in maintaining a high standard of professional singing for the benefit of our wider industry. We are also partly responsible in positively affecting and educating the 'listening cultures' (Hughes and Keith, 2012) and the expectations of students and their contemporary audiences." (Veronica Monro in Hughes et al., 2015, 53) "Many CCM teachers create books, DVDs, or practice CDs marketed to the general public." (Fisher et al., 2014/2019, p.722)