Negotiating Professionalism in Popular Music Voice Teaching

Katri A. Keskinen

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All things are so very uncertain,
and that's exactly what makes me feel reassured.
— Too-ticky, *Moominland Midwinter*

Abstract

Keskinen, Katri A. (2026). *Negotiating professionalism in popular music voice teaching.* Sibelius Academy of the University of the Arts Helsinki. Studia Musica 101.

In recent years, understandings of professionalism within music and music education have been challenged by ongoing societal changes, uncertainty, and shifting expectations concerning societal responsibilities. Consequently, higher music education has increasingly been called upon to reconsider the values, ethical dimensions, and aims of professional education in light of expanding understandings of professionalism. Yet, institutionally embedded ideals of traditional music professionalism continue to shape educational practices, potentially constraining how societal relevance is acknowledged and considered within professional music education in rapidly changing contexts. These tensions become particularly apparent in emerging professional fields, where established norms and professional identities are still being negotiated.

In this context, this doctoral dissertation seeks to understand professionalism within the field of popular music voice teaching and contribute to a broader understanding of contemporary professionalism in music education. Popular music voice teaching is an academically young field that has developed partly outside formal educational institutions and includes multiple pathways into the profession. At the same time, the field has increasingly sought legitimacy through various professionalization efforts. Popular music voice teaching therefore provides a productive perspective for exploring how professionalism is constructed, defined, and negotiated within music education. The study examines how professionalism is conceptualized and manifested within the field of popular music voice teaching.

The article-based dissertation consists of three peer-reviewed articles published in international music education journals and a synthesizing summary. The first sub-study mapped recent disciplinary literature on popular music voice teaching, identifying differing professional dispositions, contextually emphasized topics, and gaps in the research literature. Building on this review, the second sub-study constructed a theoretical framework for examining the expanding professionalism of popular music voice teachers by synthesizing disciplinary literature with recent scholarship on professionalism. The third study, conducted as a multiple case

study in Finland and Sweden, explored how professionalism is perceived within tertiary popular music voice teacher education programs and how institutional conditions shape the development of professionalism within the discipline. The empirical material consisted primarily of semi-structured interviews with voice teacher educators, complemented by observations and institutional documents.

Together, the sub-studies suggest that professionalism within popular music voice teaching has largely been conceptualized normatively through expectations of continuous interdisciplinary development, engagement with scientific and health-related discourses, responsiveness to stakeholder needs, and alignment with music industry demands. In practice, however, professionalism often seemed to emerge through individualized professionalities developing under fragmented and professionally isolating conditions. As a result, practitioners were often compelled to negotiate their positions within a competitive landscape of differing professional subgroups while navigating institutional structures and hegemonies that constrain inclusivity, diversity, and professional dialogue. Moreover, societal responsibility was commonly framed in relation to employability and labor market expectations rather than as an ethical or socially oriented dimension emerging from within the field itself.

The dissertation argues that contemporary professionalism in popular music voice teaching is better understood as plural, negotiated, and context-sensitive rather than standardized across settings. Accordingly, the study proposes that structurally supported collaboration and reflexive dialogue among educators can foster both increasing specialization within the field and sustainable professional growth at the individual and collective levels. These expanding understandings and approaches may also contribute to broader reconfigurations of professionalism in music education by supporting greater inclusivity and contextual awareness.

Keywords: Popular music voice teaching, professionalism, expanding professionalism, vocal pedagogy, voice teacher education, popular music education, higher music education

Tiivistelmä

Keskinen, Katri A. (2026). *Ammatillisuuden neuvottelu rytmimusiikin laulunopetuksen alalla.* Taideyliopiston Sibelius-Akatemia. Studia Musica 101.

Viime vuosina musiikin ja musiikkikasvatuksen ammatillisuutta koskevat käsitykset ovat joutuneet tarkastelun kohteeksi jatkuvien yhteiskunnallisten muutosten, epävarmuuden ja yhteiskunnallisiin vastuisiin kohdistuvien odotusten vuoksi. Musiikin korkeakoulutusta onkin yhä useammin kehotettu arvioimaan uudelleen ammatillisen koulutuksen arvoja, eettisiä ulottuvuuksia ja tavoitteita laajenevien ammatillisuuskäsitysten valossa. Perinteiset käsitykset musiikin ammatillisuudesta ohjaavat kuitenkin edelleen koulutuksen ja opetuksen käytäntöjä, mikä voi heikentää musiikin ammatillisen koulutuksen kykyä vastata muuttuvan yhteiskunnan tarpeisiin. Nämä jännitteet näkyvät erityisen selvästi uusilla ammattialoilla, joilla alan normit ja ammatilliset identiteetit ovat yhä neuvottelun kohteena.

Tämän väitöskirjan tavoitteena on ymmärtää ammatillisuuden muodostumista rytmimusiikin laulunopetuksen alalla ja syventää ymmärrystä ammatillisuudesta musiikkikasvatuksessa laajemmin. Rytmimusiikin laulunopetus on akateemisesti nuori ala, joka on rakentunut osin koulutusinstituutioiden ulkopuolella ja jolle johtaa useita erilaisia väyliä. Samalla ala on viime vuosina pyrkinyt vahvistamaan institutionaalista asemaansa erilaisin ammatillistumisen keinoin. Näin rytmimusiikin laulunopetuksen kenttä tarjoaa otollisen kontekstin ammatillisuuden rakentumisen, määrittelyn ja neuvottelun tarkastelemiselle musiikkikoulutuksessa. Tutkimuksessa kysytään, miten ammatillisuus käsitteellistetään ja miten se ilmenee rytmimusiikin laulunopetuksen alalla.

Artikkeliväitöskirja sisältää kolme kansainvälisissä musiikkikasvatuksen tutkimuslehdissä julkaistua vertaisarvioitua artikkelia sekä niitä yhdistävän yhteenvedon. Ensimmäisessä osatutkimuksessa kartoitettiin rytmimusiikin laulunopetusta käsittelevää tuoretta kirjallisuutta ja tunnistettiin erilaisia ammatillisia orientaatioita, eri ympäristöissä korostuvia aiheita sekä tutkimuksen katvealueita. Tämän katsauksen pohjalta toisessa osatutkimuksessa rakennettiin teoreettinen viitekehys rytmimusiikin laulunopettajien laajenevan ammatillisuuden tarkasteluun yhdistämällä alan kirjallisuutta ja tuoretta ammatillisuustutkimusta.

Kolmannessa osatutkimuksessa, joka toteutettiin monitapaustutkimuksena Suomessa ja Ruotsissa, tarkasteltiin, miten ammatillisuus ymmärretään rytmimusiikin laulunopettajien korkeakoulutuksessa ja miten institutionaaliset olosuhteet muovaavat alan ammatillisuutta. Empiirinen aineisto koostui pääasiassa puolistrukturoiduista haastatteluista laulunopettajakouluttajien kanssa, ja sitä täydennettiin havainnoinneilla ja koulutusinstituutioiden asiakirjoilla.

Yhdessä osatutkimukset viittaavat siihen, että rytmimusiikin laulunopettajien ammatillisuus jäsentyy pitkälti normatiivisten odotusten kautta, jotka liittyvät jatkuvaan monialaiseen kehittymiseen, tieteellisten ja terveyttä koskevien diskurssien omaksumiseen, sidosryhmien tarpeisiin vastaamiseen sekä musiikkialan vaatimuksiin mukautumiseen. Käytännössä ammatillisuus näytti kuitenkin usein rakentuvan yksilöllisten ammatillisuuksien kautta hajanaisissa ja ammatillisesti eristävissä olosuhteissa. Tämän seurauksena toimijat joutuivat usein neuvottelemaan asemistaan eri ammatillisten ryhmittymien välisissä jännitteisissä suhteissa samalla, kun he toimivat osallistavuutta, moninaisuutta ja ammatillista vuoropuhelua rajoittavien institutionaalisten rakenteiden ja hegemonioiden puitteissa. Lisäksi yhteiskunnallinen vastuu määriteltiin yleisesti työllistettävyyden ja työmarkkinoiden odotusten kautta sen sijaan, että se olisi nähty alan sisältä nousevana eettisenä tai yhteiskunnallisena ulottuvuutena.

Väitöskirjassa esitetään, että nykyajan ammatillisuus rytmimusiikin laulunopetuksessa näyttäytyy pikemminkin moninaisena, neuvoteltuna ja kontekstisensitiivisenä kuin eri ympäristöihin yhdenmukaistettuna käytäntönä. Näin ollen tutkimuksessa ehdotetaan, että rakenteellisesti tuettu yhteistyö ja refleksiivinen vuoropuhelu opettajien kesken voivat edistää sekä alan kasvavaa erikoistumista että kestävää ammatillista kasvua yksilö- ja yhteisötasoilla. Nämä laajenevat käsitykset ja lähestymistavat voivat myös myötävaikuttaa musiikkikasvatuksen ammatillisuuden uudenlaisiin jäsennyksiin tukemalla entistä osallistavampia käytäntöjä ja ottamalla huomioon eri toimintaympäristöjä.

Hakusanat: rytmimusiikin laulunopetus, ammatillisuus, laajeneva ammatillisuus, laulupedagogiikka, laulunopettajakoulutus, rytmimusiikin koulutus, musiikin korkeakoulutus

Abstrakt

Keskinen, Katri A. (2026). *Förhandlingar om professionalism inom populärmusikalisk sångundervisning.* Konstuniverstitetets Sibelius-Akademi. Studia Musica 101.

Under de senaste åren har uppfattningar om professionalism inom musik och musikpedagogik omförhandlats till följd av samhällsförändringar, osäkerhet och förändrade förväntningar på professionellt ansvar. Den högre musikutbildningen har därför i allt större utsträckning uppmanats att ompröva sina värderingar, etiska dimensioner och målsättningar utifrån en bredare förståelse av professionalism. Samtidigt fortsätter institutionaliserade ideal om traditionell musikalisk professionalism att prägla utbildning och undervisning, vilket kan begränsa musikutbildningens möjligheter att möta behoven i ett samhälle i förändring. Dessa spänningar blir särskilt tydliga inom framväxande professionsområden där normer och professionella identiteter fortfarande är föremål för förhandling.

Denna doktorsavhandling undersöker hur professionalism formas inom populärmusikalisk sångundervisning. Syftet är att bidra till en fördjupad förståelse av professionalism inom musikpedagogiken i ett bredare perspektiv. Populärmusikalisk sångundervisning är ett relativt ungt område inom den akademiska världen och har delvis vuxit fram utanför formella utbildningsinstitutioner. Det finns också flera olika vägar in i yrket. Samtidigt har området under senare år strävat efter att stärka sin institutionella ställning genom olika former av professionalisering. Populärmusikalisk sångundervisning utgör därmed ett relevant sammanhang för att undersöka hur professionalism formas, definieras och förhandlas inom musikutbildningen. Studien undersöker hur professionalism konceptualiseras och tar sig uttryck inom populärmusikalisk sångundervisning.

Den artikelbaserade avhandlingen består av tre sakkunniggranskade artiklar som har publicerats i internationella musikpedagogiska tidskrifter samt en sammanfattande kappa. I den första delstudien kartlades den aktuella forskningen om populärmusikalisk sångundervisning, med fokus på olika professionella förhållningssätt, teman som framträder i olika sammanhang och kunskapsluckor inom forskningsfältet. Med utgångspunkt i denna översikt utvecklades i den andra delstudien ett teoretiskt ramverk för att undersöka expanderad professionalism inom populärmusi-

kalisk sångundervisning. Detta gjordes genom att sammanföra ämnesspecifik litteratur med aktuell professionsforskning. Den tredje delstudien genomfördes som en flerfallstudie i Finland och Sverige. Den undersökte hur professionalism uppfattas inom högre lärarutbildning i populärmusikalisk sång och hur institutionella villkor formar professionalismen inom området. Det empiriska materialet bestod huvudsakligen av semistrukturerade intervjuer med lärarutbildare inom sång, kompletterade med observationer och dokument från utbildningsinstitutionerna.

Sammantaget visar delstudierna att professionalism inom populärmusikalisk sångundervisning i hög grad formas av normativa förväntningar på kontinuerlig tvärvetenskaplig utveckling, anpassning till vetenskapliga och hälsorelaterade diskurser, lyhördhet för olika intressenters behov samt anpassning till musikbranschens krav. I praktiken tycks professionalism emellertid ofta ta sig uttryck i individualiserade former av professionalitet under förhållanden som präglas av fragmentering och professionell isolering. Lärarna behöver därför ofta förhandla om sina positioner i spänningsfyllda relationer mellan olika grupper inom professionen, samtidigt som de verkar inom institutionella strukturer och hegemonier som begränsar inkludering, mångfald och professionell dialog. Samhälleligt ansvar definieras dessutom ofta i relation till anställningsbarhet och arbetsmarknadens förväntningar snarare än som en etisk och samhällelig dimension som utvecklas inom själva yrkesområdet.

Avhandlingen argumenterar för att samtida professionalism inom populärmusikalisk sångundervisning snarare bör förstås som mångfacetterad, förhandlad och kontextkänslig än som en standardiserad praktik som ser likadan ut i olika sammanhang. Studien föreslår därför att samverkan mellan lärare, med stöd av institutionella strukturer, och en reflexiv dialog kan bidra till både ökad specialisering inom området och hållbar professionell utveckling på individuell och kollektiv nivå. En sådan bredare förståelse av professionalism och sådana arbetssätt kan också bidra till att utveckla synen på professionalism inom musikpedagogiken genom att främja mer inkluderande praktiker och öka medvetenheten om olika sammanhang där verksamheten bedrivs.

Sökord: populärmusikalisk sångundervisning, professionalism, expanderad professionalism, sångpedagogik, sånglärarutbildning, populärmusikpedagogik, högre musikutbildning

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Since I first considered pursuing doctoral studies over a decade ago, this journey has taken me to many places. Along the way, I have had the privilege of meeting many interesting and inspiring individuals who have generously shared their expertise, guidance, and encouragement. I am deeply grateful for all the coffees, lunches, dinners, and (e-)encounters filled with meaningful and less meaningful conversations. I have learned so much. Thank you!

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Published works by the author as part of the dissertation

I. Keskinen, K. A., & Juntunen, M.-L. (2024). Perspectives on popular music voice teaching: A systematic mapping review of recent literature. *Journal of Popular Music Education*, *8*(2), 135–155. https://doi.org/10.1386/jpme_00139_1

II. Keskinen, K. A., Juntunen, M.-L., & Nerland, M. (2024). Expanding professionalism in popular music voice teaching: A framework synthesis. *Research Studies in Music Education, 46*(3), 420–455. https://doi.org/10.1177/1321103X231223414

III. Keskinen, K. A. (2025). Professionalism in popular music voice teacher education: Institutional conditions of a changing field in Finland and Sweden. *International Journal of Music Education.* Advance online publication. https://doi.org/10.1177/02557614251397330

Electronic data sets

Keskinen, K. A., & Juntunen, M.-L. (2024). *Supplemental material for manuscript "Perspectives on popular music voice teaching: A systematic mapping review of recent literature."* Data set, Zenodo. https://doi.org/10.5281/zenodo.10471831

Conference presentations by the author relevant to the dissertation

Keskinen, K. A. (2026). *Expanding professionalism of voice teachers.* Conference presentation at the European congress for voice teachers and voice professionals (Eurovox), Lucerne, Switzerland, August 20–22, 2026.

Keskinen, K. A. (2025). *Musiikin koulutuksen kehityspaineet ja laajeneva ammatillisuus: Näkökulmia rytmimusiikin laulunopetuksesta.* Conference presentation at Mukaan! VII Valtakunnalliset Musiikkikasvatuspäivät, Kuopio, Finland, October 30–November 1, 2025.

Keskinen, K. A. (2024). *Keeping Up: Expanding Professionalism in Nordic Popular Music Voice Teacher Education.* Conference presentation at the 36th ISME World Conference, Helsinki, Finland, July 28–August 2, 2024.

Keskinen, K. A. (2024). *Fostering Singers' Professional Sustainability through Expanding Professionalism of Voice Teachers.* Pecha Kucha presentation at the Commission for the Education of the Professional Musician (CEPROM), 25th Pre-Conference International Seminar, Tallinn, Estonia, July 23-26, 2024.

Keskinen, K. A. (2024). *Navigating Change and Expanding Professionalism in Nordic Popular Music Voice Teacher Education.* Conference presentation at the Nordic Network for Music Education (NNRME) Conference, Bodø, Norway, March 19-21, 2024.

Keskinen, K. A. (2024). *Professionalism in Popular Music Voice Teaching: Navigating Academic Structures and Societal Changes.* Seminar presentation at SibA Research Days 2024, Helsinki, Finland, March 14-15, 2024.

Keskinen, K. A. (2023). *Expanding Professionalism: Popular Music Voice Teachers' Perspectives.* Conference presentation at the Association for Popular Music Education (APME) Conference, New Orleans, LA, USA, May 31–June 3, 2023.

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Keskinen, K. A. (2022). *Examining Voice Teacher Professionalism: A Case Study on Popular Music Voice Teacher Education in Sweden.* Conference presentation at the 14th Pan-European Voice Conference (PEVoC), Tallinn, Estonia, August 24–27, 2022.

Keskinen, K. A. (2022). *Expanding Professionalism: Training CCM Voice Teachers in Finland.* Conference presentation at the International Congress for Voice Teachers (ICVT), Vienna, Austria, August 3–6, 2022.

Keskinen, K. A. (2022). *Mapping the Key Aspects of Professionalism in Popular Music Voice Teaching: A Systematic Review.* Conference presentation at the 35th ISME World Conference, Brisbane, Australia, online, July 17–22, 2022.

Other publications relevant to the dissertation

Keskinen, K. A. (in press). Expanding voice teacher professionalism towards singing citizenship: Nordic popular music voice teacher educators' experiences. In J. Rowley & P. D. Pike, *Responding to global shifts in Higher Music Education practice.* Routledge.

Statement of contribution to the co-authored articles

Article 1 was co-authored with Professor Marja-Leena Juntunen and 1 with Juntunen and Professor Monika Nerland. Both Juntunen and Nerland were my supervisors during my doctoral studies. As the first author in these articles, I bore the responsibility for the content, structure, and conclusions of the research studies. The collaboration is further described in the dissertation (see sections 4.1 and 4.2). I was the sole author of Article 3 and responsible for all parts.

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PART I

Dissertation summary

1 Introduction

The general uncertainty and constant changes that characterize contemporary societies shape how professionalism is understood and enacted (e.g., Ackroyd, 2016; Barnett, 2004; Evetts, 2013; Simons & Ruijters, 2014; Vogd, 2017). Expectations concerning expertise, adaptability, and societal relevance are continuously renegotiated, often under shifting institutional, economic, and cultural conditions (Abrandt Dahlgren et al., 2014; Evetts, 2003; Solbrekke & Sugrue, 2011). In formal music education settings, these developments are evident not only in institutional and curricular reforms and changing pedagogical ideals, but also in questions related to employability, professional roles, and the purposes of education itself (Bartleet et al., 2019; Bennett, 2016; Johansson, 2012; Juntunen & Partti, 2023; Karlsen, 2019; López-Íñiguez & Bennett, 2021). Despite intensifying calls to embrace these kinds of changes (Angelo et al., 2021; Barrett & Westerlund, 2023; Campbell et al., 2016; Christophersen et al., 2023; Dyndahl et al., 2021; Hahn et al., 2024; Gaunt et al., 2021; Kertz-Welzel, 2022; Lennon & Reed, 2012; Pozo et al., 2022; REACT, 2021; Ski-Berg & Røyseng 2024; Westerlund & Barrett, 2024; Westerlund & Gaunt, 2022; Westerlund et al., 2021; Westvall & Akuno, 2024), siloed and self-reinforcing traditions and "frozen ideologies" (Olsson, 1993) continue to structure what is recognized as legitimate knowledge and practice. Against this background, while professionalism has traditionally been closely associated with higher education, higher music education's (HME) relevance in contemporary music contexts has increasingly been called into question (Everts et al., 2025; Nielsen & Westby, 2012; cf. Kingsbury, 1988; see also Abrandt Dahlgren et al., 2014).

This qualitative dissertation seeks to understand professionalism within the field of popular music voice teaching, an only partially institutionalized and comparatively young academic field. Although popular music has been institutionalized in some contexts for decades, its integration into formal education has often been shaped by pre-existing hierarchies and institutional norms within music education (Coppes & Berkers, 2023; Dyndahl et al., 2021; Green, 2002; Olsson, 1993; Parkinson & Smith, 2015; Tønsberg, 2007). These dynamics are especially visible in voice teaching, as approaches to so-called *non-classical* singing have histori-

cally been influenced by Western classical vocal ideals, including their pedagogical models and aesthetic assumptions (AATS, 1986; Bartlett, 2014; Hughes, 2017a; LoVetri & Weekly, 2003). At the same time, popular music voice teaching has partly developed beyond institutional contexts, for example in private and commercial voice training settings. The field remains relatively weakly regulated, with multiple pathways into the profession and a wide range of pedagogical approaches coexisting (e.g., Hughes, 2017a; Sansom, 2024).

In recent decades, the field has sought increased legitimacy by pursuing standardization and engagement with scientific research. While this pursuit of academization has expanded the epistemic scope of the field, it has also introduced new expectations for practitioners, including engagement with interdisciplinary knowledge and continuous professional development (Mesiä, 2019). This makes popular music voice teaching a particularly revealing case for examining how professionalism is established in a field characterized by multiple forms of knowledge, professional pathways, and pedagogical approaches.

In this study, professionalism is understood as an actively enacted value system involving commitments related to lifelong learning and societal engagement, as well as the continuous development of expertise (Evetts, 2013; Simons & Ruijters, 2014; Solbrekke & Sugrue, 2011). Within music education, these concerns have been addressed through the notion of *expanding professionalism* (Westerlund & Gaunt, 2022), which refers to moving beyond traditional ideals centered on technical excellence, virtuosity, and the maintenance of established musical canons to incorporate broader forms of societal awareness and responsibility. From this perspective, HME institutions have been challenged to reconsider their curricula and practices in order to prepare future musicians and music educators for emerging societal roles, including roles as change agents (Barrett & Westerlund, 2023; Westerlund & Gaunt, 2022).

Rather than seeking to define or standardize popular music voice teaching as a profession, this study treats professionalism as a construct that is negotiated across contexts and shaped by historical, institutional, and social conditions. The dissertation therefore focuses on the tensions between different conceptualizations and manifestations of professionalism, with attention to how dominant understandings are constructed and sustained (e.g., Foucault, 1981). This perspective also resonates with praxis-ori-

ented traditions in music education and professional learning, which emphasize reflection, reflexivity, and the ethical and social dimensions of professional practice (e.g., Regelski, 2009; 2016; see also Kemmis, 2024; Solbrekke & Sugrue, 2011).

My interest in the topic stems from my background as both a student and practitioner in popular music voice teaching in different cultural and institutional contexts. Experiences of different approaches to popular music in institutional and informal settings (e.g., Green, 2002; Gullberg & Brändström, 2004; Regelski, 2009; Swanwick, 1996; Westerlund, 2006; Wilf, 2014) and of varying contextual expectations regarding voice teaching (Mesiä, 2019) have raised questions about how the field is understood and valued, and about the assumptions underlying these differences.

The first chapter of this article-based dissertation provides working definitions and an overview of previous research, elaborates on the researcher's positionality, introduces the research questions guiding both this dissertation summary and the sub-studies, and outlines the structure of the dissertation.

1.1 Definitions and previous research

This study lies at the intersection of voice teaching, instrument and voice teacher education, popular music, and professionalism. The following subsections define how these concepts are understood in this dissertation, review related previous research and discourses, and situate the study in relation to existing scholarship.

1.1.1 Voice teaching

In this dissertation, the term *voice teaching* refers both to the activities that take place in singing lessons and to the broader professional field. Terminology used synonymously to refer to voice teaching varies across cultures and languages, including terms such as *vocal pedagogy*, *voice pedagogy*, *singing voice pedagogy*, and *singing teaching.*[1] In this study, the term *voice* refers specifically to the instrument, the singing voice.[2] Although *pedagogy* is a commonly

1 *Vocal coaching* is also a commonly used term, sometimes separated from *voice teaching* (see e.g., Gill & Herbst, 2016). While some differentiate between the two, stating that voice teachers work primarily with vocal technique whereas vocal coaches are more attuned to musical detail, performance, and expression, the differentiation is not unproblematic, as in many contexts voice teachers are trained to do both. The differentiation may stem from the opera world, where a *repetiteur,* often a pianist, coaches the singers to learn their parts.

2 However, it is important to note that not all vocal activities in voice lessons focus solely on singing.

used term within the field, it also carries multiple definitions in different cultures and languages (see e.g., van Manen, 1999), which can create ambiguity. For example, it may refer solely to the discipline concerned with the science of teaching, sometimes called *didactics*; it may be synonymous with concepts such as *pedagogical content knowledge* (e.g., Gudmundsdottir & Shulman, 1987); or it may focus on the application of specific teaching materials or methods in the classroom. Furthermore, the traditional definition, deriving from the Greek etymology of the term, refers to teaching children, whereas the teaching of adults has been referred to as *andragogy* (see e.g., Knowles et al., 2020).

Voice teaching is inherently multidisciplinary, reflecting the multidimensional nature of singing itself. Because singing involves embodied, cognitive, emotional, social, and cultural dimensions, research relevant to voice teaching has emerged across fields such as voice science, neuroscience, psychology, and educational sciences. This broad scholarly interest may partly stem from humans' particular sensitivity to sung music. For example, a recent study identified a specific brain area that responded selectively to music containing singing, distinct from areas associated with instrumental music,[3] speech, or other linguistic and auditory elements (Norman-Haignere et al., 2022). Although research has not reached a consensus regarding the evolutionary purposes of singing, research on non-trained singers indicates that people engage in singing for reasons related to "self-expression, aesthetic experience, interpersonal relationships, stress reduction/mood change, spirituality, empowerment/identity, and self-actualization" (Chong, 2010, p. 120). Moreover, singing activities, especially group singing, have been associated with cognitive, physical, and socio-emotional benefits across the lifespan (e.g., Cohen, 2019; Feng et al., 2020; Grape et al., 2003; Kostilainen et al., 2021; Linnavalli et al., 2018; Moisseinen et al., 2025; Pentikäinen et al., 2021; Savage et al., 2020; Schellenberg, 2004; Smith et al., 2022).

At the same time, these positive associations reveal an important paradox for voice teaching. Despite the potential benefits and enjoyment connected to singing, many individuals remain reluctant to sing publicly and tend to underestimate their singing abilities, including pitch matching accuracy (e.g., Demorest et al., 2017; Pfordresher & Demorest, 2021). Such insecurities have implications for how voice teaching and singing education are approached pedagogically across educational levels. Negative

3 Even just listening to music has been shown to help individuals find solace and manage emotions, loneliness, and social-emotional competencies (e.g., Saarikallio, 2019; Saarikallio & Erkkilä, 2007; Schäfer et al., 2020).

past experiences, criticism from teachers or family members,[4] and experiences of failure may significantly shape later relationships with singing (e.g., Abril, 2007; Hogle, 2021; Lehtonen et al., 2016; Welch, 2017). However, Numminen (2005) found that all participants in her study that identified themselves as "poor pitch singers" (p. 6) were able to improve their singing skills, even in adulthood. She further noted that Finnish music education institutions at the time lacked targeted instruction for such learners, potentially limiting opportunities to develop more positive relationships with singing. Most people's experiences of singing are shaped primarily in school contexts, yet research indicates that schoolteachers often feel unprepared or reluctant to incorporate singing into their teaching (Suomi et al., 2022; de Vries, 2013). Even in music teacher education, voice studies are not always perceived as directly relevant to future professional needs, particularly in relation to vocal technique, genre, or repertoire (Baker & Cohen, 2016).

Although limited, research on solo singing interventions for adults exists, often focusing on the effects of voice lessons, particularly in relation to well-being. Grape and colleagues (2003), for example, examined the well-being effects of classical voice lessons on both professional and amateur singers. Similarly to Chong's (2010) findings, amateur singers, who engaged in lessons for self-expression, self-actualization, and emotional release, reported increased well-being and lower arousal levels. Conversely, professional singers, who approached lessons with a focus on achievement, experienced the opposite effects of less well-being. Nevertheless, interestingly both groups showed significant increases in oxytocin concentrations and reported feeling more energetic and relaxed after the lessons. Another study by Smith and colleagues (2022) investigated the experiences of older adults (over 40 years of age) who took voice lessons, revealing perceived benefits in areas such as physical health—including improvements in posture, immune function, and hearing—emotional well-being, and enhanced social interactions, both personally and in their professional lives. Valtasaari's (2017) study also demonstrated increased professional gains. In a one-academic-year intervention study where voice lessons were given to teacher education students, the participants showed notable improvements in their singing and pedagogical skills in music, as well as a reduction in vocal fatigue during speech (cf. Baker & Cohen, 2016).

Previous research that specifically focuses on popular music-oriented voice teaching is only relatively recent and has

4 Interestingly, a reluctance to sing publicly is not a new phenomenon. A Finnish dissertation from 1935 already reported that such reluctance was often linked to earlier criticism from schoolteachers (Siukonen, 1935, as cited in Lehtonen et al., 2016).

mostly been conducted as qualitative doctoral-level research (see Forbes, 2024). Existing studies have focused primarily on pedagogical content knowledge, often explored through interviews with (master) voice teachers (Mesiä, 2019; Naismith, 2019), sometimes complemented by teaching observations (Cox, 2020; Roll, 2014). Recent work has also included practitioner-research based on teaching interventions (von Germeten, 2023) and an examination of assessment practices in HME popular music voice performance programs (Nørsett, 2025).

The relationship between popular music and classical singing constitutes a central theme in much of the literature on popular music voice teaching. This is largely due to the historical dominance of classical singing within HME, even though popular music singing has been included in such programs for decades—possibly as early as the 1930s or 1940s. A few decades ago, LoVetri and Weekly (2003) mapped predominantly United States-based HME voice teachers' professional experiences in performing and teaching popular music genres in relation to their training. Among popular music styles, musical theater singing was the most commonly reported and was taught nearly as frequently as classical singing to the same students. However, only 45% of respondents reported any training in teaching musical theater singing, most of it acquired informally through private study, workshops, or noncredit courses. In comparison, 20% reported having both training and professional experience in the genre, while 19% had neither. Notably, one quarter of all respondents—and one third of those teaching musical theater singing in HME—perceived little or no difference between musical theater and classical singing. A follow-up study (Weekly & LoVetri, 2009) showed only minor changes, leading the authors to conclude that many HME teachers of popular music voice still lacked significant training or professional experience in these styles. Although these studies are somewhat dated and context-specific, similar attitudes and approaches related to genre were evident in Cox's (2020) ethnographic study of musical theater programs at several United States tertiary institutions, which found that classical expertise was often a required prerequisite for teaching popular music voice.

The Nordic context, characterized by relatively long-standing traditions of formal popular music education, was the focus of Mesiä's (2019) study on tertiary-level popular music voice teachers. Examining the development of expertise within a collaborative professional development project, the study identi-

fied a shift away from the master-apprentice model toward more learner-centered and creatively oriented pedagogical approaches. The study also highlighted the need for continuing collaborative professional development opportunities for popular music voice teachers. This dissertation builds on Mesiä's work in the Nordic context and examines perceived professionalism in tertiary voice teacher education. It further contributes to the field of popular music voice teaching by providing a bird's-eye view of the distribution of existing research and educational literature, rather than focusing individual teaching practices or interventions.

1.1.2 Instrument and voice teacher education

Even though there has been a considerable amount of previous research on teaching and learning within the HME context (see e.g., Burwell et al., 2019; Gaunt, 2010; Heikinheimo, 2009; Jørgensen, 2000; Nerland, 2003; Pozo et al., 2022), studies on HME instrument and voice *teacher education* are rare (Lennon & Reed, 2012; for more elaboration, see section 2.1). Existing research on instrument and voice teaching addresses issues such as differing views on who is eligible to teach music (see Bowman, 2007) and the varying perspectives on professional identities across the musician–teacher continuum (e.g., Bouij, 1998b; Boyle, 2021; Campbell, 2008; Pellegrino, 2009). Where teacher education is limited or lacking, this research has notably focused on how new teachers eventually learn to teach, the kinds of mentoring they require, and preparation for portfolio careers (e.g., Bennett & Stanberg, 2007; Boyle, 2024; Haddon, 2009; Latukefu & Ginsborg, 2018; Shaw, 2021). In contrast, in the Nordic context, where pedagogical competencies are generally valued and sometimes required, even in HME settings (see section 2.5), research relevant to instrument and voice teacher education has largely drawn on empirical studies of pedagogical interactions, teacher-student relationships, and student learning (e.g., Heikinheimo, 2009; Holgersson, 2011; Jørgensen, 2000; Nerland, 2003; Nielsen, 2006; Rostvall & West, 2003), and more recently on perceived student-centeredness, unacknowledged power relations, and boundary work (e.g., Due, 2024).

A series of Nordic studies (Ferm Thorgersen et al., 2016; Juntunen, 2014) examined music teacher educators' visions of *good* music pedagogy teaching in Finland, Norway, and Sweden. The

studies revealed discrepancies between the participants' visions regarding the labor market, the curriculum-bound content of the pedagogical courses, and the established teaching traditions. Visions were individual—no clear characteristics tied to countries, teaching traditions, or even institutions were found. This was hypothesized to be a consequence of isolated teaching contexts (see also Burwell et al., 2019) and a lack of forums for pedagogical sharing of experiences and ideas. Along the same lines, a study on piano teacher education in Finnish and German HME institutions concluded that more cooperation with the professional field and other local contexts would benefit all parties and broaden piano teachers' understandings of their professional responsibilities and opportunities (Abankwa & Mikkilä-Erdmann, 2018).

These kinds of collaboration initiatives may be challenged by teachers' differing professional identities, as demonstrated by an inquiry into Swedish music and instrument teacher students' role identities and professional socialization (Bouij, 1998a; 1998b). In Sweden, music teacher education usually combines school music teacher education with specialized didactic studies in the student's main instrument. In his longitudinal study, Bouij used two intersecting parameters, one on the nexus of the student's perceived professional role between that of a teacher or musician, and the other between the comprehensiveness or specialized character of skills. He found that students who were more interested in pedagogical approaches did not receive as much support during their higher education studies as the more highly valued musician-oriented students. However, the alumni with more comprehensive approaches were more satisfied in their working life as teachers than the more narrowly and aesthetically focused graduates. The latter usually experienced feelings of missing something in their work, and even considering themselves as outsiders, especially in the school environment. This identity gap, fortified by HME, seemed to lead to music teachers abandoning work in comprehensive schools and seeking employment in the Swedish art and music schools (*kulturskola*) instead (Bouij & Bladh, 2003). Interestingly, the music teachers with narrower musician-oriented identities had trouble understanding the perspectives of the more comprehensive pedagogue-identity teachers (Bouij, 1998a).

The European initiative *Polifonia*, which ran between 2004–2010, mapped European tertiary instrument and voice teacher education (AEC, 2010). It concluded that the overall differences between contexts did not warrant standardizing education

toward common learning outcomes, as perhaps initially intended due to the Bologna Process (Lennon & Reed, 2012). Instead, considering the necessary competencies related to the "forces of change" within the professional field of instrument and voice teaching was seen as essential when developing related teacher education (Lennon & Reed, 2012, p. 289). The new required competencies were regarded through the changing roles of teachers, listed as follows: (1) performer and artistic role model, (2) planner and organizer, (3) communicator and pedagogue, (4) facilitator, (5) reflective practitioner, and (6) advocate, networker, and collaborator (AEC, 2010, p. 43). The Polifonia working group concluded that the individual institutions thus bear a responsibility to build curricula that adjust to the changing requirements of the professional context within a given society in the 21st century (Lennon & Reed, 2012, pp. 301–303; cf. discussion on change in school music teacher education in Christophersen et al., 2023).

There are only a few scholarly reports on popular music voice teacher education to date. These include a doctoral dissertation examining existing pedagogical courses in popular music voice teaching in tertiary programs in the United States (DeSilva, 2016), a suggested curricular framework for training popular music voice teachers informed by Anglo-American interviewees (Sear, 2024), and an examination of students' experiences of a cross-training[5] teacher education program in Australia (Bartlett, 2020). Reports covering voice teacher training in both popular and classical genres include an examination of the role of mentorship within training programs (Gerhard et al., 2020) and further education opportunities for voice teachers in singing voice rehabilitation (Gerhard, 2016). This dissertation contributes to this research area by documenting Nordic tertiary voice teacher education contexts that emphasize pedagogical competence.

1.1.3 Popular music education

In this dissertation summary, the fluid concept of popular music is used as an umbrella term covering many different musical genres. According to some categorizations, this could mean hundreds—if not thousands—of different musical styles depending on the different "levels of genre" (Brackett, 2016, p. 10).[6] To simplify, they

5 In the context of voice education, cross-training refers to vocal training that incorporates singing techniques and repertoire from different musical genres, typically popular music and classical music (see e.g., Spivey & Saunders-Barton, 2018).

6 For a discussion of the evolution of genres and what constitutes *popular music*, see Brackett (2016; see also Edwin, 2018).

could be loosely listed using widely recognized genre labels such as pop, rock, country, bluegrass, R&B, rap, dance, electronic, and Latin. Depending on the context and disposition, even jazz, musical theater, and some folk and world music are sometimes included under the umbrella term.[7]

The word *popular* here refers to *of the people* and has historically been positioned as *lowbrow* in contrast to *highbrow* or *serious* music, typically associated with elite Western classical traditions (Covach, 2017; cf. Adorno, 1962). Popular music has often been associated with commerciality and the entertainment industry, but this has also been questioned by underground movements and originally anti-commercial "countercultures," such as punk (Kassabian, 1999, p. 116). A recent study complicates traditional definitions of the highbrow/lowbrow distinction by showing that consumers of popular music genres may be more particular about the kind of concerts they attend than those who attend classical music concerts (Willekens & Daenekindt, 2022).

In the context of HME institutions that house popular music programs, Coppes and Berkers (2023) found that the European institutions included in their study had difficulties in defining exactly what popular music entails (see also Calkins et al., 2025), and that the term was translated and displayed in different ways depending on the language. For example, in the Nordic institutional context, besides *popular music* or *pop/jazz*, a loose translation of *rhythm music* or *rhythmic music*, or even the more dated *Afro music* or *Afro-American music*, are sometimes employed (Mesiä, 2019; Mäkelä, 2022; Tønsberg, 2007). In the North American voice teaching context, the term *contemporary commercial music* (abbr. *CCM*; see LoVetri, 2008) has also been used. However, apart from a few HME institutions that have adopted the term more broadly,[8] it has remained predominantly associated with singing disciplines, highlighting the relative isolation of voice teaching from other areas of popular music education. Even alternative terms, such as *popular culture musics* (see Hughes, 2010) have been suggested within voice teaching. As none of these terms are without limitations, this dissertation adopts the term *popular music* in order to situate the study within the established scholarly field of popular music education.

7 The dissertation does not focus on genre-specific approaches to voice teaching, as such genre-specific knowledge is understood as part of the popular music voice teacher's core expertise, whereas the focus here is on the forms of expertise that extend beyond it, in line with the concept of expanding professionalism (see Article 2, p. 421). However, because the vocal function used in much contemporary musical theater repertoire and jazz often aligns with popular music vocal techniques, these genres were included in the systematic mapping review (Article 1).

8 Examples include the University of South Florida, University of Wisconsin–Parkside, and Nazareth University in the United States.

Developments within popular music education research provide an important context for the distinct but still relatively young scholarly field of popular music voice teaching. Although musicians working with popular music genres started to attract scholarly interest several decades ago, especially within music sociology, research on popular music education as we know it today has its roots in studies that examined how these kinds of musicians learn (e.g., Campbell, 1995; Förnäs et al., 1988; Gullberg & Brändström, 2004; Lilliestam, 1996). Popular music had already been included in the national school music curricula of several countries for some time, especially in the Nordic context (e.g., Kallio & Väkevä, 2017; Mantie, 2013). Concerns about what happens when popular music enters established educational structures can be traced back to the Swedish SÄMUS teacher education experiment of the 1970s. Olsson (1993) found that, despite the introduction of new musical genres and considerable pedagogical autonomy, established teaching practices and aesthetic values persisted. Similar concerns emerged in Green's (e.g., 2002; 2006; 2008) work in the United Kingdom, where she drew attention to the discrepancy between the inclusion of popular music as curriculum content and the teaching practices that remained largely based on formal Western classical traditions.

Later research has continued to document the influence of hierarchical approaches and classical aesthetic values on the incorporation and assessment of popular music, alongside efforts to explore alternative student-centered and peer-learning approaches (e.g., Ballantyne & Lebler, 2013; Carfoot et al., 2017; Cremata, 2017; Folkestad, 2006; Karlsen & Väkevä, 2012; Lebler, 2007; 2008; Mantie, 2013; Olsson, 1993; Przybylski & Niknafs, 2015; Tønsberg, 2007; Westerlund, 2006). In voice disciplines, the juxtaposition between classical and popular is further complicated by longstanding beliefs about the risks associated with popular music singing techniques (e.g., AATS, 1986; Bartlett, 2014) and by other attributes unique to singing, such as gender representation (see Bayton, 1998; Onsrud et al., 2021; Pellegrinelli, 2008). Although this dissertation does not seek to reinforce a dichotomy between classical and popular music, the distinction remains difficult to bypass when discussing the institutionalization of popular music voice teaching.

Issues related to the institutionalization of popular music education have been approached somewhat differently in different contexts, although the role and significance of these contextual

conditions are not always explicitly addressed in the research literature (see Tagg, 1988). In his literature review on *popular music pedagogy* research (scope of 1978–2010), Mantie (2013) provided some welcome insight into the cultural differences in discourses and objects of concern, especially between American and non-American researchers. Whereas the American context emphasized legitimacy and preservation,[9] Mantie emphasized that the non-American research was focused on enacting better teaching practices, indicating the already established use of popular music in the classroom. For example, in the Nordic context, where the teaching of popular music has been institutionalized since the 1970s and has dominated the school music domain ever since (e.g., Björnberg, 1993; Georgii-Hemming & Westvall, 2010; Hauge, 2012; Mäkelä, 2022; Olsson, 1993; Tagg, 1982; Väkevä, 2006; Väkevä & Westerlund, 2007), the scholarship has adopted a more critical perspective, turning to discussing the pedagogical marginalization of certain socio-economic groups, gendered practices, and the political aspects of choosing repertoire (Kallio, 2015; Kallio & Väkevä, 2017; Koskela, 2022; see also Powell et al., 2020). Mantie (2013) also draws attention to a central challenge relevant to this dissertation, by illustrating how limited mutual understanding between context-specific discourses may hinder communication and, consequently, constrain field-wide development:

> Failing to understand that many non-American discourses … no longer concern themselves with matters of relevance can lead to inequalities of voice when American authors address non-American audiences. Conversely, non-American authors who discuss PMP [popular music pedagogy] in the context of utility may meet with little communicative success when addressing American audiences. (Mantie, 2013, p. 348)

Although much of the scholarship on popular music education focuses on the school music education context,[10] the vocational education context has evoked a growing interest, along with the increasing access to tertiary education in, for example, popular music performance, songwriting, and music business (see e.g., Calkins et al., 2025; Cloonan & Hulstedt, 2013; Coppes & Berkers, 2023; Everts et al., 2025; Powell et al., 2015; 2020; Reinhert, 2018; Tønsberg, 2007). Scholarship on higher popular music education

9 In the United States, documented discussions of the relevance and legitimacy of popular music in high school and junior college music education date back to the 1920s (see Krikun, 2017, pp. 37–38), decades before the 1968 Tanglewood Declaration called for the curricular equality of musical genres (e.g., Powell et al., 2015).

10 In some contexts, formal popular music education is still only available for school music teachers, whereas vocational degrees are lacking.

(HPME) addresses some of the same aspects as studies on the comprehensive school environment, including student-centeredness and authenticity, but usually approaches them from slightly different angles, such as artistry, musical gentrification, and employability (e.g., Dyndahl & Nielsen, 2014; Dyndahl et al., 2017; Hughes, 2017a; Lebler 2007; 2008; Parkinson, 2017; Parkinson & Smith, 2015; Smith, 2014). Recent research has also examined how HPME contributes to students' career development (Coppes & Berkers, 2023; Everts et al., 2025).

While the reviewed body of research on popular music education provides an important context, the present dissertation moves beyond school and general vocational settings to examine how professionalism is negotiated in the emerging field of popular music voice teaching. The characteristics of popular music education in relation to voice teaching disciplines have been explored in the HME context (e.g., Cox, 2020; de Villiers & Gillmer, 2024; Hughes, 2015; 2017a; 2020; Johnson, 2019; Mesiä, 2019; Reinhert, 2019), and this dissertation builds on this body of work, seeking to add nuance to discussions of societal responsibility and accessibility at the macro and meso levels. The Nordic context examined in this dissertation may provide an alternative angle to exploring institutionalized popular music education due to its relatively long history.

1.1.4 Professionalism, professionalization, and expanding professionalism in music education

The concept of professionalism is multilayered and at times ambiguous. The term *professional*, derived from the Latin *professio* (public declaration), originally referred to someone whose specialized knowledge or skills were publicly professed and acknowledged. In contemporary usage, however, it may refer either to a person engaged in a particular occupation or someone possessing recognized education, experience, or expertise in a given domain. In some cases, a person lacking specific training or expertise could be earning a living within an occupation but not be considered a professional. The adjective *professional* has been used as an appraisal of quality, *unprofessional* as the opposite, and it could be hypothesized that all occupations strive to obtain the status of an established profession, as this not only is a question of occupational standards, but pride (Ackroyd, 2016; Carr, 2014; Simons & Ruijters, 2014).

According to more traditional views, *true* professions, in contrast to mere vocations, are characterized by extensive education grounded in institutionalized knowledge and leading to a formal license to practice, as in the cases of doctors and lawyers. Professionals have been trusted to oversee altruistic tasks, including risks such as survival, health, social order, socialization, economy, infrastructure, security, and even entertainment and spiritual matters (e.g., Evetts, 2003). Shulman (1998, p. 516) has identified six core elements common to all professions, constituting (1) an ethically and morally bound service to society or a *calling*, (2) an understanding of foundational scholarly knowledge, (3) the practical application of this knowledge, (4) the ability to navigate uncertainty through judgment, (5) learning through reflection on one's experiences, and (6) the existence of a professional community for cultivating shared knowledge and standards.

In recent decades, however, broader societal changes have reshaped understandings of professions and professionalism, increasingly blurring the boundaries between professions and occupations (see e.g., Evetts, 2003, 2013; Simons & Ruijters, 2014). At the same time, new professional fields may emerge in response to changing societal and socio-personal needs (Regelski, 2009). Rather than asking who qualifies as a professional, Simons and Ruijters (2014) have suggested that the more relevant question concerns how to stay a professional. In their account, professionalism has become more a self-chosen characteristic, in which the capacity for continuous learning is central. Following this line of reasoning, this dissertation does not seek to determine whether voice teaching—or popular music voice teaching more specifically—constitutes a profession. Instead, it examines how professionalism is conceptualized and manifested within the field, treating it as a contextually situated phenomenon.

In this dissertation, the term *professionalization* is understood as a pursuit of enhanced status and standing (cf. Cramer et al., 2023, who discuss the professionalization of individual student teachers during teacher education). As Hargreaves (2000, p. 152) notes, "[p]rofessionalism (improving quality and standards of practice) and professionalization (improving status and standing) are often presented as complementary projects," based on the assumption that enhanced standards will automatically lead to increased professional status. However, Hargreaves cautions that endeavors towards professionalization—such as the standardization of knowledge and skills through scientific means—do not

necessarily result in greater professionalism. In some cases, professionalization efforts, such as effectivization, may even undermine core professional values by, for instance, downplaying the care-oriented dimensions that are central to teachers' work (see also Apple, 2013b; Regelski, 2009).

More generally, scholarship on professionalism has developed across several fields and has approached the phenomenon at different levels. Psychological research has addressed individual dimensions of professionalism, including professional identity, expertise, and professional development (e.g., Beijaard et al., 2004; Cornett et al., 2023), while sociological research has examined collective forms of professional organization and power (e.g., Abbott, 1988; Evetts, 2003). Organizational and policy-oriented research has further addressed how institutional structures, governance, and reforms shape professional work (e.g., Noordegraaf, 2015). While early professionalism theories were largely constructed around stable, regulated, and relatively autonomous professions, more recent research has increasingly focused on occupations such as teaching and nursing, as well as technology and other knowledge work professions subject to rapid societal change, policy reforms, and evolving forms of expertise.

Jensen and colleagues (2012), in their study of computer engineers, nurses, teachers, and accountants, found that knowledge was organized, interpreted, and negotiated differently across professional cultures, manifesting as distinct types of "epistementalities" (p. 18). For example, the engineers in their study oriented themselves toward global information networks and adopted a sense of personal responsibility to updating their knowledge in technological developments to stay relevant in the labor market. Jensen and colleagues (2012) have further suggested that professional associations play a central role in shaping professional cultures by defining legitimate forms of knowledge, organizing learning practices, and promoting particular understandings of professional responsibility and expertise.

Scholarship on professionalism has also extended to the arts and cultural sectors, where professionalism has been described as heterogeneous, weakly regulated, and strongly shaped by informal norms and symbolic recognition (Lindström, 2015; Svensson, 2015). In contrast to traditional professions grounded in standardized education, licensing, and clearly defined jurisdictions, artistic professions often involve fluid career trajectories in which professional legitimacy is negotiated through networks, reputation,

artistic recognition, and participation within professional communities. Arts education has increasingly undergone processes of academization through its integration into university systems, yet artistic expertise continues to rely heavily on genres, traditions, embodied practices, and individual performance rather than scientific theories or research-based knowledge (Svensson, 2015). Research on arts education also suggests that institutions do not merely develop competencies but socialize students into particular professional subjectivities and norms concerning what kinds of artistic practices, dispositions, and forms of autonomy are valued within the field (Lindström, 2015). Professional authority within artistic fields may therefore derive both from institutional credentials and from extra-institutional recognition, while simultaneously being shaped by tensions between artistic autonomy, commercialization, and external demands. These characteristics provide a useful backdrop for understanding contemporary professionalism within music and music education.

Within music education research, professionalism has been examined from several interrelated perspectives. Scholarship has addressed issues of professional knowledge and expertise (e.g., Georgii-Hemming et al., 2013), as well as professional identities and processes of socialization within the field (e.g., Bouij, 1998a). Similarly to arts professionalism more broadly, discussions of professionalism and professionalization have frequently been situated in relation to HME. Questions of professionalization have also been approached through a social justice lens, particularly in relation to inclusion and exclusion within the field (Bowman, 2007; see also *systems of exclusion* in Foucault, 1981), as well as through notions of praxis and its ethical dimensions (Regelski, 2009).

Research focusing on the characteristics of professionalism in music teaching provides one example of this line of inquiry. Danielsen and Johansen (2012) identified traits of professionalism, such as problem-solving, human service organization, and certain knowledge structures. Among the organizational characteristics of professionalism, they listed the profession having specific work assignments depending on where the teaching takes place, demonstrated autonomy, especially by private music teachers, the existence of professional organizations, and a higher education system controlling who enters the educational path and thus the profession. The performative characteristics included offering immaterial services that are hard to measure in terms of productivity, being change-oriented through teaching and learning, dealing

with individual cases by drawing from a specific knowledge base and norms, and assuming responsibility for handling uncertainties and risks during the process.

Another strand of research has examined professional maturation and career development, particularly in relation to HME. For instance, Creech and colleagues (2008) interviewed early career musicians representing four different genres (classical, Scottish traditional, jazz, and popular) on their transition from music students to professional performers. The findings showed that, regardless of genre, early career professionals need to define their niche in the extremely competitive field, find time for continuing professional development and self-promotion, and overcome "internal demons in the form of self-doubt" (Creech et al., 2008, p. 328). The authors highlighted that HME institutions could assist future professionals by fostering traits such as versatility, resilience, autonomy, and networking. They further hypothesized that the one-to-one instrument/voice teacher relationship may play an integral role in the students' transition into professionals, which is why institutions should support this group's professional development.

Research has also explored how professionalism is enacted through pedagogical practices and institutional norms in HME. For example, Nerland (2003; 2007) demonstrated how individual teachers' pedagogical logics strongly shape students' learning and professional socialization, often placing implicit demands on students to adapt to particular teaching styles and norms. This can advantage or disadvantage students depending on their prior enculturation. Gaunt and colleagues (2012; see also Gaunt, 2010) identified tensions between traditional expert-led instruction and mentoring-oriented approaches intended to support students' professional agency, revealing a mismatch between students' artistic motivations and the realities of professional working life. While mentoring, peer learning, and collaborative practices were found to support professional development, their implementation may be constrained by established one-to-one teaching traditions and limited pedagogical preparation for mentoring roles.

Questions related to the professionalization of the field and the conceptualization of professional knowledge have also been addressed. Angelo and Georgii-Hemming (2014) examined the professionalization of music education through Angelo's (2012) concept *profesjonsforståelse*, translated from Norwegian as (music) pedagogical philosophies. The concept is defined as including man-

date, expertise, power, identity, and knowledge (Angelo, 2012, p. ix), and, according to the authors, provides a framework for articulating and discussing perceptions within the diverse field of music education in music teacher education (Angelo & Georgii-Hemming, 2014). The authors also argue that music teacher education bears a great responsibility for professionalizing the occupational group and for conceptualizing the group's knowledge base through "scientification" (my translation, orig. *vitenskapeliggjøre*).

Finally, recent research has examined professionalism within institutionalized popular music education. Everts and colleagues (2025) inquired whether HPME programs in the Netherlands were perceived as contributing to students' career development and professionalism as musicians. Approaching professionalism through the Bourdieusian concepts of *cultural* and *symbolic capital*,[11] the authors analyzed how normative expertise and disciplinary power struggles are articulated within institutionalized popular music education. The interviewed teachers and students[12] described HPME programs as contributing to a broad range of competencies, including creative, craft-related, technical, business, and managerial skills, as well as access to peer and industry networks. The normative values were associated with high quality and competency in musicianship, while expertise was linked to flexibility and the ability to navigate various professional roles. However, these competencies were not seen as exclusive to formal education but as potentially acquirable through alternative pathways, and the education was not understood to guarantee professional success (see Kingsbury, 1988). The authors therefore concluded that no clear "knowledge monopoly" could be claimed by the institutions (Everts et al., 2025, p. 476).

This present study builds on the previous research on professionalism in music disciplines but draws especially on the concept of *expanding professionalism* coined by Westerlund and Gaunt (2022). The concept emerges from calls for HME to reconsider its societal role by expanding professional responsibility beyond immediate work contexts and established networks. It emphasizes the integration of moral reflexivity and imagination into professional practice, encouraging practitioners to consider how their "professional work relates to wider societal issues at a local level" (Westerlund & Gaunt, 2022, p. xxiv). Within this per-

11 Several studies referenced in this dissertation, especially within research on popular music education and professionalism, draw on Bourdieu's (2002) field theory or conceptualizations of different forms of capital, including cultural, social, symbolic, and even scientific capital (e.g., Cox, 2020; Everts et al., 2025; Olsson, 1993).

12 Notably, all of the interviewed teachers were male, whereas the female interviewees only represented songwriting and voice (Everts, 2025, p. 469).

spective, professionalism is defined not only through disciplinary expertise but also through proactive engagement with societal issues and changing conceptualizations of music and musicianship (cf. Shulman, 1998; see also Westerlund et al., 2021).

Westerlund and Gaunt (2022; see also Lehikoinen, 2018; 2026) present several examples of socially engaged arts practices operating across diverse contexts. For instance, Koivisto (2022) examined musicians working in public healthcare settings through the lens of hybrid professionalism, highlighting the importance of relational practices developed in collaboration with multiple stakeholders. Such work requires both boundary work and reliance on others' expertise, while supporting patients' agency and integrity through aesthetic and existential aspects of practice. Koivisto has also emphasized the intrinsic value of music within these contexts and raised questions about how such practices are acknowledged within HME.

The expanding scope of professionalism has also been explored in studies of contemporary composers' professional landscapes and values (Westerlund & López-Íñiguez, 2024; 2025). These findings suggested that a younger generation of composers increasingly experience their careers as diverging from traditional professional trajectories. They reported heightened competition and a limited preparation during higher education for navigating professional life, including skills such as articulating career goals, writing funding applications, and networking. This younger generation reflects what has been described as *protean career orientation*, characterized by self-directedness aligning with personal values, occupational self-efficacy, and a strategic approach to navigating uncertain futures. However, the authors emphasized that traditional and protean orientations appear to coexist rather than being generationally exclusive (see also Ski-Berg, 2022).

Subsequent discussions by Barrett and Westerlund (2023) have further developed the concept of expanding professionalism by emphasizing forms of public pedagogy that connect music education to broader societal and ecopolitical concerns. While related concepts—including, for example, artistic citizenship—are not explicitly addressed in this dissertation summary due to the scope of the study, they emerge implicitly within the broader concept of societal responsibility used here. Barrett and Westerlund (2023) also point out that "individuals and groups with no formal professional education in music may pave the way for understanding the wider potential of music and the music educa-

tion professions in transforming societies" (p. 5). This perspective is particularly relevant to popular music voice teaching, where such formal education can be bypassed through alternative pathways. Examining a field in which professional education is scattered thus provides an opportunity to consider how professionalism may be understood under such conditions.

1.1.5 Summary and problematization

This dissertation contributes to the limited body of research on instrument and voice teacher training, especially within popular music voice contexts, examined through disciplinary literature and empirical cases from vocational tertiary education in Finland and Sweden. As demonstrated by previous research, existing voice teacher education practices have received limited scholarly attention due to the scarcity of such education. Because the field is shaped by ongoing changes, hegemonic structures, and diverse stakeholder interests, an examination through contemporary debates on professionalism enables a critical exploration of the mechanisms through which professionalism expands, is negotiated, and contested within the field. Such an examination also contributes 'new' perspectives to broader scholarly discussions on music professionalism (Leavy, 2023; Sandberg & Alvesson, 2011).

Much of the previous research, especially on instrument and voice teaching, popular music education, and professionalism, has been conducted in the Nordic or Anglo-American contexts, especially Norway and the United Kingdom. The Nordic perspective presented in this dissertation provides alternative insights into the dominant Anglo-American narrative on popular music voice teaching by illuminating existing practices that have developed over several decades. Also, a great proportion of the previous research has been conducted at the doctoral level, indicating the newness of the fields and the endeavors to professionalize and scientificate existing practices. Given the complex relationship between popular music voice teaching and academia, this dissertation continues previous discussions about the blurred boundaries between professionals and amateurs[13] with regard to the relevance of higher education (Bowman, 2007; Everts et al., 2025; Kratus, 2019; Regelski, 2007; 2009; 2016).

13 The terms *amateur* and *professional* refer respectively to someone doing something for the love of it (Lat. *amator*), and someone whose skills have been publicly declared or professed (Lat. *professionem*); the difference, aside from monetary gain, being that while professionals need to meet the expectations and standards of the field, the amateur need only to meet their own expectations to be successful (Kratus, 2019; Simons & Ruijters, 2014).

Conceptually, there are several interrelated areas to be addressed. Firstly, it is necessary to examine why and how this weakly regulated field—characterized by multiple entry routes and diverse emphases, cultural contexts, ideologies, value systems, and role models—seeks professional standing, and what the characteristics of professionalism for this field may entail. Secondly, if institutionalization is understood as part of professionalization, it becomes crucial to explore how institutional conditions and cultures, hegemonic assumptions, and the standardization of knowledge shape both perceptions of professionalism and individuals' agency in developing it. Thirdly, if societal responsibility is understood as an essential dimension of contemporary professionalism, further attention should be paid to how this is addressed, both within the field and in institutions, and how broader societal changes and uncertainty place new demands on professional practices.

1.2
Research task and research questions

The aim of this dissertation is to understand professionalism within the field of popular music voice teaching and contribute to a broader understanding of contemporary professionalism in music education. This study examines how professionalism is conceptualized and manifested, drawing on disciplinary literature and Nordic teacher education contexts. It is informed by poststructuralist perspectives and recent theoretical approaches to professionalism. Accordingly, the overarching research question is:

How is professionalism conceptualized and manifested within the field of popular music voice teaching?

The task has been approached from different angles in three peer-reviewed articles, which include a literature review, the construction of a theoretical framework, and an empirical study within the Nordic context of Finland and Sweden. Each of the three sub-studies builds on specific sub-questions, which are elaborated upon below.

In the first sub-study (Article 1), two review questions were asked:

1) *What dispositions can be identified in the reviewed literature on popular music voice teaching (PMVT)?*
2) *What are the key areas and topics of PMVT in the reviewed literature?*

These were answered through systematic mapping of recent disciplinary literature, resulting in a categorization of different dispositions, key areas, and topics. In the following theoretical sub-study (Article 2), a portion of the mapped literature deemed most relevant to the inquiry was examined through the research question:

> *How does expanding professionalism manifest in the selected research-based literature on popular music voice teaching?*

A theoretical lens focusing on changes in professionalism, especially within music teaching, was used to construct an emergent theoretical framework for the expanding professionalism in popular music voice teaching. In the empirical sub-study (Article 3), this framework was utilized to analyze HME voice teacher training programs specializing in popular music genres in Finland and Sweden. The research questions were:

1) *For what kind of (expanding) professionalism does institutional popular music voice teacher education educate their student teachers?*
2) *In what ways do institutional conditions influence the broader development of professionalism?*

The multiple case study sought to contribute to the conceptualization of current music professionalism through examples from an audaciously developing field. As is typical in qualitative research, the research questions and objectives evolved throughout the several years of the research project (Creswell & Creswell, 2023). The research processes will be discussed in more detail in Chapter 4.

1.3
Researcher's position

In this dissertation, I adopt an insider-researcher position within the field of popular music voice teaching. The so-called *emic* approach has previously been recommended in popular music voice research as a way of addressing the limitations of earlier outsider perspectives, often shaped by Western classical vocal traditions and their associated assumptions about popular music singing (Bartlett, 2014; cf. AATS, 1986; see Parkinson & Smith, 2015). An insider perspective can provide access to specific forms of knowledge, including tacit understandings of practice, contextual nuances, and professional experiences that may be less visible to external observers. However, although I position myself as an insider based on my approximately 18 years of professional experience in the field, differing dispositions within popular music voice teaching have at times made me feel like an outsider myself. While I have taken steps to critically reflect on my bias as a researcher (see sections 4.4 and 7.1), my perspective is inevitably shaped and limited by my own background and experiences (Leavy, 2023). In this section, I outline key experiences that have steered my thinking and continue to shape my understanding of the field and music education more broadly.

I have had a privileged Finnish musical upbringing, including a multitude of musical genres and instruments. Like many other millennials in urban Finland with an interest in music, my early musical identity formation involved a balancing of formal and informal settings (see Folkestad, 2006). For me, the formal consisted of, among other things, weekly one-to-one instrument lessons from the age of five, Suzuki pedagogy, orchestra and choir camps, performing scales in front of juries, compulsory music theory lessons, and attending music-oriented classes. However, I do not wish to place emphasis on the formal over the non-formal or informal, as the formally acquired experiences—even the unintended ones—overlap and intertwine with other learning experiences (see Dewey, 1938/2015). In my view, the formal sometimes provided a platform for honing my musical agency; at other times, I flourished in spite of it. Thus, my early musical education has been as much about the evolution of music consumption from cassettes to iPods, browsing libraries' sheet music and CD collections, learning to play without YouTube tutorials, tuning younger players' instruments, pranking the choir conductor during the final

concert of a tour, filling notebooks with teenage songwriting, and starting bands during school recesses and in friends' basements.

A few contextual factors regarding my vocal education specifically should be highlighted here. First, during eight formative years from the age of nine, the Tapiola Choir[14] played a key role in the initial development of my identity as a versatile musician and performer (see Erkkilä, 2013). While I acknowledge the elitist conditions that enabled this kind of musical and educational opportunity, I want to highlight how belonging to this group fostered an enduring love of singing and collaborative music-making. In a sense, I owe much more of my singer identity to this choir than to any subsequent one-to-one voice teacher relationship.

Second, the choir also provided early access to one-to-one singing instruction, which—contrary to prevailing norms of voice teaching at that time—was offered to all singers by a professional voice teacher and was not genre-specific, instead focusing on strengthening a natural singing technique.[15] By contrast, when I began taking popular music voice lessons at the age of 15, the tuition was entirely repertoire-based, relying solely on available sheet music, an approach that dominated all through my higher education in Finland and my first years of teaching.[16] Notably, apart from breathing, vocal technique was rarely addressed in these lessons, which I doubt had anything to do with any particular technical proficiency on my part.

Third, upon being accepted to study music education[17] at the Sibelius Academy in 2007, I was informed that the first year of my studies in my main instrument, *Afro voice*, would consist solely of singing classical repertoire with a classical voice teacher. This was "a compromise" resulting from the internal politics of the university, whereby the classical voice program oversaw voice education within the music education department and sought to "ensure" that students acquired solid technical foundations before studying with a popular music voice teacher (Westerlund et al., in press, pp. 7–10). To my knowledge, no other instrument followed a similar procedure. Although I enjoyed the lessons, I struggled to

14 Founded in 1963, the Tapiola Choir is an internationally renowned Finnish children's and youth choir that was awarded the UNESCO Prize for the Promotion of the Performing Arts in 1996 (Erkkilä, 2013).

15 Historically, formal voice training for children was considered potentially harmful. The American Academy of Teachers of Singing (AATS, 2003), for example, noted that it had previously recommended against formal voice studies for children but found no scientific, pedagogical, or physiological evidence that child voice pedagogy was inherently harmful (see also Pennanen-Dahlbäck, 2025; Phillips & Doneski, 2011).

16 This practice has greatly affected the canonization of certain popular music repertoire, allowing sheet music publishers unwarranted power to define what gets learned and sung (for more historical references about the topic, see e.g., Floyd, 1995, p. 60; Krikun, 2017, p. 34). Using sheet music is arguably still the standard in institutionalized music education, but nowadays the access to online services and digital applications has shifted the dynamics somewhat.

17 The music teacher education program at the Sibelius Academy comprises musical, pedagogical, and research studies (Westerlund & Juntunen, 2015).

see their relevance to popular music singing and eventually had to unlearn much of the taught classical technique when transitioning back to popular music styles (see also Cox, 2020, p. 160).

Fourth, in 2010 I reasoned that, given the central role of the United States in the development of popular music, I would receive more stylistically relevant vocal tuition there (cf. Tønsberg, 2013). This assumption proved to be incorrect. I attended the Berklee College of Music for three semesters, and although I was granted greater freedom to explore my musicianship, classical singing played an even more prominent role in Berklee's proficiency system than I could have anticipated. I chose not to major in vocal performance or music education; however, during my final semester, I took a course called Vocal Pedagogy. For the first time in my thirteen years of voice lessons, including four years of professional education and some experience teaching voice myself, I felt that I had gained tangible knowledge about vocal function.

Finally, after returning to Finland to complete my master's studies in music education at the Sibelius Academy, I specialized, among other areas, in popular music voice teaching (see section 2.5). While writing my master's thesis on the topic, naïve to my context, I was surprised by the limited amount of available literature and research. After graduating in 2013, I moved to Stockholm in pursuit of the wonder that is Swedish popular music (see Johansson, 2010). Over the following nine years I worked in a variety of settings with diverse singers as a voice teacher, choir conductor, and music teacher. I discovered that, even in Sweden, formal music education settings continued to debate how genre should be approached (cf. Tagg, 1988). However, the treatment of popular music appeared more nuanced than what I had experienced in Finland and the United States. Additionally, my professional development was enriched by unique continuing education opportunities and interdisciplinary voice communities that brought together voice teachers, voice scientists, speech-language pathologists, and other voice professionals.

My reasons for pursuing doctoral studies are closely connected to these experiences. However, finding a suitable doctoral program for my research interest—popular music voice teaching—proved challenging. In 2019 I was accepted into the doctoral program in music education at my *alma mater*, the University of the Arts Helsinki. I attended hybrid doctoral seminars (see Backer Johnsen et al., 2020) from Stockholm while working full-time as a voice teacher there. The following year, the COVID-19 pandemic

created significant uncertainty in the working conditions of voice teachers,[18] and also affected the implementation of this project (see further discussion in sections 4.3 and 7.1). I returned to Finland in the fall of 2022 to focus on my research as a full-time salaried doctoral researcher. The university position enabled me to deepen my understanding of my research interest within HME, while my active participation in projects, boards, and organizational work provided further insight into institutional structures, politics, and the nature of everyday discourse.

Overall, conducting doctoral studies has granted me the necessary bird's-eye view to begin seeing the layers, consequences, and power dynamics underlying the stratification of the professional field. Moreover, living and working in different countries has required me to step outside familiar contexts (see Apple, 2003), enabling me to examine the topics of this dissertation with greater critical distance. I consider myself fortunate to have had the opportunity to document my observations, and I wish to humbly acknowledge this privilege while hoping to do justice to those who have explored these topics before me.

1.4 Overview of the dissertation

This dissertation consists of three peer-reviewed articles (Part II) and a dissertation summary (Part I), which includes a synthesis and further discussion of the sub-studies. This first chapter presented insights into the previous research, and the research task and questions guiding this study, as well as the researcher's position. Chapter 2 examines the terrain on which current popular music voice teacher professionalism is negotiated. Chapter 3 elaborates on theoretical approaches to professionalism, within both educational and music disciplines. Chapter 4 clarifies the methodological choices and the ethical considerations impacting this research. In Chapter 5, the three sub-studies are summarized, and an extended analysis and discussion, including implications, follow in Chapter 6. Finally, the concluding Chapter 7 addresses the credibility of the dissertation and suggestions for future research. The three original articles are included after the dissertation summary (Articles 1-3). These studies have been peer-reviewed and published in three international music education journals.

18 Singing was considered high-risk during the COVID-19 pandemic, as it can generate 20-30 times more respiratory aerosol particles than normal speaking or breathing, thereby increasing the risk for airborne virus transmission (e.g., Alsved et al., 2020; Echternach et al., 2020)

2 Negotiating institutionalization in popular music voice teaching and teacher education

This chapter examines the institutional, historical, and professional conditions that have shaped popular music voice teaching and its ongoing professionalization. Rather than treating the field as a coherent profession, the chapter highlights the tensions and structural inconsistencies that characterize popular music voice teaching across educational contexts. To situate the field, the chapter first addresses the fragmented landscape of instrument and voice teacher education (2.1), illustrating how differing educational traditions, institutional structures, and expectations of professional competence form an inconsistent foundation for voice teaching as a profession. The chapter then considers the institutionalization of popular music education more broadly (2.2), outlining how popular music has entered HME through diverse models that continue to influence curricular priorities and professional roles. A concise historical overview of hegemonic voice teaching traditions in Europe and the United States follows (2.3), providing context for understanding persistent genre hierarchies and normative ideas about vocal technique, legitimacy, and authenticity. Finally, the chapter builds on these discussions by addressing contemporary discourses on the professionalization of popular music voice teaching (2.4) and concludes with an overview of the Finnish and Swedish contexts, framing the empirical part of this dissertation (2.5).

2.1 The fragmented field of instrument and voice teaching and teacher education

There are differing traditions in music teacher education, and in the pathways to becoming an instrument or voice teacher, which complicates professional development across contexts. So-called pre-service teachers' education opportunities are, among other things, shaped by cultural contexts and legislation, institutional structures and values, and prevailing understandings of applied music teachers' attributes and professional expertise (e.g., Lennon & Reed, 2012, Haddon, 2025; cf. Sætre et al., 2025). For example,

in some contexts instrument and voice teachers' work is integrated into comprehensive school environments, in others they work in designated music schools or private settings (Upitis et al., 2017). Some contexts thus require a specific educational degree and teacher certification; in others, a completed pedagogical course suffices (see Regelski, 2009). Elsewhere, performance experience is valued over pedagogical knowledge or formal degrees, typically dividing practitioners into musicians who work as teachers and teachers who work with music (Bouij, 1998b; Campbell, 2008; Lennon & Reed, 2012; Norton et al., 2019; Pellegrino, 2009). However, while the formal prerequisites for getting hired differ, the individual teachers' visions and what they actually do (see Evans, 2008) are often obscured by a tradition of teacher isolation and a lack of pedagogical forums and collaboration (Abankwa & Mikkilä-Erdmann, 2018; Burwell et al., 2019; Ferm Thorgersen et al., 2016; Juntunen, 2014).

HME institutions have often followed the so-called conservatory model, where instrument and voice teaching is based on the one-to-one master-apprentice tradition. Teachers have been hired primarily based on their success as performers, often engaging in what has been described as "commonsense teaching" (Persson, 1994; cf. Bowman, 2007). Typically, the teacher and student have had a long-term relationship that enculturates the student into professional practices modeled by the teacher, and where both the student and teacher might benefit from each other's artistic reputation (Creech et al., 2008; Gaunt et al., 2012; Nerland, 2003; Nerland & Hanken, 2011). However, in recent decades, with the development of approaches to pedagogy, the discrepancy between the predominantly performance-based traditions within HME and students' potential pedagogical future endeavors has been problematized (Bouij, 1998a). This critique also extends to a broader lack of profession-wide willingness to engage with differing professional identities across music education disciplines.

As pedagogical competencies have not always been regarded as compulsory, or have been conceptualized differently based on, for example, different conceptions of learning (Hyry-Beihammer et al., 2013; see also *pedagogy* in subsection 1.1.1), this has been reflected in varying approaches to teacher education. In the context of voice teacher training in the United States, a compulsory tertiary *vocal pedagogy* course might not include any pedagogical theories or approaches but might instead focus on the function and anatomy of the instrument (Angell, 2019). Although the impor-

tance of the mentorship relationship has generally been acknowledged, in practice a lack of pedagogical understanding has resulted in teachers' inability to act as mentors in a student-centered manner, leading to more authoritative teaching styles (Gaunt et al., 2012). The responsibility for conforming with the teacher's teaching style has consequently been placed on the student (Nerland, 2003), resulting in one-size-fits-all approaches to music teaching (Regelski, 2009). However, while the Polifonia initiative's report, for example, identifies *performer and artistic role model* as the primary competence for instrument and voice teachers, changing professional demands in the contemporary world necessitate embracing even the roles of *pedagogue* and *facilitator* (AEC, 2010, p. 43; Lennon & Reed, 2012). This calls for the inclusion of such education in teacher preparation contexts.

In sum, these variations create a fragmented professional landscape in which expectations of pedagogical competence, disciplinary knowledge, and legitimacy differ widely, and a culture of authoritative and isolated practices limit the general understanding of what practitioners do. These conditions have particular consequences for popular music genres and voice teaching due to limited institutional recognition, the problematic effects of canonization and one-size-fits-all approaches, and the unique characteristics of the voice as an embodied instrument across diverse student groups. These topics will be examined further in the following sections.

2.2 Institutionalization of popular music

In relation to discourses on the formalization of popular music, the institutionalization of jazz education[19] has often been invoked as a cautionary example of the diminished originality and individuality of the music and musicians (see e.g., Gatien, 2012; Wilf, 2014; see also Bowman, 2004; Hebert, 2011). The legitimation and formalization of jazz education have been described as involving the adoption of practices from the academically established Western classical music tradition. This has entailed creating a narrative and

19 Early forms of institutionalized jazz education emerged in Europe during the interwar period. The first vocational institutions to offer courses in jazz—or what was then referred to as jazz—were established in 1928 in Frankfurt, Germany, at what is now known as Dr. Hoch's Konservatorium (Grandt, 2023, p. 189), and in 1935 in Copenhagen, Denmark (Tønsberg, 2007, pp. 14–15). In the United States, several junior colleges in the Los Angeles area offered vocational courses and even degrees in "modern music" or "dance band music" as early as the 1930s (Powell et al., 2015, p. 7). Following World War II, more programs emerged: in 1945 at the Schillinger House in Boston (now known as Berklee College of Music) and Westlake College of Music in Los Angeles, followed by Los Angeles City College in 1946 and the University of North Texas in 1947 (Powell et al., 2015; Prouty, 2012; Tønsberg, 2007).

defining what *jazz* and its history entail, canonizing repertoire, as well as identifying and codifying its teachable attributes (e.g., Chapman, 2023; Gatien, 2012; Krikun, 2017; Prouty, 2012; Wilf, 2014). Besides questions of artistry, authenticity, and employability, further questions have been raised about how this kind of education has dealt with issues of race, socio-economical exclusiveness, and gender, with substantial criticism emerging in these areas[20] (Chapman, 2023; Prouty, 2012; cf. Floyd, 1995). While jazz education is not the object of this study, these debates provide an important point of reference for understanding broader concerns related to institutionalization, legitimacy, and professional identity in popular music education.

The integration of popular music into HME institutions has been carried out through various means, depending on the context. Carfoot and colleagues (2017) illustrated three differing cases of introducing popular music into the Australian HME context. In those cases, popular music had either been granted a parallel path with classical music (parallel), gradually evolved towards focusing on popular music genres (series), or was integrated into the existing programs (integrated). Within these cases, the models coexisted in complex ways, reflecting competencies, attitudes, and values at both the institutional and faculty levels, including a willingness to change and prevailing beliefs about appropriate pedagogical approaches. They also reflected institution sizes, survival strategies, and sustainability issues. A fourth model may be necessary to complement the three models above, namely the independent program. Notably, in cases where vocational popular music education has a relatively long tradition, the institutions have sometimes started out as independent music schools and only later evolved into tertiary institutions or programs (see e.g., Johansen, 2021; Mäkelä, 2022).

Although formal music education in the Nordic context has embraced popular music genres for decades (e.g., Tagg, 1988), institutionalization has also presented its own challenges. For example, in the 1970s Swedish educational experiment SÄMUS,[21] carefully selected and innovation-oriented teacher educators with broad professional experience across different musical genres were granted bottom-up autonomy to execute their teaching creatively,

20 Critiques have been made by musicologists on the academization of black music more broadly. For example, Floyd (1995, p. 273) writes that while jazz-enthusiastic scholars have helped pave the way for the academic acceptance of these genres, seeking an "academically acceptable form" reduces the African American music to "a mere species of European-derived music…. Explanations that result from their analyses are usually limited and aesthetically uninformative, for they presume cultural and artistic goals different from those of the tradition from which jazz springs."

21 *Särskild Ämnesutbildning i Musik* has been translated as *Special Subject Training Programme in Music* (Olsson, 1993, p. 223).

according to both their own and their students' wishes, and to introduce new teaching forms and genres. However, Olsson (1993) found that the teachers and students still carried with them "frozen ideologies" of how music teaching should be delivered, chose one-to-one lessons over other forms of teaching, and ultimately replaced the art music canon with "a new canon with a wide range of genres on the basis of the same aesthetic value criteria as classical music" (Olsson, 1993, p. 230).[22] Thus, although institutional conditions may change relatively quickly, ideologies and values tend to change much more slowly (Olsson, 1993; see also Ericsson & Lindgren, 2011).

The Agder Conservatory of Music in Norway provides another example of how the institutionalization of popular music could generate tensions within HME. Although its popular music studies, established in 1991, attracted substantial and rapidly growing applicant interest and were designated a strategic priority following the conservatory's incorporation into Agder University College in 1994, their development was marked by conflicts between popular and classical music staff over resources and institutional priorities (Tønsberg, 2012; 2013; 2017). These tensions were reflected in repeated organizational changes, as the popular and classical music areas were separated and later reintegrated before eventually becoming independent departments (Tønsberg, 2017).

Beyond these Nordic examples, HPME programs in different European countries have been reported to *still* be "in the midst of an institutionalization process" and striving to establish their positions within HME institutions even after many years of existence (Coppes & Berkers, 2023, p. 481). This has been evident in the content construction of some programs. For example, craft-centered education, which is based on "mastering an instrument" (p. 481), is still present in institutions that also include a classical music department. However, Coppes and Berkers (2023) reported that this approach was becoming slightly less common due to changes in the labor market and the shift towards arts- and market-centered education, where the focus is on fostering a broad approach to music emphasizing creation and students' ideas, or working together with music industry professionals focusing on commercial aspects (cf. Smith & Moir, 2022), respectively. Notably, the authors hypothesized that existing institutional frameworks and traditions, as well as institutional isomorphism—the

22 See further discussion about aesthetic value in Bouij (1998a, pp. 198–201), and for discussion about Tanglewood Symposium, see Bowman (2007, p. 116).

tendency of institutions to mimic each other—may have influenced the choice of approach more than conscious decision-making.

The inclusion of popular music within academic research has varied considerably, depending on genre. For example, when examining Norwegian theses and dissertations, Dyndahl and colleagues (2017; 2021) noted that, compared to studies on the established classical music disciplines with their usually rather "straightforward" theoretical approaches...

> ...newcomer popular music styles are often surrounded by considerable theoretical efforts and splendour. For example, a thesis dedicated to country music and Dolly Parton utilises gender theory in quite sophisticated ways, and punk rock is wrapped up in feminist and performativity theory, perhaps in order to compensate for introducing styles and musicians that might be perceived as 'illegitimate' in the authors' surrounding academic spheres. (Dyndahl et al., 2017, p. 447)

This may indicate certain gatekeeping—or tastekeeping—practices, where supervisory preferences influence what kind of research and genres within popular music are permitted to enter academia (Dyndahl et al., 2017). Furthermore, a general male domination in numbers of researchers and supervisors was detected. A gender divide was also evident across genres, as male authors' work seemed to represent "hardcore" genres, such as rock, contemporary jazz, and hip-hop, and female authors favored "softer" genres like singer-songwriter and musical theater (Dyndahl et al., 2017, p. 447).

The concept of *musical gentrification,* coined and developed by Dyndahl and colleagues (2021), refers to the process where academically included popular music genres have been "reshaped in the image of higher music education" (Dyndahl et al., 2014, p. 55; see also Hebert, 2011). Three aspects of musical gentrification, especially relevant for this dissertation, should be highlighted. Firstly, gentrification has created hierarchies within popular music, as not all subgenres are as academically appealing as others (Dyndahl et al., 2017). Secondly, however, it is possible to generate academic capital (cf. Bourdieu, 2002) for almost any genre of music by applying "sufficiently sophisticated theory and conceptual apparatuses" (Dyndahl, 2021, p. 27), thus changing the original purpose of the music. Thirdly, according to Dyndahl (2021, p. 25), "whoever

has developed a practical sense of what is possible to gentrify at a given time within a given social field will also be able to reap the benefits in the form of cultural capital."

These factors suggest that existing institutional structures greatly affect how popular music has been institutionalized. Institutional acceptance of popular music has been irregular but also normatively regulated, shaping which genres, epistemologies, and practitioners gain academic legitimacy.

2.3 Hegemonic traditions of voice teaching

To understand why popular music voice teaching has faced particular resistance within formal education, it is necessary to examine how dominant voice teaching traditions have historically defined vocal legitimacy, technique, and which forms of knowledge are considered relevant and institutionally credible. This section provides a brief overview of the so-called Western context.

In Europe, the earliest documented monastic singing schools and written sources on singing date back to medieval times (Potter, 1998; Potter & Sorrell, 2012). Singing as a performing discipline developed considerably during the Renaissance and Baroque periods, alongside the establishment of royal choirs and the increasingly prominent role of composers (Potter, 1998; Sell, 2005). Hierarchies of vocal excellence and exclusivity began to take shape with the rise of the castrati in mid-16th century Italy, and over the following two centuries many of these virtuoso superstar performers became influential voice teachers (Hatzinger et al., 2012; Potter, 1998; Potter & Sorrell, 2012). The period from the 17th century to the early 19th century is often retrospectively framed as the era of *bel canto*,[23] a somewhat mythologized vocal ideal associated with the rise and decline of the castrato voice (Potter, 1998). This ideal experienced a revival in the 20th century and remains influential within the Western classical singing sphere today.

The 19th century marks the institutionalization of voice teaching, characterized by the rapid increase of method books and the emergence of the concept of *classical* singing technique (Hoch, 2019; Potter & Sorrell, 2012). This novel technique differentiated itself from earlier, speech-based vocal ideals and became associated with refinement, exclusivity, and social prestige. Its close ties to elite cultural institutions contributed to its enduring dominance,

23 The term *bel canto* was first used during the second half of the 19th century. It carries multiple meanings, referring both to a vocal technique and to stylistic traditions associated with this kind of singing (see Stark, 1999).

which remains visible today in the status of opera and Western classical singing within higher education (Potter & Sorrell, 2012; see also Covach, 2017). At the same time, despite the 19th century advancements in voice science that enhanced understandings of vocal function, institutionalized voice teaching did not systematically incorporate these developments, nor did it consistently align with the vocal demands of the music composed during that period. Instead, the dominant master-apprentice methods and a continued glorification of the past persisted, even into the following centuries (Potter, 1998; Potter & Sorrell, 2012).

From its earliest documentation, voice teaching has involved hegemonic distinctions between valued and scorned forms of singing. The common man's singing—in taverns, fields, and communal settings—was distinguished from the *special* singing associated with the church and was later belittled by the performance industries dominated by castrati and classical singers (Potter, 1998). In colonial America, early singing schools aimed to cultivate communal music making and musical literacy, but as musical tastes urbanized and aligned with European ideals, these practices gradually became regarded as simple and rustic (Brackett, 2016; Mark & Gary, 1992). However, in the 20th century, in contrast to the preceding century, the center of influence shifted from Europe to the United States as vocal aesthetics and audience expectations became profoundly reshaped by technological developments such as microphones, recording technologies, radio, and film (Potter & Sorrell, 2012). Nevertheless, voice teaching institutions largely upheld classical technique as the normative standard, often marginalizing other vocal practices rooted in African American, Jewish, and popular performance traditions, as well as styles relying on amplification (AATS, 2008; Potter & Sorrell, 2012). These were frequently framed by classical voice teachers as technically inferior, unhealthy, or lacking discipline, reinforcing the binary between *trained* and *untrained* singers (Potter & Sorrell, 2012; see AATS, 1986).

The persistence of these hierarchies is particularly evident in the historical orientations of North American voice teacher associations. Despite major shifts in public musical tastes and culture, organizations such as NYSTA and NATS[24] remained oriented almost exclusively toward Western classical singing throughout much of the 20th century (Hoch, 2019; Rollings, 2020; see also Edwin, 2011). Early efforts to engage with popular music and musical theater singing met substantial resistance. For example, a 1983

24 The first local voice teacher association, now known as NYSTA, was founded in New York in 1906, followed by the establishment of the first national association, NATS, in 1944 (Hoch, 2019; Rollings, 2020).

NYSTA symposium on non-classical singing prompted the resignation of several board members in protest (Forbes, 2018; Hoch, 2018). Similarly, publications from the American Academy of Teachers of Singing[25] framed commercially oriented vocal styles as posing "new and serious problems," invoking vocal health concerns and a presumed lack of technique (AATS, 1986, p. 21).

It was not until the late 20th and early 21st centuries that popular music voice teaching began gaining institutional ground in the United States. The introduction of the term *contemporary commercial music* (CCM) sought to disrupt the defining of vocal practices in opposition to classical norms (LoVetri, 2008), and accumulating voice research eventually supported calls for distinct pedagogical approaches, even from the American Academy of Teachers of Singing (AATS, 2008). Even so, formal recognition arrived late: the first master's-level program in CCM voice pedagogy in the United States was established only in 2010 at Shenandoah University (E. Weekly, personal communication, June 18, 2025).

Although the Nordic and Australian contexts have followed different historical paths shaped in part by the institutionalization of popular music (Forbes, 2018; Mantie, 2013; Mesiä, 2019, see section 2.5), the privileging of certain genres, techniques, and pedagogical traditions within formal institutions appears as a transnational phenomenon that continues to shape professional boundaries and institutional acceptance (see Cox, 2020; Westerlund et al., in press). Moreover, because the voice is an embodied instrument closely tied to the singer's identity and perceived well-being (e.g., Sweet & Parker, 2019; Welch, 2017), claims about the potential health risks of popular music vocal techniques (AATS, 1986) have provided a rhetorical means through which the hegemony of classical approaches could be maintained. Stylistic diversity thus appears to have been more tightly regulated and more frequently questioned in voice teaching than in instrument teaching, contributing to ongoing tensions around authenticity in popular music voice teaching (see Bartlett, 2014; Hughes, 2017b). In this sense, contemporary debates surrounding popular music voice teaching cannot be separated from the longer histories of institutionalized vocal legitimacy that continue to shape the field.

25 The American Academy of Teachers of Singing is an invitation-only association of 40 members founded in 1922 (Rollings, 2020).

2.4 Professionalization of popular music voice teaching

The need for enhanced professionalism and professionalization within voice teaching disciplines has been debated since the establishment of professional associations (Rollings, 2020). As early as the beginning of the 20th century in the United States, shared standards and certification systems, common in professions such as medicine and law, were called upon as a means to secure both income and status for voice teachers. These initiatives were motivated in part by concerns over the growing number of self-proclaimed practitioners perceived as incompetent "charlatans" (Rollings, 2020, p. 126). Somewhat ironically, however, these early attempts to standardize voice teaching and restrict membership in the professional association NATS were later abandoned, largely due to the financial necessity of maintaining the organization's activities and securing its continuity. Similar efforts to standardize or license instrument and voice teaching have usually stalled due to a lack of consensus regarding how the quality of teaching can be assessed or measured (Lennon & Reed, 2012; Rollings, 2020; cf. Cramer et al., 2023; Juntunen, 2014).

However, the pursuit of standardizing voice teaching disciplines continues to engage practitioner-researchers, particularly within popular music voice teaching in Anglo-American contexts (e.g., Benson, 2020; Hoch, 2018; Naismith, 2019; Sear, 2024). Attempts have been made to construct general educational frameworks for popular music voice and related teacher education by synthesizing perspectives from influential practitioners across diverse settings. Nevertheless, in a 2017 interview, Jeannette LoVetri highlighted the inherent challenges of standardizing voice teaching more broadly:

> We also do not yet have any firm, objective standards or guidelines regarding the profession of teaching singing, established by an outside, objective organization. Standards are traditional, interpreted by individuals, or set by universities, college conservatories, or private institutions, and can be very unrelated to each other. Even science has not yet established which methods or approaches of teaching singing are based on accepted vocal health and appropriate vocal function and which are not. With-

> out those things in place, it is difficult now to see things moving in a cohesive direction. (Forbes, 2018, p. 583)

Interestingly, while advocating for "objective standards," this statement also reflects normative assumptions typical of the field, evident in terms such as "accepted" and "appropriate."

From the perspective of professionalization, LoVetri's observation emphasizes that multiple stakeholders with differing motives and dispositions are, have been, or could be involved in shaping the discipline. A few aspects merit closer examination. First, LoVetri identifies science as a potential stakeholder in professional standardization. In the context of popular music voice teaching, popular music vocal techniques have been investigated through voice science since the late 1980s (starting from e.g., Estill, 1988; Miles & Hollien, 1990; Schutte & Miller, 1993; Sundberg et al., 1993). While such research has been essential for the initial academization of the field, at times it has also been criticized by voice teachers for reflecting hegemonic values. In response, and in contrast to LoVetri's call for "objective standards," scholars have argued for the greater involvement of experts with lived experience in popular music singing, in order to avoid continued misunderstandings and misinterpretations (see e.g., Bartlett, 2014). These discourses reflect both trust in and skepticism toward voice science as an ostensibly objective external authority.

At the same time, the broader scientification of disciplinary knowledge—primarily through doctoral-level research (see subsection 1.1.1)—has intensified normative expectations that contemporary practitioners engage with, interpret, and apply research findings in their teaching (Gill & Herbst, 2016; Lã, 2017). Increasing scientific literacy has the potential to unify the field, but such demands may also generate resistance (see Apple, 2013b; Foucault, 1980), thereby contributing to further fragmentation.

Second, as LoVetri also emphasizes, institutional conditions constitute a central force in shaping disciplinary dispositions. This is especially evident for popular music-oriented voice teachers: institutional settings, traditions, and mission statements significantly influence, for instance, whether popular music vocal genres are approached through cross-training alongside classical voice or treated as an independent discipline (Bartlett, 2020; Carfoot et al., 2017; Coppes & Berkers, 2023; Mesiä, 2019). For example, in the United States, despite the long-standing inclusion of popular music voice in HME, approaches in tertiary institutions

have, until fairly recently, remained largely grounded in Western classical traditions (Cox, 2020; DeSilva, 2016; LoVetri & Weekly, 2003; Weekly & LoVetri, 2009).

The documented decline in audience interest in classical music (e.g., Kolb, 2001; McQuade et al., 2018; Willekens & Daenekindt, 2022) has forced institutions to adjust and create more space for other genres, like popular music (Carfoot et al., 2017; Tønsberg, 2013). Many classically trained voice teachers have thus—sometimes reluctantly—expanded their teaching to include popular music, most commonly through musical theater repertoire (see Coppes & Berkers, 2023; Fahey, 2021; LoVetri & Weekly, 2003). However, such practitioners, on top of limited stylistic understanding, may also lack familiarity with pedagogically appropriate approaches specific to popular music (see e.g., Hargreaves, 2014; Hughes, 2015; 2017a; Reinhert, 2019). Moreover, the limited cultural and racial inclusivity of traditional vocal education further complicates these dynamics (Benson et al., 2022; Eidsheim, 2019; cf. Bowman, 2007).

Yet, it is under these uneven and often hegemonic institutional conditions that alternative pathways into the profession have gained prominence (see Coppes & Berkers, 2023; Everts et al., 2025). In contexts where institutional support for popular music voice teaching has been limited or hesitant, commercial voice training methods[26]—typically explicitly oriented toward popular music styles—have emerged as comparatively agile professional communities of practice. Echoing the historical growth of singing treatises and method books in the 19th century (see section 2.3), 'pioneering' voice teachers working with popular music genres began commercializing their own approaches from around the 1990s onward. Since then, many trademarked methods have gained increasing visibility among singers and voice teachers, including in contexts with long-established HME programs in popular music voice teaching (Cox, 2020; Hoch, 2018; Mesiä, 2019; Naismith, 2019). These methods commonly offer tiered coursework and certification systems, with some requiring regular renewal, thereby functioning as sites of continuing professional development. Paradoxically, given the initial marginalization of popular music genres within HME, the relative progressiveness of these methods has contributed to shaping current expectations regarding practitioners' knowledge and expertise. Through the growing tendency for voice teachers to hold certification in at least one method (e.g., Sansom, 2019), commercial approaches are

26 Several trademarked contemporary voice training methods are available today, among them Estill Voice Training®, Speech Level Singing™, Complete Vocal Technique™, and Somatic VoiceWork™ (see e.g., Hoch, 2018).

increasingly seeping into institutionalized HME structures, further reshaping the field's knowledge base.

However, although many of these methods have evolved into broader collaborative communities and professional networks, they often remain rooted in person-centered pedagogical traditions that are, perhaps paradoxically, reminiscent of the traditional master-apprentice model favored in Western classical voice teaching. A degree of rivalry between methods is evident,[27] contributing to a lack of "cohesive direction" across the wider professional field (LoVetri in Forbes, 2018, p. 583). While some methods have actively engaged in voice science research to legitimize and validate their approaches, such research is often internally funded, raising questions about its broader applicability beyond the specific context of the method (cf. *monopolies* in Regelski, 2009, p. 7).

In sum, although pioneering work in both research and pedagogical methods has been instrumental in establishing contemporary popular music voice teaching practices, the array of stakeholders involved in professionalization has resulted in a fragmented (see section 2.1) and somewhat rocky pedagogical landscape. While institutions have increasingly incorporated popular music genres into their programs, this has not always been accompanied by the development of appropriate pedagogical approaches (see section 2.2). Moreover, interdisciplinary research appears to have the potential both to strengthen and to undermine practitioners' trust in research (see Dyndahl, 2021).

2.5 Popular music voice teacher education in Finland and Sweden

The historical development of Finnish and Swedish voice teacher education has been—and to some extent still is—intertwined with school music teacher education. Until the 1950s, the school subject of music in both countries was called singing (laulu/sång) and was primarily based on vocal practice (Georgii-Hemming & Westvall, 2010; Tikkanen & Väkevä, 2009). These overlaps make it difficult to determine the extent to which earlier forms of singing (or music) teacher education can be considered directly relevant to contemporary voice teacher education.

Although the two neighboring countries share history, several structural similarities, and shared influences, their music

27 Parallels may be drawn with Dewey's (1938/2015, p. 6) warning about 'isms about education, which he regarded as potentially problematic insofar as one position may become "so involved in reaction against other 'isms that it is unwittingly controlled by them."

education systems differ; for example, due to legislative traditions (Björk et al., 2018; Heimonen, 2002). The following sections therefore outline selected institutional developments in Sweden and Finland separately, illustrating how popular music voice teaching came to form a distinct professional domain in both contexts.

2.5.1 Sweden

In Sweden, both school singing and the legitimation of music teachers have a long history marked by many transformations. Following the Reformation, the *klockare*, a church official, was expected to lead congregational singing and to teach the congregation's youth. Although the establishment of the folk-school system in 1842 transferred responsibility for elementary education to the newly organized school system, schoolteacher and klockare positions could still be combined in practice (Thulin, 1919).

Specialist music teacher education developed early: the first music teacher graduated from the Royal Swedish Academy of Music (*Kungliga Musikaliska Akademien*) already in 1814, receiving authorization to teach singing and instrumental music in secondary school (Brändström & Wiklund, 1995; Gustafsson, 2000). Early music teacher education was connected to church musician training, and the aim of the school subject was to strengthen hymn singing in church and to foster national identity and morale, especially in educational and ceremonial contexts (Brändström & Wiklund, 1995; Georgii-Hemming & Westvall, 2010; Gustafsson, 2000; Sandberg, 2006).

With the expansion of schooling and improvements in music teacher education, the school songbooks of the 1860s began to include more varied repertoire, including rural songs, folksongs, and art songs. In 1878, the school subject was renamed from *Church Singing* (est. in 1842) to *Singing* (*sång*) (Sandberg, 2006). By the turn of the twentieth century, more singing books and pedagogical materials, especially directed toward children and school singing, had been produced,[28] and singing was now conceived of as a character-building subject and a tool for social and cultural education (Sandberg, 2006). These developments continued into the 1950s.

In 1955 the subject was formalized and renamed *Music*, marking a shift from a primarily vocal approach to a broader conception of music education (Georgii-Hemming & Westvall, 2010; Sandberg, 2006). The curriculum increasingly drew inspiration

28 Among the most important contributors was Anna Bergström, the first school music teacher educator at the Royal Swedish Academy of Music from 1903 onwards, whose work was also known in Finland (Brändström & Wiklund, 1995; Dahlström, 1982; Gustafsson, 2000; Sandberg, 2006).

from approaches such as Orff pedagogy, incorporating classroom instruments and diversifying teaching methods (Brändström & Wiklund, 1995). However, the first national curriculum of 1962 remained grounded in aesthetic education based on Western classical music, emphasizing sight-reading, part singing, and music history (Georgii-Hemming & Westvall, 2010; Sandberg, 2006).

Parallel to developments in general education, municipal music schools began to emerge in the 1940s, expanded significantly in the 1960s and 1970s, and by 1980s existed in nearly all Swedish municipalities (Heimonen, 2002, p. 38; see also Persson, 2001). These schools became the primary context for instrument instruction and ensemble activities (Brändström & Wiklund, 1995; Heimonen, 2002). Interestingly, the emergence and establishment of these schools were not based on formal state directives, and they remain unregulated by law. However, formalized guidelines regarding their aims and practices have existed since the 1970s[29] (Heimonen, 2002).

Debates about the inclusion of popular music into music instruction—such as *schlager* and jazz, often framed as *youth music*—had already begun in the 1930s[30] (Gustafsson, 2000; Sandberg, 2006). However, the broader institutional incorporation of popular music into formal music education, including municipal music schools and teacher education programs, took place primarily from the 1970s onward, following the 1969 curriculum revision and the OMUS reform[31] (Georgii-Hemming & Westvall, 2010; Olsson, 1993; Tagg, 1988). These changes reflected the ongoing debates and policies about making the arts and culture more accessible in societies (Olsson, 1993; Sandberg, 2006).[32]

Until 1971, the Royal Swedish Academy of Music held a monopoly in awarding higher music teacher degrees. This changed when the conservatories in Malmö and Gothenburg were granted higher education status (Brändström & Wiklund, 1995). The need to increase the number of certified teachers and respond to labor market demands led to a shift in music teacher education, from

29 In 1976, the Association of Swedish Municipalities (*Svenska kommunförbundet*) published the first edition of the book *Den kommunala musikskolan*, which sets out recommendations concerning the aims and activities of music schools (Heimonen, 2002).

30 An article titled *Varför icke schlagers i skolsången?*, published in 1933 by Knut Brodin in Stockholms-Tidningen, raised the question of why *schlager* was not included in school music. Brodin had already experimented with popular music in his own teaching. The article prompted extensive responses from representatives of the music teaching profession (e.g., Gustafsson, 2000; Sundin, 1988).

31 OMUS stands for *Organisationskommittén för den högre musikutbildningen*, and refers to a reorganization of HME and teacher training in music in Sweden.

32 Notably, a 1967 empirical report commissioned by the National Arts Council showed that "old-time dance music (gammaldans) was the most popular style in the country, followed by pop music of the day" (Tagg, 1988, p. 4), and that these were significantly more popular among the public than European classical music or contemporary art music. This finding unexpectedly influenced national policy on music education (Tagg, 1988).

a strong emphasis on instrumental virtuosity toward pedagogical and methodological competence (Gustafsson, 2000; Sandberg, 2006). In Sweden, music teacher education includes didactic studies in the student's main instrument (Bouij, 1998a), and by the 1980s students could select a main instrument within popular music. The first formally educated popular music voice teachers graduated during this period.

Today, the institutionalized voice teaching in Sweden takes place in municipal art and music schools,[33] upper secondary aesthetic programs (*estetiska programmet*), folk high schools, and HME. Of these, curricula for voice teaching are nationally regulated at the upper secondary and higher education levels (Heimonen, 2002). Popular music voice teacher education is offered within music teacher education programs at five universities and two university colleges.[34] Degrees from six of these institutions qualify graduates to apply for an official teaching certificate (*lärarlegitimation*), required for teaching at the upper secondary level, but not in municipal art and music schools (Jeppsson & Lindgren, 2018). One university college, oriented toward municipal art and music schools and folk high school contexts, does not offer this certification pathway.

The national voice teacher association, *Voice Teachers of Sweden* (SSTPF, *Svenska Sång- och Talpedagogförbundet*),[35] founded in 1933, is reportedly the oldest voice teacher organization in Europe, and remains active today. Although SSTPF welcomes professionals from all genres, recent program offerings suggest the continued predominance of the Western classical profile, which is an interesting contrast given Sweden's strong popular music profile internationally.

2.5.2 Finland

Finland was part of Sweden until 1809. Under Russian rule until 1917, the first teacher education seminar, including music, was established in Jyväskylä in 1863 (Kosonen, 2014; Pajamo, 2009). The program included instruction in singing, piano and harmo-

33 Due to economic difficulties in the 1990s, other art forms besides music were introduced, changing many music schools to so-called art and music schools (*kulturskola*) (Heimonen, 2002).

34 The five universities and two university colleges are the University of Gothenburg, the School of Music Ingesund (Karlstad University), Malmö University, the School of Music in Piteå (Luleå University of Technology), the Royal College of Music in Stockholm, Örebro University, and the University College of Music Education in Stockholm (SMI). The first six lead to a combined bachelor's and master's degree (comprised of 300 ECTS). SMI offers voice teacher training on both bachelor's level (180 ECTS) and diploma level (90/120 ECTS) for those who already have previous studies or otherwise acquired competence in music.

35 SSTPF currently has approximately 80 members (SSTPF, n.d.; B. Rosenkull, personal communication, January 18, 2025).

nium playing, music theory, and a teaching practicum. The singing lessons at school were divided equally between religious repertoire, music theory, and secular songs (Rautiainen, 2009). However, prior to the 1920s, especially outside Jyväskylä, teaching legitimacy could also be granted by a respected musician, such as a church musician, based on a demonstrated knowledge and skills examination (Dahlström, 1982, p. 57). In 1921, a music teacher seminar began at what is now the Sibelius Academy, officially titled *singing teacher education* (*laulunopettajakoulutus*) (Pajamo, 2007; Rautiainen, 2020; Tikkanen & Väkevä, 2009). On top of the previously established individual voice lessons, harmony, sight-reading, and a teaching practicum, the curriculum of this seminar also included singing didactics and diction, choral pedagogy, and music history (Dahlström, 1982; Pajamo, 2007; Rautiainen, 2020). Notably, Finland's Singing Teachers' Association (*Suomen Laulunopettajain Yhdistys*) was founded already in 1909 (Dahlström, 1983, p. 73). This organization, however, was later merged with other music teacher associations and is distinct from today's Finnish Association of Teachers of Singing (FINATS, *Laulupedagogit ry*),[36] established in 1983.

In many respects, the developments in Finland paralleled those in Sweden. First, school singing repertoire ranged from folk and religious songs to patriotic and other pedagogical repertoire (Kosonen, 2014). Second, during the 1950s the curriculum expanded beyond singing to include instrument and broader didactic studies,[37] and the singing teacher education program was consequently renamed the School Music Department in 1957 (*koulumusiikkiosasto*) (Kosonen, 2012; Pajamo, 2007; Tikkanen & Väkevä, 2009). Third, following the comprehensive school reform of the 1970s, new progressive specialization options were introduced in music teacher education at the Sibelius Academy, including popular music[38] (Juntunen, 2013; Kallio & Väkevä, 2017; Tikkanen & Väkevä, 2009). However, unlike in Sweden, it took several decades before popular music voice became available as a main instrument in the same program, and studies in popular music voice remained

36 In recent years, FINATS has expanded to over 500 members, with approximately one-third specializing in classical voice, one-third in popular music voice, and one-third in both or other styles (J. Eerola, personal communication, September 3, 2024).

37 In 1955, the congress of the *Nordisk Musikpedagogisk Union* was held in Helsinki, serving as a platform for disseminating new pedagogical ideas and approaches, such as Orff pedagogy (Juntunen, 2013; Pajamo, 2007).

38 The introduction of new specialization areas was initiated by Ellen Urho, head of the music teacher education program from 1970 to 1975 (and later rector of the Sibelius Academy from 1981 to 1987), who was internationally well connected and informed (Juntunen, 2013; Pajamo, 2007; Westerlund et al., in press). These specializations included music therapy, music-and-movement, folk music, pop and jazz, main instrument pedagogy, music technology, media (radio, television, press), and musicology.

overseen by the classical vocal department until the 2000s (Westerlund et al., in press). [39]

Relatively recent changes in school music in Finland also appear to have shaped singing practices more generally.[40] While singing and healthy voice use were considered common knowledge, and thus still emphasized in school in the 1950s, particularly since the 1980s curricula have become more general and individualized (Valtasaari, 2012). At the same time, the increase in elective courses has coincided with a reduction in the overall teaching hours in music. Although curricular objectives have shifted toward pupils' musical experiences and the development of personality and creativity (see also Westerlund & Juntunen, 2015), these aims have not necessarily been pursued through singing (Valtasaari, 2012). Music in primary schools is increasingly taught by classroom teachers rather than specialist music teachers, but requirements for musical competence in classroom teacher education have been reduced to a minimal amount of coursework (Suomi et al., 2022; Valtasaari, 2012). This often includes only limited instruction in singing and appears to contribute to teachers' reluctance to engage in singing activities (Suomi et al., 2022). Given that the only compulsory music lessons with a specialist teacher occur in lower secondary education (around ages 13–14), a period of voice change, opportunities to develop positive relationships with singing within formal education may be limited (see Hogle, 2021; Welch, 2017).

A distinct field of instrument and voice teacher education began to form in the 1960s, when the Sibelius Academy and the Helsinki Conservatory of Music started a collaboration in granting teacher qualifications (Helsingin konservatorio, 2016). Although the Sibelius Academy initially resisted other institutions awarding such credentials,[41] so-called music leader programs without official degree status were launched in several cities in 1960 (Laurila, 2000). Following the enactment of music institute legislation in 1969 and the approval in 1971 of the Finnish Association of Music Schools' application to the Ministry of Education concerning teacher certification, several conservatories established their own teacher education programs between 1972 and 1973 (Helsingin konservatorio, 2016; Laurila, 2000). Around the same time, the

39 Although mandatory group instruction in popular music singing had been included in music education studies at the Sibelius Academy since the 1990s, applicants were not permitted to apply with popular music voice as their main instrument until 2007. The first course in popular music voice pedagogy was introduced in 2009.

40 In response to concerns about declining singing, several countries have in recent decades launched initiatives aimed at promoting singing. For example, both *Sing Up* in the United Kingdom (launched in 2007) and *Sjungande Barn* in Sweden (launched in 2021) have focused on increasing singing among children. In Norway, the *Syngende kommune* initiative (launched in 2014) engages municipalities in promoting singing activities. In Finland, a similar model, *Laulava kunta*, was introduced in four municipalities in 2026.

41 The Jyväskylä Conservatory attempted to introduce instrumental teacher education in the late 1950s, but the Sibelius Academy opposed the initiative (Laurila, 2000).

Sibelius Academy records indicate that classical voice pedagogy was established as a subject (see Dahlström, 1982, pp. 293 & 331).

Popular music genres began to be included in instrument and voice teaching domains after the 1977 Decree (486/77) regarding music schools (Music School Statute, see Heimonen, 2002, p. 155) restructured and expanded the field of music teaching (Laurila, 2000). The Pop & Jazz Conservatory (then the Pop/Jazz Music Institute) had introduced an instrument and voice teacher training course in 1974, but it did not become formalized before the institute gained official conservatory status in 1986 (Mäkelä, 2022). Following the reform of Finnish universities of applied sciences in 2000, popular music teacher education was at last incorporated into the higher education framework (e.g., Rautiainen, 2001; Tolvanen & Pesonen, 2010).

Currently, vocational popular music voice teacher training is available at seven universities of applied sciences,[42] as well as through a specialization option within the music education program at the Sibelius Academy (University of the Arts).[43] Generally, popular music voice teacher training has been arranged separately from classical voice teacher training, although offered within the same institutions. However, due to individualized curricula, some institutions now offer the possibility of combining different genres. At the Sibelius Academy, studies in popular music voice remained overseen by the classical vocal department until the 2000s (Westerlund et al., in press).

In Finland, teacher legitimacy is acquired through teachers' pedagogical training, included in all of the abovementioned programs, and is required of voice teachers working in music institutes, adult education, music-oriented upper secondary schools and universities of applied sciences (Teaching Qualifications Decree 1998/986: 19 §). The pedagogical training is culturally valued and associated with a high degree of professional autonomy (Kivijärvi, 2021). Notably, in both Finland and Sweden, higher education institutions also offer complementary pedagogical studies even post-graduation,[44] allowing graduates in fields such as folk music performance, composition, or music technology to qualify for teaching roles.

42 The universities of applied sciences (UAS) with programs in popular music teacher education are Centria (Kokkola), Jamk (Jyväskylä), Metropolia (Helsinki), Novia (Pietarsaari), Oamk (Oulu), Savonia (Kuopio), and TAMK (Tampere). A four-year bachelor degree comprises 240 ECTS, and the complementing one-year master's degree 60 ECTS. The specialization option is available at the Sibelius Academy (University of the Arts Helsinki). Additionally, two other universities in Jyväskylä and Oulu also have programs in music education, although specialization in popular music voice teaching is not available.

43 At the Sibelius Academy, popular music voice teacher education is available as a specialization option within the music education program. Two other universities, in Jyväskylä and Oulu, offer music education programs, but do not currently offer a specialization in popular music voice teaching.

44 In Sweden *kompletterande pedagogisk utbildning*, (90 ECTS), and in Finland *opettajan pedagoginen pätevyys*, (60 ECTS).

3 Conceptualizing professionalism

This chapter first outlines key phases in scholarly discussions on professionalism and professionalization (3.1). It then provides a brief overview of the development of educational professionalism in relation to teacher education, a perspective that is especially relevant in the Nordic context, where pedagogical qualifications are emphasized across most teaching contexts (3.2). The chapter concludes by examining how professionalism has been approached within institutionalized music education (3.3).

3.1 The many approaches to professionalism

The slippery concept of professionalism has undergone many evolutions over recent decades (see e.g., Abbott, 1988; Simon & Ruijters, 2014). Traditionally, professionalism has been regarded as a *normative* value system that supports the construction of professional identities and processes of professional socialization through shared educational backgrounds, common understandings, vocational experiences, and specialized expertise, as well as membership in professional associations. The appeal to professionalism has thus included elements such as exclusive control over a domain of expertise, autonomy, and self-regulation, along with the authority to define occupational problems, determine appropriate solutions, and shape interactions with clients (Evetts, 2003).

In the 1970s, criticism of these kinds of core aspects of professionalism arose, as earlier normative views were increasingly replaced by an understanding of *professionalism as ideology* (Evetts, 2003). Professions came to be seen as promoting their self-interests through elitist—even masculine—forms of social control, and as groups competing for status, income, and monopoly practices. Following these critiques, a more balanced understanding of professions began to develop in the latter half of the 1980s. While occupational exclusivity continued to be maintained through the licensing of practitioners, professions also came to be understood as responding to broader needs for social order, as well as to external pressures for change driven by developing global economies and international markets. This was reflected in an emphasis on

distinct professional values and moral obligations to restrain excessive competition and foster collaboration (Evetts, 2003).

By contrast, professionalism has also been conceptualized as independent of both market and organization logics, with Freidson (2001) describing it as a distinct "third logic." He argues that market-driven and bureaucratic forms of organization can standardize and impoverish the quality of services provided, ultimately undermining practitioners' motivation. In contrast, professionalism is seen to uphold the quality and performance of services, benefitting both clients and practitioners. From this perspective, it should be understood as a mode of control in its own right (Freidson, 2001). Evetts (2003), however, critiques this conceptualization as overly simplistic, arguing that professionalism is inseparably linked to its social and institutional context, specifically "where the professionalism is constructed and operationalized" (p. 411).

Evetts (2003) further explores the normative and ideological dimensions by distinguishing between forms of professionalism and professionalization imposed *from within* occupational groups and those imposed *from above* by external actors. She argues that in contexts where professionalism has been reshaped by the state to become more budget- and target-focused due to economic crises, only a limited number of occupations retain the capacity to define their profession internally through normative values. Most, however, are shaped *from above*, with normative values possibly utilized as ideological tools to steer the occupation. In this sense, practitioners are persuaded to act in ways deemed appropriate and efficient by their organizations or institutions, with appeals to professionalism functioning as "an 'effective' mechanism of social control" (Evetts, 2003, p. 407). Thus, while control operates through both normative and ideological means, the balance between these influences varies across occupational groups (Evetts, 2003).

Top-down standardization, often justified in the name of ensuring quality, has also been questioned on the grounds of professional autonomy and authority. Simons and Ruijters (2014) argue that such forms of management may constrain professional learning, development, and innovation, which are increasingly necessary in societies with growing complexity, pluralism, and unpredictability. They point out that "by pushing every professional onto one specific road, only the obstacles of that road are subject to improvement" (Simons & Ruijters, 2014, p. 959). The

authors conceptualize professionalism as linked to ongoing learning and the ability to translate theoretical knowledge into practice. In rapidly evolving knowledge environments, where clients also gain increased access to information, professional autonomy and authority must be continuously maintained through the enactment and development of expertise (Simons & Ruijters, 2014). From this perspective, autonomy is no longer understood merely as independence from external control. Rather, as Vogd (2017) argues, autonomy should be understood as the capacity to navigate and balance competing institutional, ethical, organizational, and knowledge-related demands under conditions of uncertainty. Increasing complexity may therefore intensify rather than diminish the need for context-sensitive professional judgment.

Professionalism has also been conceptualized as both *individual* and *relational*. Evans (2008) conceptualizes it as composed of multiple "professionalities," *enacted* by individuals within the profession. Professionalism thus emerges from what professionals actually do in practice, rather than what they are expected or imagined to be doing (Evans, 2008). Relational professionalism, in turn, concerns how expertise is recognized and displayed both within and beyond the profession. Edwards (2010) emphasizes that professionals both contribute to shared practices and draw on the expertise of other professionals as resources used to their own benefit. This involves recognizing one's role within a wider professional landscape and maintaining the capacity to critically reflect on and develop existing practices and purposes (Edwards, 2010).

This kind of thinking has also been linked to the concept of *professional responsibility* (Solbrekke & Sugrue, 2011). Paradoxically, while increased collaboration between professionals may foster greater specialization within professions, this narrowing of expertise can create an illusion of reduced responsibilities, potentially distancing professionals from broader societal concerns (see Solbrekke & Sugrue, 2011). However, ongoing societal changes have challenged the idea that professionalism can remain separate from "the outside world" (Noordegraaf, 2016, p. 786). As a result, calls have been made to redefine and reconfigure professionalism, for example through the concept of *connective professionalism* (Noordegraaf, 2016; see also Noordegraaf & Brock, 2021). From this perspective, sustaining professional practice requires integrating external societal contexts into professionalism, with reflexivity enabling professionals to actively and independently engage with their surroundings (Noordegraaf, 2016). These broader discussions

on professionalism become particularly complex in educational contexts, where professional work is closely tied to institutional structures, public responsibility, and competing societal expectations. Many of these tensions surrounding autonomy, expertise, and professional authority have become especially visible in discussions on teacher professionalism and teacher education.

3.2 Educational professionalism and teacher education

Compared to more established professions, teachers' professionalism and professional conduct have been more difficult to standardize and accredit due to substantial contextual variation.[45] For example, in the United States schoolteachers have traditionally received licensure primarily through graduation from state-approved teacher education programs, but the quality assurance of what individuals actually learn has been less systematic than in many other professions (Darling-Hammond et al., 2005b). Efforts to influence teacher education, accreditation, licensing, and professional development have been undertaken by a wide range of actors, from state authorities to private enterprises, often promoting differing standards concerning necessary professional knowledge and skills. As a result, teachers' professional orientations have tended to become idiosyncratic to the specific programs, institutions, and individual professors under whom they have studied (see also Cramer et al., 2023). Furthermore, sharing information about professional developments is complicated by the fact that many individuals enter the teaching profession without completing formal teacher education or with limited and unsystematic training. Conceptions of professionalism in teaching have also been shaped by nostalgia for earlier educational ideas, carried not only by policymakers and parents but by teachers themselves (Hargreaves, 2000).

Examining the historical development of teacher professionalism, Hargreaves (2000) has identified four overlapping "ages" of professionalism: the pre-professional, the autonomous, the collegial, and the post-professional or postmodern ages. During the pre-professional era, teachers' expertise primarily arose from their own experiences as students, requiring no fur-

45 The *Teacher's Oath*, also known as the *Socratic Oath*, was introduced in 1993 by von Hentig in Germany as an educational counterpart to the Hippocratic Oath of physicians or the Archimedean Oath of engineers and technicians. Notably, an updated version by Zierer (2022) expands responsibility beyond pupils to include colleagues, the educational public, and society at large.

ther training once they mastered their subject matter. In the 1960s, new perspectives on teachers' responsibilities began to gain more ground, leading to trends in both traditionalism and progressivism. The 1970s and 80s emphasized teacher autonomy and pedagogical independence. However, this individualism often resulted in isolation, and, rather than fostering creativity, frequently resulted in routinely delivered teaching and a lack of imagination or innovative practices. By the late 1980s, increasing societal complexity began to challenge individuality in teaching, resulting in administrative mandates dictating specific instructional methods (see also Darling-Hammond et al., 2005a; Evetts, 2003). In response, teachers increasingly turned to each other for support, collaboration, and joint planning to tackle changing curricular expectations, student diversity, and expanding pastoral responsibilities. This era also saw the development of new understandings of teaching and learning, including concepts such as "metacognition, situated cognition, cooperative learning, computer-based inquiry, student self-assessment and portfolio assessment" (Hargreaves, 2000, p. 163). The period was marked by tensions between teachers who wished to maintain their autonomy and those who attempted to enforce collaboration. Another challenge was finding a balance between meaningful collaboration without overburdening teachers.

Hargreaves (2000) describes the fourth, post-professional or postmodern age as a period of increasing de-professionalization (see Evans, 2008), linked to factors such as neoliberalism, accountability to external stakeholders, policy-obedience, and meta-work. This development was also associated with a weakening relationship between teachers and academic knowledge, potentially affecting the knowledge base of teaching. Digitalization and students' and parents' alternative access to information, coupled with a lack of professional standards, profession-wide development, and ideological stances have further complicated the landscape (e.g., Evetts, 2003; Hargreaves, 2000; see also Simons & Ruijters, 2014). A Swedish study, for example, demonstrated that expanding social, psychosocial, and administrative responsibilities, alongside expectations for continuous professional development, were experienced by teachers as increasingly burdensome (Brynolf et al., 2012). In response to these developments, strategies for (re)professionalization[46] have included reasserting authority over the profession's epistemic infrastructure and promoting

46 In Sweden, a major effort to counteract de-professionalization took place in 2011, when teachers were required to obtain an official certification for their teacher qualifications (*lärarlegitimation*) from the Swedish National Agency for Education to work and assign grades in schools (see Baltzer, 2020). This reform has been perceived to have positively impacted the professional legitimacy of the teaching profession.

an enriched idea of collegial professionalism (Hargreaves, 2000; Hermansen, 2017; Jensen et al., 2022). As educational knowledge continues to expand, evaluating its implications for practice and translating research into professional action requires collective support structures within professional organizations and institutions[47] (Hermansen, 2017; Jensen et al., 2022). However, this kind of collectivism does not automatically call for standardization of instructional approaches but may actually require increasingly systematic specialization and distinction of expertise within the field (Hermansen, 2017; Jensen et al., 2022).

Research on teacher education has likewise highlighted tensions between coherence, uncertainty, and professional judgment. Darling-Hammond and colleagues (2005a) found that successful teacher education programs were characterized by strong connections between coursework and clinical practice, shared visions of teaching and learning, and demonstrated common knowledge bases. These were supported by dedicated long-term faculty who collaborated in program planning and engaged in continuous revision of the curricula and practices. The authors further suggest that such alignment is difficult to achieve in fragmented programs relying heavily on part-time faculty with differing pedagogical orientations and limited opportunities for collaboration (Darling-Hammond et al., 2005a).

Building on this, Cramer and colleagues (2023) conceptualize teacher education as a complex system requiring strong meta-reflexive capacities from teacher educators. They describe *meta-reflexivity* as a professionalization strategy involving the ability to engage with multiple issues and perspectives simultaneously while recognizing the contextual conditions shaping interpretation and professional judgment. In contrast to mere reflection centered on a single issue or perspective, meta-reflexivity emphasizes navigating ambiguity and competing understandings of professional practice (Cramer et al., 2023).

Rather than merely transferring professional knowledge, teacher educators are understood as "change agents" (Cramer et al., 2023, p. 470) shaping student teachers' professional selves. This involves developing awareness of how professional judgments are shaped by differing perspectives, contextual conditions, and tensions between externally imposed and internally enacted understandings of professionalism (see also Evans, 2008; Evetts,

47 For example, the Swedish National Audit Office's recent report concluded that the governmental efforts to ground education in scientific evidence and proven experience are ineffective. Despite the work of agencies, such as the Swedish Institute for Educational Research, dedicated to increasing the use of scientific research in the education sector, research dissemination fails to reach or resonate with its target audience (Riksrevisionen, 2025).

2003). It also entails recognizing the inherent ambiguity of both scientific and practice-based knowledge, highlighting that professionalism cannot be reduced to a single correct mode of action. Teacher education should therefore extend beyond the structured transmission of professional knowledge to also support students' maturation and meta-reflexive capacities (Cramer et al., 2023; cf. Darling-Hammond et al., 2005a). This view aligns with Barnett's (2004; 2009) argument that higher education increasingly operates under conditions of *supercomplexity*, where uncertainty challenges not only what individuals know or can do, but also their very *being*. Consequently, higher education cannot focus solely on knowledge and skills but must also consider what kinds of human beings it seeks to cultivate.

Beyond questions of teacher competence and professional learning, educational professionalism has also been examined in relation to broader ideological and institutional structures that shape curriculum and professional socialization. Drawing on concepts such as hegemony, ideology, and hidden curriculum, Apple (2003; 2013a; 2013c) argues that curricular knowledge is neither neutral nor self-evident but is selectively organized through institutional, social, and political processes that reflect dominant values and interests (see also Bourdieu & Passeron, 1990). Professionalism in education is therefore also shaped through the hidden curriculum, referring to the institutional norms, values, and dispositions embedded in educational practices and cultures. The politics of curriculum thus extend to questions of who selects the knowledge, how it is organized, taught, and assessed, and who holds decision-making authority in these processes (cf. Foucault, 1981). To understand the historical development of curriculum, Apple (2013b) further emphasizes the importance of examining state structures, developments in the working conditions and organization of state employees, and the influence of patriarchal power relations. At the same time, educational institutions are not merely reproductive sites, as contradiction, resistance, and relative autonomy may also create possibilities for transformation. Apple (2013b) for example, illustrates, how top-down patriarchal interventions in schools have sought to reinforce *sex-appropriate knowledge* through curriculum reform and gendered assumptions about what should be taught and how. These interventions, however, have met with resistance from the predominantly female workforce, resulting in limited or negligible change.

Complementing these macro-level perspectives, Bouij (1998a) examines professional socialization specifically within music teacher education, conceptualizing it as shaped by formal education, hidden curricula, and educational culture. Drawing on earlier research, Bouij notes that teacher education tends to be only modestly transformative, as students enter their education with years of experience as pupils themselves. Although teacher education may introduce new perspectives, these pre-existing expectations and dispositions are difficult to reshape, especially during practicum periods, when student teachers often prioritize coping with immediate classroom demands and meeting supervisory expectations rather than critically rethinking their professional identities (Bouij, 1998a, pp. 23–27; see also Regelski, 2009).

In sum, research suggests that professionalism in education cannot be reduced to standardized competencies or fixed bodies of knowledge. Teachers' professionalism develops through interactions between institutional structures, educational cultures, prior experiences, collegial practices, and changing societal expectations. While teacher education may seek coherence through shared visions and knowledge bases, teaching work itself remains characterized by uncertainty, contextual judgment, and competing demands. Professional learning therefore involves not only acquiring knowledge and skills but also developing collective and reflexive capacities for navigating ideological, institutional, and pedagogical tensions. These perspectives are particularly relevant for examining music education contexts, where professional identities, knowledge practices, and institutional traditions are constantly renegotiated.

3.3 Professionalism in institutionalized music education

These broader discussions concerning educational professionalism, professional socialization, and institutional power are also central to music education, although they take particular forms within artistic and HME contexts. Conceptualizations of professionalism in music and music education have tended to differ somewhat in emphasis. While both fields share a foundation in specialized expertise, music professionalism has been characterized by multifaceted and unpredictable career trajectories involving "both

interpersonal and intrapersonal factors alongside knowledge and skills" (Creech, 2014, pp. 349–350), whereas music teacher professionalism, at least from the Nordic perspective, has tended to be framed within more stable institutional structures and in terms of shared norms, context-sensitive pedagogical judgment, and a degree of professional autonomy in responding to individual situations (Danielsen & Johansen, 2012). The distinction nevertheless becomes less pronounced in practice, as teaching may form a significant part of musicians' portfolio careers (e.g., Bartleet et al., 2019; Boyle, 2021), and music teachers' professional work is also influenced by changing expectations, expanding working arenas, and shifting competencies (e.g., Nielsen & Westby, 2012). Music teachers' self-understandings as music professionals may also inform both what and how they teach, even when teaching rather than performing constitutes their primary occupation (Regelski, 2009). These overlapping logics reflect the varying degrees and forms of institutionalization as well as broader understandings of who a music teacher is (see section 2.1). In popular music voice teaching, the relationship between artistic and pedagogical professionalism appears to be similarly conditioned by institutional structures, professional pathways, and local understandings of expertise and legitimacy.

HME has been attributed a central role in shaping these professional logics by structuring both learning paths and expectations of professional competence (e.g., Lennon & Reed, 2012; see also Barnett, 2009). Research suggests that HME should support performance students' transition from education into professional life by harnessing versatile musical self-images and encouraging organizational skills, certain personality traits, perseverance, musical responsibility and autonomy, as well as the development of resilient peer networks and cross-genre communities of practice (Creech et al., 2008). Within popular music education, HPME programs have already been shown to support students in constructing identities as competent musicians and to socialize them into signaling professional competence through certain kinds of vocabulary, behavior, and activity (Everts et al., 2025; see also Bouij, 1998a).

These processes of professional formation must be understood in relation to HME's hidden curricula, which reproduce underlying ideologies and power structures (Johansen, 2021; see also Jørgensen, 2000; Olsson, 1993; Regelski, 2016). Johansen (2021) identifies three interrelated perspectives for examining

hidden curricula: first, the hegemonic status of Western classical music (see Coppes & Berkers, 2023); second, the increasing inclusion of entrepreneurship studies aimed at labor market adaptation, reflecting "traits of societal macro-level ideologies such as Neoliberalism and Neoconservativism" (Johansen, 2021, p. 305) and right-wing managerialist hegemony (see Parkinson, 2017; Smith & Moir, 2022); and third, the perspectives of students and minority groups, which may reveal practices of sexual harassment, racism, or hetero-normative attitudes. Thus, institutionally fostered professionalism cannot be understood as neutral or objective.

Professionalization is therefore also a question of inclusion and exclusion. In contexts where music teaching is regulated, the profession can be understood as politically constructed: HME institutions act as gatekeepers and professional organizations contribute to professional regulation (Danielsen & Johansen, 2012). Bowman (2007) further argues that while the status of *music education professional* is unavailable to *non-educator musicians* as well as *non-musician educators*, it is also not reducible to possessing expertise in both musicianship and instructional methods, as is often assumed in HME (see section 2.1; see also Regelski, 2009). Because instructional methods must be adapted to the nature of the music, practice, and context, "draw[ing] *people* and *culture* into the musical picture" becomes essential (Bowman, 2007, p. 117). Normative practices in which certain musics are represented while others are excluded mean that the social groups whose musics are absent are denied access not only to music education but also to the profession itself[48] (see Regelski, 2016; see also *tastekeeping* in Dyndahl et al., 2017).

The knowledge base of music teaching has likewise been debated in terms of the relationship between theory and practice[49](see Cramer et al., 2023). Research has linked the professional knowledge base of music teachers to the master-apprentice tradition, experience-based knowledge of teaching, tacit knowledge, and understanding of technical and cognitive skills (Danielsen & Johansen, 2012). Although professions are generally understood to rest on scholarly knowledge, professionalism in music teaching has been characterized as fundamentally practical in nature rather than derived solely from theory-based disciplines (Danielsen & Johansen, 2012; cf. Svensson, 2015). This may create tensions within HME institutions, where more traditional approaches to teaching

48 In Sweden, discussions on what user groups music education serves, whose repertoires get played and sung, and what constitutes success in music studies have been ongoing for several decades (see e.g., Brändström & Wiklund, 1995; Karlsson, 2002; Persson, 2001).

49 Here, the theory-practice dualism refers to both debates over aesthetic or theoretical versus praxial approaches to music teaching (e.g., Regelski, 2016) and the broader relationship between research-based and experience-based knowledge.

do not always align with the evolving needs of students (see Gaunt et al., 2012; Nerland, 2003).

Such tensions have also evoked questions concerning the ethical foundations of music teaching professionalism. Critiquing approaches in which teaching is reduced to fixed pedagogical routines and inherited traditions, Regelski (2009) argues for the acknowledgment of the ethical dimensions of music teaching professionalism. He advocates moving beyond "musical 'standards' and 'standardized' teaching methods" toward *standards of care*, understood in terms of the "pragmatic benefits of music teaching for the 'clients' served" (pp. 1–2). He sees altruistic motivations as a defining characteristic separating music teaching professionalism from mere personal or institutional self-interest. Professional practice thus becomes a question of professional *praxis*, guided by *phronesis*, referring to ethical and context-sensitive judgment regarding students' musical needs. From this perspective, 'good' teaching is evaluated not primarily through technical competence alone, but through the meaningful and lasting musical opportunities it enables in students' lives, particularly their capacity for lifelong and self-directed musicking.

Another dimension of this professionalization concerns HME's role as a key authority in defining the music teaching discipline's professional knowledge through processes of scientification (Angelo and Georgii-Hemming, 2014; see also Jørgensen, 2009). Graduates from music teacher education are thus expected to be able to articulate and critically reflect on the field's knowledge base, quality standards, and areas of responsibility through continuous and philosophically informed reflection (Angelo & Georgii-Hemming, 2014; see Angelo, 2012). Expanding this perspective, Schmidt (2020) argues that treating *policy knowhow* as equally central to music teaching as musical and pedagogical knowledge could reshape both the field's internal construction and its external perception. Professionalism thus also involves the capacity to critically engage with the institutional and political conditions shaping music education.

Yet, particularly within popular music disciplines, this knowledge-defining authority of HME has increasingly been contested (Everts et al., 2025). Research has pointed to gentrifying tendencies within institutionalized popular music education, where inclusion in higher education may simultaneously legitimize certain practices while reshaping them according to academic norms (Dyndahl et al., 2021; see also section 2.2). Under these con-

ditions, contemporary professionalism cannot be understood as a fixed body of knowledge. The fast pace of societal changes, the overload of information, and the division of space and time facilitated by technology "raise challenges to the continuous competence development of professional music teachers," which must be addressed within a framework of lifelong learning (Danielsen & Johansen, 2012, p. 11; Christophersen et al., 2023; Lennon & Reed, 2012; López-Íñiguez & Bennett, 2021). The concept of "competency nomad" provides one way of conceptualizing this increasingly fluid professional situation of music teachers. Music teachers may work across a variety of professional arenas and role expectations, navigate multiple and shifting professional identities, and continuously update their competencies in response to changing demands (Karlsen, 2019; Nielsen & Westby, 2012; see also Johansson, 2012).

The fluidity of contemporary music work also complicates the boundaries between student, amateur, and professional identities. For example, many students entering HME have already earned income through musical work and have thus developed self-images as professionals (Kingsbury, 1988). Moreover, unlike in many other professions, formal music education does not guarantee future employment (Kingsbury, 1988). This tension is particularly evident in popular music disciplines, where selection into HME programs may offer the student forms of cultural capital, yet in some cases leaving education early due to early professional success has been perceived as even more symbolically valuable than graduating (Everts et al., 2025, p. 473). Finally, whether an academic diploma enhances or undermines one's professional image depends heavily on genre-specific norms and contexts, including prevailing discourses of authenticity (Everts et al., 2025; Parkinson, 2017; Parkinson & Smith, 2015).

Recent scholarship has accordingly proposed expanded understandings of professionalism that extend beyond traditional disciplinary boundaries (Westerlund & Gaunt, 2022). This expanded view includes notions of societal responsibility (see Solbrekke & Sugrue, 2011) and calls for proactive identity development as *change agents* (Gaunt et al., 2021). Preparing students for an unpredictable future thus requires professionalism to be understood as "embracing newer values, ethics, and purposes" (Westerlund & Gaunt, 2022, p. xv). From this perspective, both musicians and music educators as well as HME are urged to re-envision their professional roles, practices, and engagement with others in

changing societies, beyond society's economical concerns or traditions, and to explore the broader societal potentials of music (Barrett & Westerlund, 2023; Westerlund & Gaunt, 2022; see also Bowman, 2007). Such re-envisioning can involve forms of professional engagement that acknowledge vulnerability and interdependence, rather than relying solely on individual flexibility and adaptation (Karlsen, 2019). Expanding professionalism also invites both individuals and institutions to explore forms of engagement and activism aimed at creating sustainable practices for future generations, shifting from ego-logical discourse to eco-logical world-centered discourses (see also Biesta, 2022). These recent perspectives frame professionalism in music education not as a stable set of competencies, but as an ongoing negotiation shaped by artistic traditions, institutional structures, societal expectations, and changing understandings of the purposes and value of music and music education.

4 Implementation of the research project

This chapter provides an overview of the research methodology employed in the sub-studies reported in the separate articles (4.1–4.3), as well as the ethical considerations guiding the overall research project (4.4). The aim of this qualitative dissertation is to understand professionalism within the field of popular music voice teaching and, in doing so, contribute to the broader understanding of contemporary professionalism in music education. This dissertation summary approaches professionalism as a construct that is continuously negotiated through historically and socially situated discourses and practices shaped by institutional structures, hierarchies, and forms of capital. The study therefore seeks to develop a critical understanding of the varying perspectives, perceptions, and partialities reflected in disciplinary literature, and to explore how these are manifested in empirical contexts.

	METHODOLOGY	AIMS
Sub-study I	Systematic mapping review	To map recent disciplinary literature relevant for popular music voice teaching and to examine emerging dispositions and key topics and their distribution across contexts
Sub-study II	Framework synthesis	To create a theoretical framework for expanding professionalism within the field of popular music voice teaching
Sub-study III	Multiple case study	To examine how (expanding) professionalism is perceived within popular music voice teaching in institutionalized contexts in Finland and Sweden and further contribute to the conceptualization of professionalism within music education

Table 1. Methodology and aims of the three sub-studies.

Table 1 illustrates the methodological approaches employed in the three sub-studies. The first sub-study applied a systematic mapping approach (e.g., Sutcliffe et al., 2017; Gough et al., 2017; see also Zawachi-Richter et al., 2020) to examining disciplinary literature published between 2014 and 2020

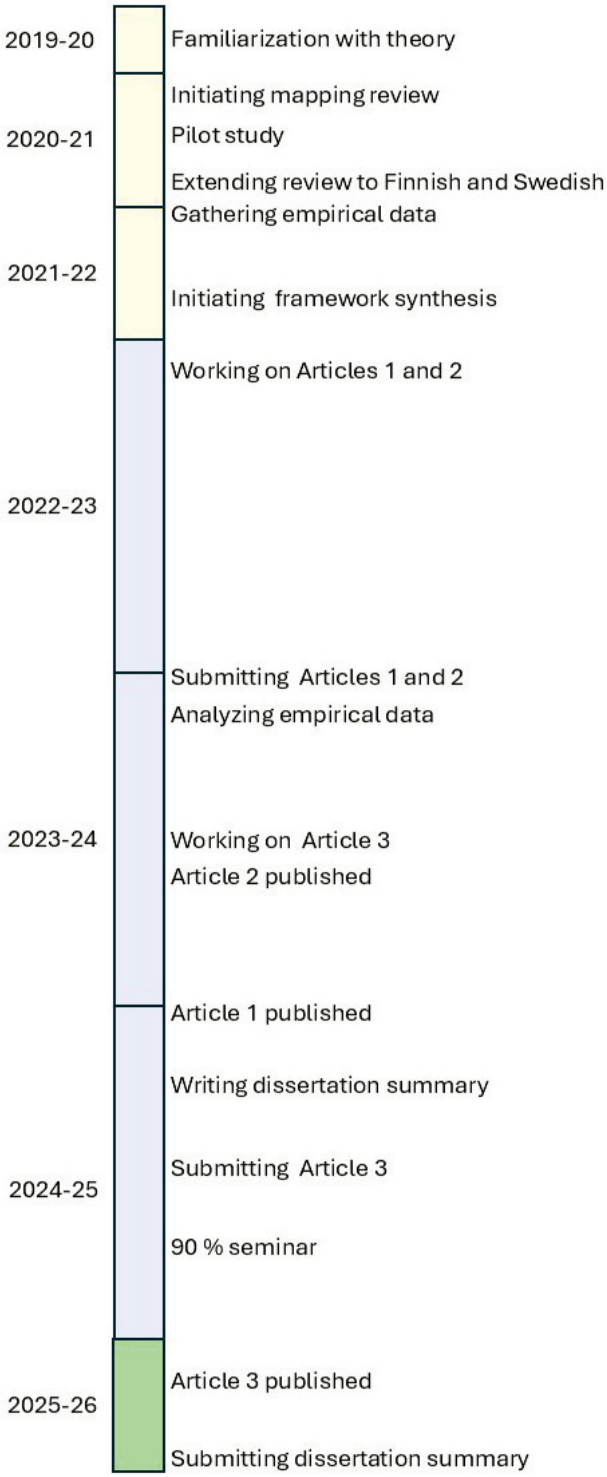
(Article 1). The theoretical sub-study was conducted as a framework synthesis (e.g., Thomas et al., 2017) to merge disciplinary literature with theories of professionalism, resulting in an emergent theoretical framework (Article 2). The empirical part of the dissertation project began with an unpublished pilot study (e.g., van Teijlingen & Hundrey, 2001) and continued with a multiple case study (Eisenhart & Graebner, 2007; Stake, 2006) conducted in two Nordic countries. The empirical phase served to examine how professionalism is perceived and practiced in popular music voice teacher education, deepening the understandings received from the first two sub-studies (Article 3).

The dissertation project commenced in Fall 2019. During the initial years of my doctoral studies, I simultaneously lived and worked full-time as a voice teacher in Sweden (see section 1.2), which limited the time available for research (illustrated by the yellow segments in Figure 1). The following three years, marked in blue, were conducted within full-time doctoral employment in Finland. The final stages of the project partially overlapped with family leave (green segment). The three components of the study—the literature, the theoretical, and the empirical sub-studies—overlapped temporally, which is depicted in the timeline in Figure 1.

4.1 Systematic mapping review

Systematic reviews aim to identify as comprehensively as possible the literature relevant to a specific topic by systematically screening results primarily derived from library database searches, and by meticulously and transparently documenting and reporting the review process (Page et al., 2021; Santos et al., 2007). Through my prior engagement with disciplinary literature as a practitioner, I had observed that much of the available scholarship tended to cite a relatively limited pool of references. This observation led me to assume that the overall body of literature might be relatively small, influencing my initial decision to employ a systematic review approach. Although the project ultimately became broader in scope than initially anticipated, this methodological approach enabled the inclusion of perspectives and disciplinary voices that may otherwise remain underrepresented in academic discourse,

Figure 1. Timeline of the research project.



thereby enriching the discourse concerning differing understandings of professionalism within the field.

Prior to commencing any database searches, I consulted an information specialist at the University of the Arts Helsinki Library, who provided valuable guidance on systematic reviewing and assisted in developing the initial search string. Throughout the review process, I referred to Gough and colleagues' (2017) guidebook on systematic reviewing and selected appropriate methods based on their methodological descriptions. I conducted the initial rounds of screening, while the inclusion and exclusion criteria were established collaboratively with my supervisor, Professor Marja-Leena Juntunen. In line with the recommendations emphasizing transparency and the demanding nature of systematic reviews, the process was conducted as a collaborative effort (Gough et al., 2017). The search process was documented in detail using an Excel template provided by the library specialist, and the PRISMA guidelines (Moher et al., 2009) were followed to structure a flow diagram illustrating the inclusion and exclusion process (see Figure 1 in Article 1, p. 153). In addition, supplemental materials were later deposited in the open research repository Zenodo, including a detailed description of the mapping process, the resulting 'map' of literature, and a complete list of the 177 mapped references (see Keskinen & Juntunen, 2024).

The analytical work involved categorizing the identified literature to construct the 'map' and was primarily carried out by me. This process overlapped with that of the second sub-study—the theoretical phase of the systematic review—and continued through the preparation of the first complete drafts of the manuscript. Working together with Professor Juntunen, the categorizations were refined and decisions were made regarding the most effective ways to present the findings in the published article (Article 1). I also utilized SPSS Statistics software and additional tools to create illustrative visualizations of the data.

The review diverged from more conventional systematic review practices in two respects. First, while systematic reviews originated in medical research and have traditionally been associated with quantitative evidence, they have increasingly been adapted to synthesize research across a range of fields, such as education (Zawacki-Richter et al., 2020). The present review aimed to extend this approach by incorporating not only various research methods but also non-research materials, specifically educational books. This decision was based on the assumption that academic

research alone might provide a limited representation of the field, given its strong practice-based orientation as well as the influence of academic hierarchies, biases, and gatekeeping practices (see Chapter 2 and section 3.3). Although the inclusion of such materials presented methodological challenges, it proved valuable in uncovering gaps in disciplinary research and contributed to critical discussions concerning evidence-based practices.

The second distinguishing feature of the review concerned language selection. The first rounds of screening yielded literature in several languages (see Appendix 1 in Keskinen & Juntunen, 2024). Ultimately, Professor Juntunen and I chose to exclude these materials and instead conduct additional targeted searches in Finnish and Swedish in order to better inform the planned empirical multiple case study. This approach revealed nation-specific tendencies within the literature, which subsequently influenced the theoretical perspectives employed in the empirical study (see section 5.3). Together, these methodological adjustments contributed to a more holistic understanding of the field's development and supported informed methodological and theoretical choices throughout the remainder of the project.

4.2 Theoretical framework synthesis

The theoretical sub-study employed a framework synthesis approach (e.g., Brunton et al., 2020) and aimed to construct a theoretical framework for further analysis of the empirical material. The framework synthesis included five phases, which are illustrated in Figure 1 of Article 2 (p. 422). The first phase—familiarization with theory on professionalism—began already during the preparation of my doctoral research plan. However, a more systematic and in-depth engagement with the literature developed from Fall 2019 onwards under the supervision of Professors Marja-Leena Juntunen and Monika Nerland. This process overlapped with the writing of the first sub-study, the mapping review (see Figure 1).

In Spring 2022, the initial framework (phase 2) was formulated. This framework was constructed on the basis of concepts derived from theoretical literature on recent developments in professionalism research, as well as scholarship on professionalism in music education. Ten concepts were identified: (1) professional

development work, (2) digital competences, (3) establishing epistemic foundations, (4) engaging in lifelong learning, (5) managing stakeholder interests, (6) specialization, (7) reflexivity on professional roles, (8) sustainability, (9) well-being, and (10) curriculum development. These concepts were subsequently organized under three *directive themes* intended to guide the analysis of the popular music voice teaching literature: (a) forms of expertise and knowledge building, (b) social and societal responsibility, and (c) agency related to change (see Article 2, p. 424).

Following this, Professor Juntunen and I developed additional exclusion criteria to identify the most relevant literature from the mapped material (Article 1) for the purpose of synthesizing the theoretical framework (phase 3). This process was documented through an extended PRISMA flow diagram illustrating the further selection of literature for the framework synthesis (Article 2, p. 426). To establish a shared analytical foundation, we first analyzed a subset of the literature independently before discussing and comparing our interpretations (see *investigator triangulation* in Fusch et al., 2018). The remaining literature was then divided between us for further analysis, and a shared document was used for coding. Examples of these codes were compiled into a table intended as online supplemental material for the published article, in order to enhance transparency. However, the journal editors chose to include this material in the printed article instead (see Table 5 in Article 2, pp. 431–442).

Although the data was initially organized according to the three directive themes, these themes were found to overlap during the analytical process. Consequently, the findings were reported through micro-, meso-, and macro-level perspectives (phase 4). This undoubtedly influenced both the emphasis placed on, and the relationships drawn between, considerations at the practitioner, institutional, and societal level in the emergent framework (see Figure 2 and further discussion in section 7.1). Both the findings and the transformation of the initial framework into the emergent framework were discussed, assessed, and refined collaboratively by all three authors involved (phase 5). The writing of the manuscript was likewise a collaborative process, with each author contributing according to their areas of expertise and the full manuscript being reviewed and commented on by all contributors.

The two manuscripts reporting the mapping review and the theoretical framework synthesis were submitted for publication approximately one month apart, in August and September of

2023. Although the mapping process itself had concluded nearly a year prior to submission, care was taken to ensure that the methodological and analytical decisions made across these sister studies were aligned. The theoretical framework (Article 2) was published online in February 2024 and the mapping review (Article 1) in September 2024.

4.3 Empirical studies

The empirical component of this dissertation commenced with a pilot study conducted in Sweden in Spring 2021 and was followed by a multiple case study carried out in Sweden and Finland beginning in Fall 2021. Cases situating outside the Anglo-American context were considered valuable for complementing the English-language dominated disciplinary narratives identified in the literature (Jackson & Kuriyama, 2019). The selection of countries and cases was shaped by several practical and contextual considerations, including uncertainties related to the then ongoing pandemic, language barriers, and the author's familiarity with the selected cultural and educational contexts (see further elaboration in sections 1.2 and 7.1).

4.3.1 Pilot study

Prior to pursuing data for the main empirical component of this dissertation, I considered it crucial to deepen my understanding of expanding professionalism as a lived phenomenon and to explore what kinds of data would best serve the project. Although I had familiarized myself with theoretical literature, particularly on teacher professionalism, I wanted to ensure that I would make effective use of time and observational opportunities when engaging busy teacher educators in the future study. This included developing my capacity to listen attentively and observe analytically for aspects most relevant to the research aims. I conducted a pilot case study (e.g., Stake, 2005; van Teijlingen & Hundrey, 2001) in a context directed at professional voice teachers. In qualitative research, pilot studies may assist in sharpening the focus of data collection and refining research design (Frankland & Bloor, 1999). This preparatory phase felt especially important amid the ongoing COVID-19

pandemic, which disrupted professional practices and prompted changes in people's everyday lives and values, potentially influencing research encounters and interpretations (see e.g., Biasutti et al., 2023; Daniel et al., 2022; Murdaugh et al., 2022; Westphalen et al., 2023; Zhukov et al., 2024). The pilot study was designed to explore how notions of expanding professionalism were addressed, enacted, and negotiated within an institutional setting.

The pilot study was conducted within a continuing education course in popular music voice techniques at a Swedish HME institution. The course was designed for professionally trained voice teachers across genres and was delivered over four weekends during the Spring term of 2021. Due to restrictions related to the COVID-19 pandemic, the course was held online via Zoom, offering valuable insights into the benefits and challenges of remote learning and digitally conducted research. I attended all sessions as a passive observer, usually turning off my camera after the initial greetings among participants to minimize possible disruption (see more elaboration in section 7.1).

Although the study was not intended as an ethnography, I took extensive observational notes throughout the course, focusing on topics discussed, shared perspectives and normative assumptions, articulated professional concerns, and broader issues related to voice teaching. I was especially paying attention to how professional responsibility, agency, reflexivity, collaboration, and societal positioning were discussed. These notes supported my reflection on which kinds of themes and interactions would be most relevant to attend to in the future study, particularly in relation to expanding professionalism, the societal roles of voice teachers, and institutional contexts. The process also enabled reflexive engagement with my own assumptions and preconceptions (Alvesson & Sköldberg, 2018). Additionally, I familiarized myself with course materials, including reading lists, curriculum documents, the course syllabus, student feedback forms, and other materials made available by the host institution. This facilitated early reflection on institutional framings of imposed professional knowledge and supported my preparation for later interviews.

After the course, I conducted semi-structured interviews with two lecturers representing different areas of expertise. These interviews took place in person—one in May and one in August of 2021—and resulted in approximately three hours of recorded material. The interviews provided an opportunity to refine interview questions, practice active listening, and become more aware

of tendencies to ask unintentionally leading questions or insert my own ideas into the dialogue (Brinkmann & Kvale, 2014). Although the interview questions had been shared in advance (Appendix 2), neither participant had reflected on them prior to the interviews. While both interviews yielded valuable insights, I concluded that, for the purposes of the main dissertation study, it would be methodologically more coherent to focus on professionals with practical experience in teaching popular music singing, ideally with formal educational qualifications in the field (Bartlett, 2014).

The pilot study clarified the focus and strategy for data generation in the main inquiry. Initially, I was uncertain about the extent to which the focus should be on course content, which indicators of expanding professionalism would be most vital, and whether quantitative curricular analyses should be included. Through the pilot study, I realized that although course content had evolved over time, broader developments in the field were more effectively captured through teacher educators' reflective accounts rather than through curricular texts. Consequently, curricula and other institutional documents assumed a more supportive role in the main study. In line with common practices in qualitative pilot studies, parts of one pilot interview were incorporated into the dataset of the main study (van Teijlingen & Hundrey, 2001).

The pilot study also strengthened my awareness of my own assumptions and position as a researcher and provided an opportunity to develop my research skills through practice. It helped me reflect on the breadth of professionalism conveyed within a diverse community of voice teachers and teacher educators, as well as on processes of institutionalization.

4.3.2 Multiple case study

The reported empirical part of this qualitative inquiry employed a multiple case (or multicase) study approach (Stake, 2006). This methodology is designed to examine how a phenomenon operates across multiple interconnected cases (Stake, 2006, pp. v–vi) and to support the development of theory grounded in empirical contexts (Eisenhart & Graebner, 2007). The initial purpose of the third sub-study was to constructively investigate how (expanding) professionalism appeared across several popular music voice teacher programs in different national contexts. Ultimately, the

analysis focused on two case institutions, one in Finland and one in Sweden. Notably, although multiple case studies inevitably bring out similarities and differences between cases and some degree of comparison is inherent (Stake, 2006), the study was not designed as a comparative study per se.

In contrast to interpretive single case studies emphasizing individual participants' narratives and lived experiences, the analytical focus here was on professionalism as a contextualized yet broader field-level phenomenon, drawing on insights from both institutional cases (see Eisenhart & Graebner, 2007, p. 30; Leavy, 2023). To support the reader's understanding of these contexts, an overview of the history and current status of popular music voice teaching in higher education in both countries is provided earlier in this dissertation summary (see section 2.5).

Data collection for the multiple case study on the two popular music voice teacher education programs took place on-site in Sweden and Finland between September and December 2021. Typical for case studies, the data were acquired using different methods to enable both data and methodological triangulation (Fusch et al., 2018; Stake, 2006). Following the approach adopted in the pilot study, three forms of data generation methods were used: semi-structured interviews, observation, and keeping a research diary, with interviews constituting the primary data source (Brinkmann & Kvale, 2014).

Five voice teacher educators specializing in popular music genres participated in the study, two from Sweden and three from Finland (see further elaboration in section 7.1). Participant selection was informed by my prior knowledge of the field in both countries, insights gained during the pilot study, and recommendations from one head of institution and one participant, following the principles of snowball sampling (e.g., Leavy, 2023, p. 162).

I interviewed each teacher individually once, between October and November 2021. Four of the interviews were conducted in person, while one was held online via Zoom due to a last-minute change of plans by the interviewee. The interviews were conducted in Swedish and Finnish and yielded a total of 8 hours and 45 minutes of recorded material, corresponding to approximately 140 pages of transcribed text. The interview data also included one interview from the pilot study. Observations of individual voice lessons, ensemble teaching, lectures on various subjects, student teachers' practicum lessons, and related feedback sessions with teacher educators were included as supporting

data, providing context for the interviews and informing the overall analysis. Additionally, I maintained a researcher diary to document these observations and reflections. The dataset also incorporated different types of documents, such as curricula, syllabi, course materials received during observations, policy documents, and other information available on the institutions' websites.

I transcribed the interviews verbatim within a few weeks of data generation to preserve nuances such as tone of voice and pauses (Leavy, 2023). I used the dictation function in Microsoft Word to hasten the transcription process, but completed all punctuation and corrections manually. To protect participant confidentiality, the transcriptions were anonymized immediately by removing names, exact years, or any other identifying details (Brinkmann & Kvale, 2014; Mustajoki & Mustajoki, 2017).

Although initial inductive analyses of the transcriptions were conducted within the following year after the data generation, the final rounds of analysis reported in Article 3 were carried out abductively during 2024. The anonymized interview transcripts were uploaded to the data analysis program ATLAS.ti, with which, using the offline coding function, I first created fifteen deductive codes derived from the emergent framework on expanding professionalism (see Figure 2; see also Figure 1 in Article 3, p. 4). Additional codes were added iteratively during the coding process (Saldaña, 2011). These codes were then organized into three categories that were present across the cases: 1) teacher and student roles, 2) responding to increasing information flood through collegiality, and 3) growing complexity of working life. Together, these categories addressed the first research question: *For what kind of (expanding) professionalism does institutional popular music voice teacher education educate their student teachers?* The categories were written into three separate analytical paragraphs, which later formed the three findings sections in the published article.

However, as my analytical focus increasingly centered on the institutionalization and institutional context, I felt a need to create a fourth category. After testing revised formulations of the original research question, I decided to introduce a second research question—*How does the institutional setting affect the professionalism conveyed by the cases?*—which enabled a second layer of analysis at the meso level. As is appropriate for multiple case studies (Eisenhart & Graebner, 2007), this additional analytical level shifted the focus from individual participants' accounts toward institutional structures, values, and practices shaping professionalism. Con-

sequently, the previously drafted findings sections were rewritten to incorporate meso-level analysis, often revealing tensions between expanding professionalism and institutional conditions (see Mausethagen & Smeby, 2016). At this stage, the originally included direct participant quotations were reduced in number to support the article's conceptualization aims, enhance anonymity, and meet journal word limits.

Throughout both the first and second levels of analysis, I repeatedly revisited my researcher diary and the institutional documents included in the dataset. These materials were primarily used to interrogate and challenge emerging interpretations and to strengthen the institutional focus of the analysis. This also contributed to a sense of analytical saturation (Fusch & Ness, 2015). Confidence in the credibility of the interpretations was further supported through comments from the participants. The original interview transcripts were sent to the interviewees in November 2024, followed by a document containing the relevant sections of the manuscript draft in December 2024 (Creswell & Creswell, 2023; Leavy, 2023). The same document was also shared with the head of the Swedish institution, as agreed in advance. Participants' feedback and reflections were considered carefully, and clarifications and revisions were made where appropriate. The article manuscript was submitted in January 2025 and published online in December 2025.

4.4 Ethical considerations

As the primary investigator of this study and the sub-studies, I took full responsibility for ensuring ethical conduct. This research complies with the European Code of Conduct for Research Integrity, the research guidelines of the Finnish National Board on Research Integrity (TENK, 2019; 2023), and the ethical guidelines of the University of the Arts Helsinki (Uniarts, 2024). Additionally, in alignment with research accessibility recommendations outlined by the University of the Arts Helsinki in their Open Science Policy (Uniarts, 2025), the research articles have been published in journals that support green open access or allow for self-archived versions of the studies.

Since the main subjects of my research were to be voice teacher educators working in HME institutions, and because I was

planning on a thorough anonymization of my data, the requirement for ethical approval from the university's ethical review committee was waived. However, I was required to obtain clearance from one of the participating institutions' ethical review committees and its collaborative institution. These committees assessed my study as low-risk and quickly granted the permission.

The interviewed participants were informed of the purpose of the study via email and through informed consent documents (Mustajoki & Mustajoki, 2017), which they signed in conjunction with the interviews (Appendix 1). The document included a data management plan that detailed how and where the data would be stored and handled during the research process, as well as its scheduled destruction six months after the completion of the dissertation. While the interviewees were informed that the data would be anonymized, they were made aware that complete anonymity could not be guaranteed. However, they had the option to withdraw from the study at any time, although any anonymized data gathered up to that point could still be used in the study.

I began reflecting on the potential ethical pitfalls in 2018 while attending a research ethics course and preparing my research plan. In the following sections, I will briefly introduce the key ethical issues of my study. Firstly, the main concerns when planning my study were the intertwined issues of participant anonymity and the unintentionally comparative setting. Because popular music voice teaching is a relatively young and small field academically, the identities of the voice teacher educators participating in my study risked being recognizable even without descriptive data. Sweden and Finland offer better protection in this regard than other countries due to having several HME voice teacher training programs. However, in countries like the United States and Australia, which were initially included as potential case study locations (see Appendix 1), this issue becomes more complicated. For example, I had already received an approval from an American institution's ethical review committee to conduct research there, when the contacted teacher educators from that institution collectively withdrew from the study before further plans were made. Although the pandemic undoubtedly affected the feasibility of travel and participation, concerns related to anonymity may also have influenced the decision.

I originally planned to write separate articles for each case to avoid unnecessary comparisons, but due to changes in the plan and the shared research question, it felt more valuable to report

the findings from the Finnish and Swedish institutions in one article. I ultimately limited direct quotes from the participants to one or two words to minimize recognizability, despite using English translations. Before submission, I also asked the participants to review the manuscript sections that concerned their participation and institutions. When one of the journal's peer-reviewers requested the inclusion of additional quotations, I recontacted the interviewees to seek permission to use short excerpts in a table (see Table 1 in Article 3, p. 6) and offered them the opportunity to select the quotations themselves.

The second issue on my part was the extended analysis process and lack of communication about the reasons for the delay with the participants. The empirical data were collected during 2021, but the final analysis took place three years later, following the completion of the synthesis of the theoretical framework (Article 2). Although I transcribed the interviews directly after they took place, I intended to let the participants comment on the transcripts in tandem with the manuscript. However, even though the participants did not contact me with concerns about the research process, in retrospect I would have preferred to practice more transparent communication.

The third issue, which I briefly touched upon in the introduction of this dissertation summary (see section 1.2), concerns my professional bias (Leavy, 2023). At the beginning of my studies, I purposefully mapped out my own understandings of popular music voice teaching to gain awareness of my thought processes. The most effective tool for ethical reflection has been my ongoing engagement with my researcher diary. Conducting a mapping review on disciplinary literature (Article 1) further challenged me to reassess my understanding and the rationale behind my perceptions of the field. To further develop my understanding, I wanted to include a pilot study in my process and employed data, investigator, and methodological triangulation (Fusch et al., 2018) to question my interpretations. I have actively participated in and presented at voice teacher association events, conferences, and courses in different countries to widen my perspectives. Also, as part of my doctoral studies I have attended courses, lectures, and a music education doctoral seminar (Backer Johnsen et al., 2020), where I have been encouraged and challenged to continuously engage in reflection and reflexivity on the ethical aspects of my study.

The issue of my bias touches even my social and professional surroundings. The global voice teaching context is complex, clustered, and competitive, and I am aware of the professional and thus personal risks of critically addressing sensitive issues. These risks extend to my colleagues who publicly associate with me and my work. In my efforts to mitigate bias, I have tried avoiding using normative language in my work and have sought feedback on my drafts from close voice teacher colleagues.

Lastly, my study coincides with the sudden surge in the development and accessibility of generative artificial intelligence tools. At my university, doctoral researchers have been encouraged to cautiously explore these new possibilities while meticulously documenting their use (see Väkevä & Partti, 2025). In my work, I have primarily utilized AI language models such as ChatGPT and machine translation tools such as DeepL for initial language improvement. Notably, I have been conscious of always anonymizing the text excerpts that were copied and pasted into these tools. During my studies I have also employed generative AI image tools such as Adobe Firefly, in conjunction with Photoshop, to create custom imagery for my conference presentation slides. However, as new features frequently emerge in various software and applications, it might be challenging to keep track of which tools are AI-based. For example, I began using ATLAS.ti for the manual coding of my interview data, but when the software prompted me to update to include AI functions, I declined these updates, as I did not wish AI to analyze my data for me. While I have not restricted my internet access while working with the software, the interview data was anonymized before being uploaded.

These ethical issues reflect the evolving nature and unpredictability of researchers' work, and I have endeavored to stay open and honest during the ride. I will reflect more on the limitations and challenges I have encountered during the process in section 7.1.

5 Summary of the sub-studies

This chapter provides an overview of the key findings of the three sub-studies included in this dissertation. Each study examined manifestations of professionalism in the field of popular music voice teaching and thereby contributes to addressing the overarching research aim. All three articles were peer-reviewed. Two of the articles were coauthored with my supervisors, with me serving as the first author in each case.

The first sub-study (Article 1) examined popular music voice teaching as an emerging field, aiming to identify what different perspectives are presented in its scholarly and educational literature. Building on the literature review conducted in the first sub-study, the second sub-study (Article 2) examined how the concept of expanding professionalism was reflected in selected scholarly publications and developed a theoretical framework for the analysis of the subsequent empirical studies. The third sub-study (Article 3), designed as a multiple case study, investigated perceptions of professionalism in Nordic voice teacher education programs and examined how institutional settings shape these perceptions. The study highlights how Nordic voice teacher education programs have adapted to ongoing changes in the field, while also revealing tensions related to the institutionalization of a discipline that has largely developed outside formal educational institutions. Each sub-study addressed distinct research questions, as presented in Table 2 (see also section 1.2 and Chapter 4).

5.1 Sub-study I: Systematic mapping review

The first sub-study aimed to map how the field of popular music voice teaching is depicted and conceptualized in disciplinary literature. The purpose was to construct an overview of the existing body of literature and to examine how it reflects developments in, and efforts toward, the legitimation of the field over recent decades, especially in the second half of the 2010s. A systematic mapping review (e.g., Booth, 2016; Sutcliffe et al., 2017) was conducted together with my first supervisor, Professor Marja-Leena

OVERARCHING RESEARCH QUESTION How is professionalism conceptualized and manifested within the field of popular music voice teaching?			
	METHODOLOGY	RESEARCH QUESTION(S)	PUBLICATION INFORMATION
Sub-study I	Systematic mapping review	1) What dispositions can be identified in the reviewed literature on popular music voice teaching (PMVT)? 2) What are the key areas and topics of PMVT in the reviewed literature?	Keskinen, K. A., & Juntunen, M.-L. (2024). Perspectives on Popular Music Voice Teaching: A Systematic Mapping Review of Recent Literature. *Journal of Popular Music Education*, 8(2), 135–155. https://doi.org/10.1386/jpme_00139_1
Sub-study II	Framework synthesis	How does expanding professionalism manifest in the selected research-based literature on popular music voice teaching?	Keskinen, K. A., Juntunen, M.-L., & Nerland, M. (2024). Expanding Professionalism in Popular Music Voice Teaching: A Framework Synthesis. *Research Studies in Music Education*, 46(3), 420–455. https://doi.org/10.1177/1321103X231223414
Sub-study III	Multiple case study	1) For what kind of (expanding) professionalism does institutional popular music voice teacher education educate their student teachers? 2) In what ways do institutional conditions influence the broader development of professionalism?	Keskinen, K. A. (2025). Professionalism in popular music voice teacher education: Institutional conditions of a changing field in Finland and Sweden. *International Journal of Music Education*. Advance online publication. https://doi.org/10.1177/02557614251397330

Table 2. Methodology, research questions, and publication information of the three sub-studies.

Juntunen (University of the Arts Helsinki). The review focused on peer-reviewed journal articles and book chapters, as well as educational books and doctoral dissertations relevant to popular music voice teaching, published in English, Finnish, and Swedish between 2014 and 2020. As indicated in Table 2, the review questions guiding the mapping addressed the identification of key areas, topics, and dispositions within the literature. In total, 177 titles were analyzed and organized into a structured 'map' of tables (see the resulting 'map' in Zenodo in Keskinen & Juntunen, 2024).

The mapping revealed both overarching trends and geographically inflected tendencies in preferred research areas, types of literature, and conceptualizations of the field. The first review question asked what dispositions can be identified in the reviewed literature. Four dispositions were identified, offering a simplified lens through which to approach the complexity of defining an emerging professional field based on disciplinary literature. Popular music voice teaching was portrayed as an independent disci-

pline (20,3% of the reviewed literature), as part of a broader voice teaching discipline (38,4%), and as part of an instrumental teaching discipline (2,8%). In addition, a substantial proportion of the literature (38,4%) depicted voice teaching as subordinate to adjacent stakeholders or knowledge domains, such as the music industry, voice science, or medical fields.

The second review question explored the key areas and topics in the reviewed literature. Seven key areas were identified: (1) literature on the voice teaching discipline, (2) literature on higher and further education in voice teaching and teacher education, (3) genre-specific singing guidebooks with pedagogical implications, (4) literature on pedagogical methods and voice teacher's tools, (5) literature on addressing the needs and expectations of different types of voice students, (6) voice science literature discussing different singing techniques, vocal function, methods, and genres, and (7) literature on health and well-being and the role of the voice teacher. The proportional distribution of the areas is presented in Table 3.

A large proportion of the literature sought to establish, define, or synthesize common practices within the field. These efforts were often pursued through accounts of so-called *master teachers'* approaches to voice teaching, either authored by the teachers themselves or compiled through interview-based collections. In some cases, these efforts resulted in proposed curriculum models. Some contributions within the literature focused on mapping terminology and vocabulary used within the broader field of voice teaching. While evidence-based practices were frequently emphasized as an ideal, the supporting evidence was often drawn from single studies or research closely affiliated with specific techniques promoted within particular commercial methods.

Only a small number of publications addressed higher and further education for voice teacher education. As stated in the article, this may reflect the relative scarcity of tertiary-level training opportunities for voice teachers. Overall, the literature was dominated by studies focusing on teaching tools, exercises, and methods, while comparatively few studies addressed pedagogical issues such as student-centeredness. In contrast, vocal health and well-being among popular music singers—and the role of the voice teacher in supporting healthier choices—constituted a relatively well-represented area of research.

FOCUS ON GENRE	N	%
Popular music (PM) genres	81	45,8
Different genres	96	54,2
PUBLICATION TYPES	**N**	**%**
Peer reviewed article	101	57,1
Doctoral thesis, licentiate thesis	21	11,9
Chapter in an academic book or handbook	17	9,6
Educational literature	38	21,5
DISPOSITION TYPES	N	%
Literature with the main focus on PM voice teaching	36	20,3
Literature with the main focus on PM voice teaching	68	38,4
Literature on singing/singers with implications for PM voice teaching	68	2,8
Literature on instrument pedagogy including PM voice teaching	5	2,8
KEY AREAS	N	%
The voice teaching discipline	43	24,3
Higher and further education	11	6,2
Genre-specific singing	12	6,8
Pedagogical methods and voice teacher's tools	39	22,0
Voice students, society, and the music industry	28	15,8
Voice science and singing technique	31	17,5
Health and well-being	13	7,3

Table 3. Focus of genre, disposition types, publication types, and key topical areas of the mapped literature in Article 1 (see also Keskinen & Juntunen, 2024).

Several forms of bias were identified in the mapped literature. The first relates to language choice in systematic reviewing, with Anglo-American perspectives tending to receive greater emphasis in international research due to idiomatic dominance and prevailing editorial conventions (Brunton et al., 2017; Jackson & Kuriyama, 2019). In addition, the cultural and institutional context of the United States is often implicitly treated as normative (see Mantie, 2013). A second bias concerns academic gatekeeping,

a phenomenon previously identified within the context of popular music scholarship (e.g., Dyndahl et al., 2017; Olsson, 1993; Tønsberg, 2007). Earlier studies have shown that genre-based *tastekeeping* can influence academic legitimacy, for example through the privileging of certain popular music subgenres in university thesis topics, supported by supervisory practices (Dyndahl et al., 2014; 2017). Within singing disciplines, musical theater styles appear to have gained academic legitimacy partly through their historical and stylistic connections to Western classical traditions (see e.g., Björkner, 2008; Sundberg et al., 1993).

A third bias relates to the research interests and positionalities of practitioner-scholars who are able to contribute to academic discourse, possibly creating a research emphasis on certain kinds of tertiary practices. The inclusion of educational literature in this review highlighted several notable gaps in disciplinary research, including limited attention to voice teachers' working conditions, professional environments, and career opportunities, as well as entrepreneurship, accessibility and inclusion, and students' experiences. As noted in the article, the differing interests and dispositions should be taken into consideration in profession-level development and knowledge discourses.

5.2 Sub-study II: Theoretical framework

The second sub-study was conducted as a direct continuation of, and partly overlapping with, the mapping review. The aim of this sub-study was to construct a theoretical framework for examining the phenomenon of *expanding professionalism* (Westerlund & Gaunt, 2022) within the context of the academically emergent field of popular music voice teaching.

This framework synthesis (Brunton et al., 2020; Thomas et al., 2017) was conducted collaboratively with my supervisors, Professors Marja-Leena Juntunen (University of the Arts Helsinki) and Monika Nerland (University of Oslo). An initial framework was developed drawing on scholarship addressing recent discourses on professionalism, especially teachers' professionalism, and previous research on professionalism in music. Familiarization with this body of literature yielded several professionalism-related concepts (see Article 2, p. 424 and section 4.2 for detailed account of the process). However, to simplify the following analysis pro-

cess, three so-called *directive themes* were decided upon to guide the synthesis: (a) forms of expertise and knowledge building, (b) social and societal responsibility, and (c) agency related to change. A selected part of the mapped popular music voice teaching literature was then analyzed using the initial framework, and the findings were synthesized into an emergent framework (Figure 2).

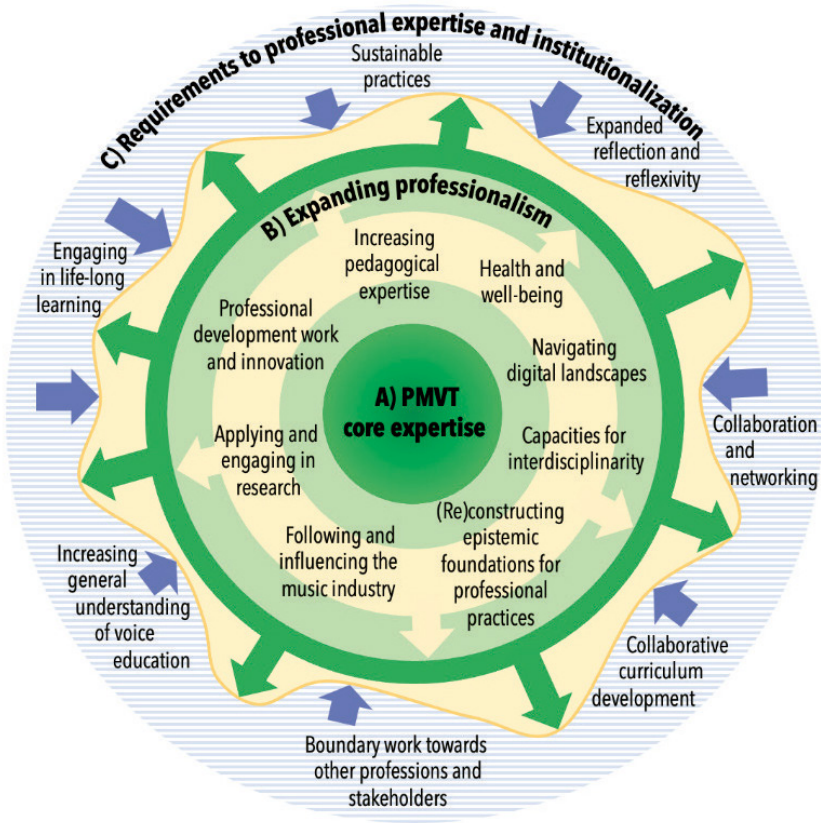


Figure 2. Emergent framework of popular music voice teachers' expanding professionalism (Keskinen et al., 2024, p. 447).

The resulting framework comprises three interrelated parts. At its core lies *popular music voice teachers' core expertise* (A), which consists of, for example, knowledge of vocal function, music, and pedagogy. The synthesis did not aim to define this core expertise in a fixed manner, as its content varies across contexts, as already indicated by the different dispositions identified in the mapping review. Instead, the analytical focus was placed on the layers surrounding the core, conceptualized as *expanding professionalism* (B). This refers to both internal and external pressures

on voice teachers to respond to ongoing societal and professional changes. The extent and direction of such expansions appear to be context-dependent and unevenly distributed across the field.

As professionalism does not develop in isolation but is *relational to institutions and external stakeholder expectations* (see Edwards, 2010), the framework also incorporates counterforces (C). These counterforces may generate friction that shapes the expansion of professionalism in both enabling and constraining ways. For instance, institutional requirements for collaboration can steer professional development by encouraging reflexivity regarding practitioners' roles and responsibilities. With the increasingly complex and ever-evolving knowledge landscapes, the expansion of professionalism must occur in professionally sustainable ways, acknowledging that comprehensive, all-encompassing expertise is not achievable. From this perspective, efforts to increase the general understanding of vocal function and voice education may—at least over time—ease unrealistic expectations related to efficiency and continuous knowledge acquisition placed on individual voice teachers (see Karlsen, 2019).

During the analytical process, the directive themes of knowledge building, societal responsibility, and agency related to change frequently overlapped. The findings were therefore organized across the interconnected analytical levels: micro, macro, and meso, in that order. At the micro level, expanding professionalism concerned the widening responsibilities and expertise expected of individual practitioners, including pedagogical and student-centered practices, lifelong learning, and competencies related to technology, the music industry, and research. At the macro level, expanding professionalism concerned the profession's engagement with wider societal and stakeholder concerns, including vocal health, interdisciplinary collaboration, changing music-industry conditions, technological developments, and public understanding of voice and singing. At the meso level, the findings highlighted how HME institutions and professional organizations could support professional development, collaboration, and curricular renewal while also shaping professional legitimacy and knowledge hierarchies.

The synthesis indicated that meeting the increasing—often normative—demands articulated in the literature tends to become the sole responsibility of individual practitioners. This points to the importance of institutional support structures, particularly for fostering collaboration and continuing professional

development, to ensure professional sustainability, well-being, and viability.

The literature also demonstrated a notable awareness of issues related to expanding professionalism, particularly through recognition of a range of stakeholders and collaboration with other domains. At the same time, pressures to establish professional credibility through alignment with health care discourses raise questions concerning necessary boundary work within the discipline. These developments also point to tensions between generalist and specialist forms of knowledge are defined and negotiated in popular music voice teaching. Notably, as observed in the first sub-study, hegemonic power structures were evident in the broader processes of legitimation within the field.

5.3
Sub-study III: Multiple case study

The third sub-study of this dissertation project sought to extend the image emerging from the disciplinary literature (Sub-studies I and II) through an empirical multiple case study conducted in Finland and Sweden, where institutionalized popular music voice teacher education has been established in several institutions for more than three decades. The pedagogical emphasis that is characteristic of teacher education in Sweden and Finland informed the choice of a conceptual framework grounded in theories of teacher professionalism and its development (e.g., Evans, 2008; Hargreaves, 2000; Hermansen, 2017). The emergent framework of popular music voice teachers' expanding professionalism, developed through the framework synthesis (Figure 2), was applied in the analysis of the empirical data. The dataset comprised five interviews with popular music voice teacher educators, researcher diaries and notes, institutional documents and curricula, and observations conducted at the case institutions.

As indicated by the systematic review, which included literature in Finnish and Swedish, the findings of this sub-study indicated that the primary focus of the programs in these contexts seemed to have moved beyond an exclusive focus on imparting the latest professional knowledge and skills to students (cf. Barnett, 2004; 2009). Instead, the emphasis had shifted toward supporting students' independence, agency, creativity, reflexivity, career skills, and resilience in increasingly challenging and com-

petitive work markets. These aims were pursued through a focus on competence construction, lifelong learning, and an emphasis on healthy interaction and collaboration, both within the teaching studio and among the teacher educators and student teachers.

The teacher educators appeared to have considerable autonomy in shaping educational practices. Simultaneously, however, institutional structures and underlying value systems steered key aspects of the programs, such as the criteria emphasized in entrance examinations. These structures contributed to what may be described as a form of 'natural selection' of certain types of students that are well-suited for the existing music education systems, often representing certain socio-economic backgrounds. Despite increased attention to voice teachers' societal responsibilities and issues of inclusion (e.g., Solbrekke & Sugrue, 2011), previous research suggests that teachers tend to reproduce the practices into which they have been enculturated within institutions (e.g., Bouij, 1998b). Consequently, 'the self-fulfilling prophecy' of institutionalized music education can be difficult to redirect.

The study further indicated that perceptions of the professional field differed somewhat between teacher educators and the institutions providing the education. Differences were also evident between the two case institutions: one emphasized the construction of individualized career paths, while the other relied more conventionally on established educational trajectories. The existing institutional structures were reinforced through narratives about the professional field that did not always align with the realities of current professional practice. Such discrepancies warrant careful consideration in discussions concerning the standardization of professional knowledge and practices.

It is noteworthy that, despite the relatively long traditions of popular music voice teacher education in these contexts, territorial discourses persisted in ways similar to contexts where the discipline is still in the process of establishing itself. Community-building efforts, which were perceived as essential for future professionals' survival, could simultaneously reinforce isolating group identities. Such boundaries were maintained, for example, through the hiring of alumni and the limited availability of forums for pedagogical exchange beyond individual departments or institutions. The limited field-wide dialogue and shared understandings further complicate the pursuit of broader societal roles and responsibilities within the profession.

5.4 Summary

As the three sub-studies approach professionalism in popular music voice teaching from different perspectives, a synthesis of the findings is warranted. Table 4 summarizes how core and expanding forms of professionalism are conceptualized across the articles, how institutional conditions shape perceptions and enactments of professionalism, and how these together influence profession-level dynamics and development within the field. Viewed across the three sub-studies, the findings highlight ongoing developments in professionalism across individual, institutional, and profession-level contexts. These themes are examined further in the following Discussion chapter.

	SUB-STUDY I: MAPPING DISPOSITIONS, KEY AREAS, AND TOPICS IN RECENT LITERATURE	SUB-STUDY II: CONCEPTUALIZING EXPANDING PROFESSIONALISM IN POPULAR MUSIC VOICE TEACHING	SUB-STUDY III: PERCEIVED PROFESSIONALISM IN NORDIC POPULAR MUSIC VOICE TEACHER EDUCATION
Core professionalism	Professionalism is constructed in the examined literature through descriptions of teaching practices, disciplinary knowledge areas, and claims to legitimacy. Core professionalism appears fragmented across different dispositions and negotiated between genre-based expertise, practice-based traditions, and emanating scientific perspectives, without a shared or stable definition.	Core professionalism is defined as genre-specific pedagogical expertise, including mastery of evolving popular music styles and techniques, and applied knowledge of the music industry, technology, entrepreneurship, and vocal health, enabling work across diverse settings and student populations, while acknowledging the contextual nature of emphasized forms of knowledge.	Core professionalism entails broad expertise in music and singing, and is enacted as pedagogy-focused, dialogical, and student-centered practice. Professional knowledge is under continuous development and includes diverse perspectives such as cultural contexts, interdisciplinarity, and commercial methods. Teachers are positioned as facilitators who support student agency, well-being, and individualized learning trajectories rather than as authoritative masters.
Expanding professionalism and societal responsibility!	Although not directly examined, expanding professionalism is implicitly reflected in the literature through growing expectations related to interdisciplinarity, especially towards health care, diverse student populations, and industry engagement. These expansions appear largely reactive to external developments rather than framed as societal responsibility.	Expanding professionalism is explicitly defined as extending responsibility beyond immediate teaching contexts toward societal, ethical, and interdisciplinary concerns. Professionalism includes engagement with wider social issues and new understandings of teachers' roles.	Expanding professionalism is partially institutionalized through competence-based education and encouragement of adaptability, reflexivity, and collaboration. Societal engagement is present, especially in well-being discourses, but is often also approached through employability and individual agency rather than collective moral action.
Institutional conditions	Institutional conditions shape which forms of knowledge and professionalism are legitimized in the literature. The dominance of the Western classical tradition, academic gatekeeping, language bias, and the limited availability of formal popular music voice teacher education influence the visibility and legitimacy of certain professional narratives.	Institutions are positioned as central actors in fostering expanding professionalism, yet responsibility for disciplinary development is often shifted onto individual teachers. Structural stagnation and policy demands may limit institutional engagement with societal responsibility.	Institutional structures both enable and constrain professionalism through curricula, admission practices, resource allocation, and underlying value systems. While pedagogical autonomy supports reflective practice, rigid structures, limited collaboration time, and gatekeeping practices restrict broader professional and societal development.
Profession-level dynamics and development	The field appears fragmented, characterized by ongoing boundary work between popular and classical traditions as well as between experience-based, scientific, and commercial forms of expertise.	Professionalism is negotiated collectively through disciplinary discourse, professional networks, and associations, but shaped by power relations and responsibilization of individual practitioners. Thus, collective responsibility is emphasized but inconsistently enacted.	Professional socialization during education shapes future professionalism, with risks of territorialism, isolation, and cultural reproduction. Limited cross-institutional collaboration may further hinder collective development and shared professional agency.

Table 4. A summary of how professionalism is conceptualized in the three sub-studies.

6 Discussion

This dissertation has examined how professionalism is understood and negotiated within the field of popular music voice teaching, drawing on both disciplinary literature and empirical material from HME contexts in Finland and Sweden. In this chapter, I first discuss how the three sub-studies respond to the overarching research question—*How is professionalism conceptualized and manifested within the field of popular music voice teaching?*—in relation to previous research (6.1). I then address some tensions and contradictions arising between the conceptualizations and manifestations (6.2). Finally, I move on to outlining broader implications and discussing how the study contributes to the conceptualization of contemporary music education professionalism (6.3).

6.1 Conceptualizations and manifestations of professionalism

The sub-studies indicate that professionalism in popular music voice teaching—and in voice teaching more broadly—has frequently been articulated in normative terms, especially within disciplinary literature. The examined literature outlined legitimate knowledge bases, their use, and appropriate teaching practices, thereby contributing to implicitly prescriptive constructions of the field and reflecting relatively traditional conceptualizations of professionalism (see e.g., Evetts, 2003). The teachers' responsibilities discussed in the second sub-study were related to interdisciplinarity and stakeholder interests, professional development to meet students' needs, and supporting and raising awareness of the cognitive, physical, and social benefits of singing (see section 1.1). As also noted by Cox (2020), however, the number of actors shaping the field through publications, research participation, and institutional positions appeared to remain limited, potentially reinforcing particular perspectives and disciplinary norms.

The sub-studies indicated considerable variation in professional orientations within the field, suggesting that professional practices and understandings are not consistently aligned. This variation seems closely tied to contextual conditions. As empha-

sized by Apple (2013a), Cramer and colleagues (2023), and Mantie (2013), differences in educational structures, institutional histories, and locally valued forms of knowledge shape how professionalism is conceptualized and manifested. Limited educational trajectories, restricted institutional employment opportunities, and individual paths into the profession appear to contribute to the individualization of professionalism, resonating with the ideas of competency nomads and portfolio careers (Karlsen, 2019; Nielsen & Westby, 2012). In this sense, and in line with Evans (2008), professionalism in popular music voice teaching may be better understood as consisting of multiple coexisting professionalities.

The sub-studies revealed distinct contextual tendencies, particularly between Anglo-American and Nordic contexts. In line with previous observations regarding literature on popular music pedagogy (Mantie, 2013), Anglo-American literature on popular music voice teaching often discussed professionalism in relation to the legitimation of popular music within HME, reflecting a field whose institutional status is still being negotiated. In these contexts, calls to update curricula frequently drew on arguments related to the music industry and employability. Such developments have been critically discussed in voice and music education scholarship in relation to the instrumentalization of popular music for neoliberal and market-oriented purposes, including tensions between commercial and aesthetic values, marketability, and "corporatizing ideology" (Johnson, 2019, p. 475; see Johansen, 2021; Parkinson, 2017; Smith & Moir, 2022).

In Nordic contexts, as previously highlighted by Mesiä (2019), pedagogical competence and educational responsibility appeared more central to both conceptualizations and practices than standardized knowledge and skills or industry demands (see also Barnett, 2004; 2009). This may reflect the relatively stable institutional position of popular music education, the broader traditions within Nordic music education scholarship, and publicly funded educational systems. However, this emphasis on transferable competencies was also linked to the acknowledgment of uncertainty and the need to adapt to evolving professional contexts where stable employment after graduation cannot be assumed (see Kingsbury, 1988; Nielsen & Westby, 2012). In the Nordic sub-study, professionalism was articulated through relational and student-oriented approaches that emphasized students' agency, well-being, and individual learning processes that transcended genre boundaries. Such orientations resonate with

Regelski's (2009) conception of professionalism as praxis involving ethical responsibility in relation to students and society more broadly. These contextual differences support the view that professionalism is embedded in wider cultural, institutional, and political frameworks rather than being defined solely within the discipline itself or by its own independent logic (see Apple, 2013b; 2013c; Evetts, 2003; Jensen et al., 2022; Simons & Ruijters, 2014; cf. Freidson, 2001).

At the same time, internal pressures toward professionalization were visible across the reviewed literature, often manifesting through attempts to standardize disciplinary knowledge and practice. Independent and non-institutional forms of practice remained underrepresented in the research literature, despite evidence that graduates from teacher education programs work across a wide range of formal and informal contexts. The scholarly image of the field therefore appeared incomplete (see Cramer et al., 2023; cf. Lennon & Reed, 2012; Norton et al., 2019). While Angelo & Georgii-Hemming (2014) have emphasized HME's responsibility in professionalizing music teaching disciplines, the present findings suggest that such efforts in popular music voice teaching have largely been driven by individual practitioners and smaller professional communities rather than by institutions themselves. This is perhaps unsurprising given the field's limited academic and institutional status.

In line with Simons and Ruijters (2014), one visible manifestation of professionalization pressures was the growing emphasis on evidence-based practices. The reviewed literature demonstrated increasing scholarly attention to vocal technique and vocal health, alongside growing attention to related pedagogical methods and appropriate repertoires. While such developments may be understood as part of broader efforts to institutionalize the field, they also reflect the historical influence of canonized Western classical voice traditions, whose epistemological assumptions continue to shape expectations regarding legitimacy, knowledge, and assessment (see Dyndahl et al., 2021; cf. Potter & Sorrell, 2012; see also Bourdieu & Passeron, 1990). Thus, professionalism has in this case been negotiated through emerging forms of disciplinary knowledge while remaining entangled with long-standing narratives, self-reinforcing institutional values, and "frozen ideologies," as discussed in previous Nordic studies (see Jørgensen, 2000; Nerland, 2003; Olsson, 1993; Ski-Berg & Røyseng, 2024).

Alongside the efforts toward standardization, the sub-studies indicated that the field is characterized by an expanding interdisciplinary epistemic scope, necessitating continuous professional development. The implied expectations regarding voice teachers' responsiveness to emerging knowledge and evolving practices align with Simons and Ruijters's (2014) idea about continuously earning one's professional status through the development of expertise. Yet, even in institutional contexts, the responsibility for such development appeared to rest largely with individuals, who invested their own time and resources in further education and networking (cf. computer engineers in Jensen et al., 2012). The accumulation of credentials and competencies may also serve to position practitioners within an increasingly competitive and unstable professional field. These structural conditions seem to contribute to the field's fragmented nature (see section 2.1).

Questions concerning the boundaries between generalist and specialist knowledge were rarely addressed explicitly in the literature,[50] yet they were evident in the teacher education programs. The programs tended to orient students toward increasing specialization, for example in particular genres or teaching contexts, while simultaneously emphasizing the need for adaptability in a multidisciplinary field. Given the breadth of knowledge domains involved, maintaining comprehensive expertise was widely perceived as unrealistic in practice (see Karlsen, 2019). As a result, rather than relying on fixed knowledge sets, professionalism was seen to include critical thinking, the ability to evaluate information, a commitment to lifelong learning, and, most importantly, collaboration. Such orientations align with broader developments in music education, where competence is increasingly understood as the capacity to navigate changing knowledge landscapes, ideally through collaboration, rather than to master stable bodies of content (see Christophersen et al., 2023; Creech et al., 2008; Gaunt et al., 2021; Gaunt & Westerlund, 2013; Johansson, 2012; Karlsen, 2019; López-Íñiguez & Bennett, 2021).

Within HME, institutional conditions seemed to play a significant role in how professionalism is enacted. The empirical study showed that relatively high levels of teacher autonomy can enable pedagogical innovation, flexible curriculum design, and the development of distinctive educational cultures. However, when

50 Specialization was included in the *initial framework* of the second sub-study, informed by scholarship on music professionalism (see Article 2, p. 424), but omitted from the *emergent framework* on popular music voice teaching (Figure 2) due to its limited visibility in the reviewed literature. What constitutes generalist or specialist knowledge varies across contexts and may be interpreted differently by practitioners and stakeholders (cf. Apple, 2003). In this study, specialization is understood as a potential means of addressing the expanding demands placed on individual teachers.

structures for collegial dialogue and collaboration were limited, autonomy understood primarily as independence (cf. Vogd, 2017) could also contribute to isolation, uneven standards, and divergent student experiences. In such contexts, the practice of recruiting alumni who were already familiar with existing norms potentially supported continuity but may also have reinforced problematic forms of cultural reproduction within programs. Additionally, considering Bouij's (1998a) account of the only modest transformative effects of teacher education due to students' previous enculturation as music students, together with Lindgren and colleagues' (2021) findings regarding the partiality of entrance examinations (see also Sandberg-Jurström & Lindgren, 2022), suggests that those selected into these programs may already share backgrounds, values, and dispositions similar to those of the decision makers. Cultural reproduction within professionalism might therefore be understood as a process through which certain traits, understandings, and forms of capital become normalized and reproduced within institutional cultures over time while alternative forms of expertise risk remaining marginalized (cf. Bourdieu & Passeron, 1990).

Together, these observations suggest that professionalism in popular music voice teaching is best understood as context-dependent, plural, and structurally shaped, developing through individual teachers' and smaller professional communities' efforts toward professionalization. Rather than reflecting a unified set of standards or practices, it emerges through the interaction of institutional conditions, historical influences, and ongoing processes of negotiation within the field.

6.2
Tensions and contradictions

While the previous section outlined how professionalism is conceptualized and manifested across contexts, this section focuses on tensions relating particularly to questions of knowledge, authority, and professional boundaries that complicate these constructions. One central tension concerns the increasing scientification of a practice-based discipline. Engagement with "sufficiently sophisticated theory and conceptual apparatuses" (Dyndahl, 2021, p. 27)—in this case particularly with hard sciences like voice science, neuroscience, and medical sciences—has contributed to strength-

ening the legitimacy of voice teaching within academic contexts. However, such forms of knowledge do not always align neatly with the holistic and practice-oriented nature of voice teaching, which is often grounded in relational, experiential, and context-sensitive forms of knowing. This tension is further complicated by the inherent ambiguity of knowledge as a social—and even gendered—construct (see Apple, 2013b; Cramer et al., 2023; Jensen et al., 2012).

The lack of clarity surrounding the term "research" within the field also becomes significant. Although an in-depth quality assessment of the mapped literature was beyond the scope of Article 1, the review revealed considerable variation in the quality, methodological grounding, and epistemic transparency of publications. At the same time, practitioners engage with research from uneven starting points due to differences in access to research training and higher education. This may contribute to simplified interpretations, selective uses of evidence, reliance on sources that do not meet academic standards, and even disinformation (see Odendaal et al., 2019; Swire-Thompson & Lazer, 2022).[51] As discussed by Jensen and colleagues (2012), the growing emphasis on scientifically produced knowledge in both professional and everyday contexts contributes to the uncertainty characteristic of contemporary societies, since the continuous production of new knowledge simultaneously introduces new forms of risks, insecurities, and possibilities for action by continuously reshaping social realities.

Under such conditions, professional authority becomes increasingly difficult to ground solely in institutionalized forms of knowledge (see Jensen et al., 2012). As Dyndahl (2021) notes, the relational nature of expertise (Edwards, 2010) means that cultural capital in such contexts may become highly dependent on rhetorical credibility and social recognition. This is further intensified by changes in knowledge dissemination in digital environments, where visibility, charisma, accessibility, and audience engagement shape perceptions of expertise, sometimes independently of formal qualifications or peer-reviewed knowledge. Consequently, professional authority is not negotiated only within institutionalized settings but also across online platforms, where alternative

51 Assessing the credibility of published research on commercial methods, particularly behind paywalls, can be challenging for practitioners. During the mapping review (Article 1), for instance, I discovered that several frequently cited texts from the Journal of Singing were in fact columns rather than peer-reviewed research articles (R. D. Sjoerdsma, personal communication, May 18, 2022). Moreover, many of the peer-reviewed research articles were pilot studies, relied on a single participant, lacked robust control groups, or were largely based on the author's own experiences. In addition, potential conflicts of interest—such as research funded by commercial methods seeking legitimation—may not be apparent.

forms of expertise may gain traction. This is comparable to discussions on professionalism in arts more broadly (Svensson, 2015). As demonstrated in the case of HPME by Everts and colleagues (2025), the diversification of knowledge sources is likely to complicate the role of formal education as a primary site of professional authority. From a pedagogical perspective, student-centered practices that intentionally decentralize teacher authority (cf. Rancière, 1991; see also Lindberg, 2010) may encourage students to seek validation from alternative knowledge sources, thereby requiring voice teachers to negotiate professional authority in relation to plural and competing forms of expertise (cf. Nerland & Hanken, 2011). Given the ambiguity surrounding legitimate knowledge, maintaining professional authority through engagement with scientific knowledge becomes less straightforward in such contexts (cf. Simons & Ruijters, 2014).

The emphasis on scientification also raises questions concerning the boundaries of professional expertise. While research has emphasized the health-related benefits of singing (see subsection 1.1.1), expanding the scope of voice teaching to include health-related domains may blur distinctions between pedagogical and clinical responsibilities, as discussed by Gill and Herbst (2016), potentially complicating professional accountability. Notably, as pointed out by Tervaniemi and colleagues (2018), certain types of research, especially those aligned with measurable or health-oriented outcomes, may be more likely to get published, thus shaping the field's epistemology in disproportionate ways, even in cases where these outcomes have limited relevance to everyday teaching practice. Additionally, while participation in singing and voice lessons may positively influence the well-being of those involved in such studies, predominantly positivist approaches do not necessarily address the broader pedagogical and sociocultural conditions shaping participation itself (see e.g., Abril, 2007; Hogle, 2021; Welch, 2017; see also Tanskanen, 2023). The existence of documented health benefits does not explain why many individuals nevertheless avoid singing activities altogether. From the perspective of professionalism, this suggests that the adoption of health-oriented and evidence-based discourses does not automatically guarantee pedagogically inclusive or reflexive practices (see Lã, 2017) or greater recognition of broader societal constraints. Instead, these discourses may serve as a superficial legitimization of existing pedagogical traditions and assumptions (see also Regelski, 2009).

Another tension concerns the coexistence of plurality and competition within the field. Both the literature review and the empirical study suggested that differing pedagogical approaches, professional identities, genres, and institutional traditions often operate with relatively limited shared frameworks for dialogue across contexts. This may result in implicit or explicit forms of boundary-work, where approaches are positioned in contrast to others.[52] Such territorialism has been observed in other professional fields that are characterized by increasing specialization and professionalization (Axelsson & Axelsson, 2009). In voice teaching, however, these tendencies may be intensified by the field's comparatively weak regulatory structures, and the tensions are shaped by broader structural and historical conditions. Long-standing pedagogical models, unequal institutional traditions, and previous experiences of marginalization or competition continue to influence how actors position themselves or defend particular approaches (see Forbes, 2018). In this sense, tensions within the field are not simply the result of conflicting dispositions, but reflect negotiations over legitimacy, recognition, and limited professional space within the field, as discussed by Regelski (2009).

In sum, these tensions highlight that professionalism in popular music voice teaching is characterized by questions of who is recognized as an expert, what counts as valid knowledge, and where the boundaries of the profession lie (see Barnett, 2004). Such uncertainties appeared to intensify competition within the field, requiring practitioners to continuously position themselves in relation to competing forms of expertise. These findings provide a basis for considering how professionalism and professionalization might be understood beyond attempts to stabilize or standardize the field (see Simons & Ruijters, 2014).

6.3 Reconfiguring professionalism: Implications

The findings of this dissertation suggest that professionalism in popular music voice teaching cannot be reduced solely to musical and pedagogical expertise, but increasingly involves navigating institutional tensions, fragmented knowledge and work

52 The persistence of *us-versus-them* thinking between commercial methods, institutions, and even departments remains notable. Moreover, although not explicitly addressed in the articles, my observations from the Nordic contexts suggest that while the classical/popular music divide had softened, other oppositions, such as popular music/jazz or popular music/musical theater, have emerged in its place (see Edwards & Hoch, 2018; cf. Dyndahl et al., 2017).

landscapes, societal expectations, and conditions of uncertainty and change. This aligns with findings from the Polifonia project on European instrument and voice teacher education (AEC, 2010; Lennon & Reed, 2012), where professionalism was linked to changing professional roles requiring adaptability, collaboration, facilitation, and reflective practice. From this perspective, professionalism may be understood as a praxis of ethical negotiation between student needs, disciplinary traditions, institutional structures, and evolving societal realities. Understanding one's own work in relation to others therefore requires reflexivity in professional practice and in navigating competing "epistementalities" (Jensen et al., 2012, p. 18; see also Noordegraaf, 2016). What previous research has described as meta-reflexivity (Cramer et al., 2023)—an awareness of the assumptions underlying one's own practice and the capacity to situate these in relation to alternative viewpoints—appears to offer one way of engaging constructively with the plurality identified in this study. While it does not resolve differences between approaches, it may provide a basis for dialogue across them (see also Westerlund et al., 2022).

Such dialogue may, in turn, support more collective forms of professionalism, as discussed by, for example, Edwards (2010), Noordegraaf (2016), Jensen and colleagues (2022), and Simons and Ruijters (2014). While individual practitioners carry significant responsibility for their own professional development, the field itself is shaped through interactions within and between professional communities, institutions, and networks. The fragmentation and territorialism identified in this study suggest that collaboration is conditioned by structural factors. However, as Mesiä (2019) has previously shown in popular music voice teaching contexts, creating a safe space for collaborative professional development and peer-mentoring has benefits in terms of, for example, improved practices, awareness, and professional confidence.

Educational institutions and professional organizations play a central role in shaping such conditions. The present findings are in line with both Hermansen (2017) and Jensen and colleagues (2022), who emphasized that collective knowledge-sharing practices and opportunities for specialization—rather than individual autonomy alone—support teachers' professional ownership and development (see also Vogd, 2017). Similarly, Ferm Thorgersen (2016) and Juntunen (2014) argue that institutions influence not only the content of education but also whether professional development is supported as a collective rather than purely individual

endeavor. The findings of this study suggest that while teacher autonomy may enable flexibility and innovation, limited opportunities for collegial dialogue can hinder the development of shared understandings within and across fields.[53] Professional associations likewise contribute to the circulation of knowledge and the formation of networks while simultaneously influencing which perspectives gain visibility and legitimacy, as pointed out by Jensen and colleagues (2012). Collaboration has even been discussed through concepts such as altruism and shared purpose (Axelsson & Axelsson, 2009), although how such ideals could be enacted in voice teaching contexts remains less clearly articulated.

Questions of access and participation further complicate these dynamics. As previously discussed by Apple (2013a) and Cramer and colleagues (2023), decisions related to curricula, assessment practices, and institutional priorities are not neutral, but reflect particular values and assumptions about what constitutes relevant knowledge and desirable professional trajectories. As Bowman (2007) argues, such decisions influence who is able to enter and progress within the field, and which forms of expertise are recognized as legitimate. Professionalism is therefore closely linked to broader questions of identity, belonging, and inclusion (see Benson et al., 2022), rather than being reducible to individual competence alone (see also Sansom, 2026; Westerlund & López-Íñiguez, 2024).

From this perspective, professionalism as praxis extends beyond individual competence or ethical intention. While Regelski (2009) primarily emphasizes music educators' ethical responsibilities in fostering students' musical flourishing, the present findings suggest a broader understanding of praxis shaped not only by individual pedagogical values, but also by institutional conditions, professional cultures, and structural relations of power. In this sense, the findings align more closely with Kemmis's (2024) relational understanding of praxis as institutionally and socially situated, shaped through collaboration, trust, agency, and professional learning. Similarly, Solbrekke and Sugrue (2011) conceptualize professionalism through responsible action under conditions of uncertainty, fragmentation, and changing institutional demands. Professionalism in popular music voice teaching may thus be understood as an ethically informed and collectively nego-

53 Within the examined voice teacher education programs, the pedagogical cultures largely reflected the visions of senior teacher educators. However, these educators typically had limited influence over pedagogical approaches in other subjects, such as music theory, ensemble, or music history. In the smaller institution, closer collaboration across instruments enabled joint assessment of curricular relevance and cooperation in practices such as entrance examinations. Nevertheless, teacher educators remained primarily invested in their own subject areas and had only limited insight into their colleagues' practices in the institution.

tiated practice situated within broader institutional and societal conditions.

In the framework synthesis, attention to diverse student populations, well-being, and ethical considerations was frequently presented as an indicator of professional development. These orientations resonate with discussions on expanding professionalism within music and HME (Westerlund & Gaunt, 2022), where professionalism has been conceptualized as a moral turn away from tradition and market-oriented concerns toward broader societal engagement and new imaginings of musical practice. However, the present findings suggest a more complex picture. In the examined contexts, discourses of societal responsibility were often intertwined with uncertainty and with justifications related to employability, adaptability, and changing labor market conditions. Such orientations appeared to reflect institutional mandates within publicly funded educational systems rather than solely internally articulated professional values or broader societal commitments.

In terms of *change agency* (see Cramer et al., 2023; Gaunt et al., 2021), the teacher educators in particular demonstrated forms of activism both within and beyond their institutions in efforts to strengthen the position of singing and voice teaching. However, as discussed above, considerable energy appeared to be directed toward navigating institutional structures and demands, potentially limiting possibilities for broader professional or societal engagement. Although discussions on expanding professionalism have extended to questions of systemic change and socio-ecological sustainability (e.g., Laes et al., 2024; Westerlund & Barrett, 2024), the present findings suggest that such orientations were expressed primarily through interpersonal ethics and student-centered care rather than through broader institutional or systemic transformation.

At the same time, the expectation of continuously expanding professionalism raises questions concerning the professional sustainability of individual practitioners (see Karlsen, 2019). As discussed in Article 2, in a field characterized by rapid development, multiple knowledge domains, and diverse professional pathways, ongoing demands for further training and adaptation may place considerable pressures on practitioners. While the proliferation of learning opportunities, particularly outside formal academic contexts, may support professional growth, it may also contribute to fragmentation and uncertainty regarding what constitutes meaningful development in specific situations.

Against this background, rather than continuously adding new normative expectations, *expanding professionalism* may be better understood as *reconfiguring* existing practices, resources, priorities, and professional relationships, as suggested by Noordegraaf (2016). This may involve reconsidering professional boundaries, critically evaluating different forms of knowledge, and recognizing the contextual nature of professional practice. As demonstrated in the empirical study, it may also require greater specialization alongside increased collaboration between practitioners with differing expertise (see Edwards, 2010; Hermansen, 2017; Jensen et al., 2020). As illustrated in the framework presented in Article 2 (Figure 2), professionalism develops through interactions between institutional structures, professional communities, individual practitioners, and wider societal conditions. Rather than progressing along a linear path, professionalism in popular music voice teaching appears as an ongoing process of negotiation and adaptation across these interconnected domains.

7 Final considerations

This dissertation has shown that professionalism in popular music voice teaching is plural and shaped by context, differing processes of professionalization, and varying epistemic emphases. Professionalism was generally conceptualized through normative ideals, such as evidence-based practices, health awareness, and industry demands, but manifested primarily through individual practices. In practice, professionalism was shaped by cultural reproduction, alternative routes into the field, and weak regulatory structures rather than by collectively articulated forms of societal engagement. Where societal engagement occurred, it tended to emerge as a pragmatic response to increasingly competitive labor markets and legitimacy aspirations.

The study has also identified several tensions that complicate profession-level development, especially toward societal viability. These include the role of scientification in accumulating professional capital, the persistence of autonomous and isolative communities of practice that foster territorialism, and the persistence of institutionalized approaches to tuition and teacher training that affect the legitimation of knowledge and cultural reproduction, thus limiting diversity. While professionalism in popular music voice teaching is expanding, it remains unevenly supported and coordinated at structural levels.

This study has offered perspectives that challenge dominant narratives in voice teaching research. Whereas earlier studies have primarily focused on individual teachers' practices and experiences, this dissertation has turned its attention toward institutional and profession-level dynamics. The illustration of the fragmented nature of one instrument group (Article 1), the incorporation of expanding professionalism discourses (Article 2), and empirically grounded examples situated within broader music education scholarship (Article 3), together contribute to a more systemic understanding of the field. Research on popular music education may further benefit from examining cases that were institutionalized several decades ago but have since had to adapt to more recent developments originating outside academia. Finally, established theories of music professionalism are challenged by a discipline in which market logics, the diminished authority of higher education, and epistemic shortcuts increasingly shape professional norms and identities.

This concluding chapter examines the trustworthiness of the inquiry, assesses its limitations, and outlines possible directions for future research, deriving both directly from the findings and from broader observations made during the several years of engaging with the field.

7.1 Critical evaluation of the choices in the study

In qualitative research, quality and rigor are commonly addressed through the concept of *trustworthiness*, which emphasizes transparency, reflexivity, and coherence across the research process. Following Lincoln and Guba (1985), this dissertation summary approaches trustworthiness through the interrelated criteria of credibility, transferability, dependability, and confirmability. The strategies used to support trustworthiness include prolonged engagement, persistent observation, triangulation, peer debriefing, negative case analysis, audit trail, member checks, and a reflexive journal. The following discussion considers how these criteria intersect across the methodological choices and stages of the research process.

The decision to conduct a systematic review of the disciplinary literature was initially based on the assumption that the literature would be scarce. For several years prior to commencing my doctoral studies, I had searched for research that would be especially relevant to popular music voice teachers like myself, often with limited success. However, once I began conducting systematic searches, I discovered that the amount of such literature had increased significantly in recent years. This finding led to a reassessment of methodological strategies early in the project. Despite a deliberate and ambitious effort to include as much relevant disciplinary literature as possible, I am aware that a few articles and dissertations published around 2020 were missed.

Although systematic reviews are often considered more transparent than other forms of literature reviews with respect to their search procedures and reported outcomes (Santos et al., 2007), I remained acutely aware of how the constant decisions regarding inclusion and exclusion influenced the resulting 'map.' While the selection process involved my supervisor, researcher bias cannot be fully eliminated, and a larger reviewer group would

have been preferable. Although the flow diagram (Figure 1 in Article 1, p. 153) presents the screening and sorting process as linear and orderly, the actual process was considerably more complex. The resulting categories are not without shortcomings; nevertheless, they provided a useful means of identifying general trends in how the field is approached and perceived. To mitigate some of these limitations and enhance transparency, I shared the review data openly via Zenodo, allowing others to assess and scrutinize my decisions (Keskinen & Juntunen, 2024).

In synthesizing the theoretical framework, choices regarding how to report and structure findings may have accentuated the tension between practitioner-level and institutional-level understandings of knowledge, responsibility, and agency. While this dichotomy was often brought forth in the analyzed literature, it is possible that an alternative mode of synthesis or reporting might have led the conclusions of the present and following sub-studies in a different direction.

The methodological choices surrounding the multiple case study likewise had a significant impact on the overall outcomes of the dissertation study. The most visible of these choices concerned the selection of cases and national contexts. The original plan was to include empirical material from countries beyond the Nordic region, preliminarily the United States and Australia, in order to capture a broader range of perspectives to professionalism in popular music voice teacher education. However, six months after commencing my doctoral studies in 2019, the COVID-19 pandemic disrupted these plans, with consequences extending well into 2022 (see section 4.3). At the same time, insights gained during the systematic review revealed that Anglo-American perspectives were already relatively well represented in disciplinary literature. Against this backdrop, focusing on a Nordic counternarrative appeared both justified and analytically productive, particularly given my own professional experience within Swedish and Finnish voice education contexts.

Given the uncertainties caused by the pandemic, limiting the study to two institutions was considered reasonable, and in consultation with my supervisors the empirical material was deemed sufficient for the purposes of the project. Had circumstances been different, I might have pursued additional cases within Finland and Sweden. I contemplated even including cases from other non-English speaking countries (cf. Article 2), but cul-

tural differences and language barriers would likely have limited the comparability and depth of analysis relative to the Nordic cases.

Participant observations presented their own methodological and ethical challenges, which I documented in my research diary. During the pilot study, which was conducted entirely online, I initially had my camera on, but found it difficult to maintain an engaged on-screen presence while simultaneously taking detailed notes. To avoid disturbing the participants, I eventually turned my camera off, although this choice may still have influenced the discussions. The online setting also limited opportunities for informal rapport-building, such as conversations during breaks. However, I experienced that possibilities for this were limited even during later on-site observations.

As a practicing teacher and frequent participant in professional development contexts, the educational setting of the observed programs felt familiar to me. This familiarity initially made me somewhat naïve to the implications of my role as a researcher and the potential impact of my presence on students. In an effort to appear less intimidating, I adopted more casual attire and shifted from taking notes on a laptop to using pen and paper. Some lecturers actively included me in classroom conversations, which helped alter classroom dynamics. Although I was denied access to one one-to-one voice lesson, students generally provided verbal consent to my presence. Nonetheless, a few practice students appeared visibly stressed by having several observers—including a supervisory teacher, other student teachers, *and* a researcher—present during their lessons. While the student teachers had prepared for such situations, I recognize that leaving the room might have alleviated some of this tension. Although the observations were largely successful, especially with the support of the teacher educators, I do not underestimate the influence my presence may have had. Even though my primary interests were in the teacher educators, providing students with more detailed information about the aims of the study, rather than downplaying my role, may have been a more appropriate approach.

Uncertainty regarding the pandemic and the feasibility of additional case studies also influenced the timing of data generation, which took place relatively early in the overall dissertation timeline. As shown in Figure 1 and discussed in section 4.4 on ethical considerations, there was a gap of approximately three years between data generation and the reporting of the empirical study.

Given the rapidly developing field, this temporal gap may constitute a limitation, as some aspects of the data may have become outdated. Moreover, although theory on professionalism ultimately informed the analysis, it was not self-evident when starting the systematic review that it would lead to the development of a theoretical matrix influencing the empirical analysis. While I had familiarized myself with relevant literature prior to data generation and drew on insights from the pilot study, it is possible that a more advanced stage of the framework synthesis might have resulted in differently formulated interview questions or alternative observation strategies. At the same time, without the tacit and experiential knowledge gained through observations and interviews, the emergent framework (Figure 2) might also have taken a different form. The partial overlap between the three components of the dissertation project can therefore be seen as mutually enriching.

It should be noted, however, that the article-based design of this dissertation was constrained by the strict word limits imposed by academic journals. Difficult decisions had to be made regarding what could be included in the manuscripts, especially in the empirical article based on a rich dataset. The decision to present the empirical material in a single article meant that the framework developed in the second sub-study could be examined empirically only through the two cases included in the multiple case study. This necessarily limited the range of empirical contexts through which its applicability could be assessed. Had the study been reported in monograph form, or had an additional article been included, both the empirical emphasis and the overarching research question of the dissertation summary might have been framed differently. Consequently, certain observations and details remain only partially represented or unreported in this dissertation.

Measures taken to enhance the trustworthiness of the study included continuous self-reflection, ongoing engagement with supervisors and fellow researchers, and investigator, methodological, and data triangulation informed by the pilot study. Respondent validation was conducted with participants prior to submitting the empirical article, and external colleagues were engaged for giving feedback on manuscript drafts. All decisions regarding the exclusion of literature in the systematic review were carefully documented, and the 'map' is available for scrutiny in an open research data repository. Throughout the project, I have

sought to be transparent and explicit about my choices and their implications, starting with myself. Ultimately, the extended duration of both the systematic review and the multiple case study allowed for a maturation of analytical thinking. I remain grateful for the opportunity to, at times, *wonder in the dark* (Bresler, 2019), gaining new scholarly insights while learning new things about myself.

7.2 Suggestions for future research

As this dissertation is situated at the intersection of multiple disciplines, a wide range of opportunities for further research emerge. The suggestions presented here are not intended to be exhaustive; rather, they highlight key gaps and tensions that became visible during the course of the project and that merit closer scholarly attention.

Over the course of planning and conducting this doctoral research, I have traced developments in scholarship on popular music voice and voice teaching (see Article 1, pp. 151–152), from early efforts to distinguish popular music vocal styles from the classical tradition to later pursuits of standardization. More recently, there are signs of a shift beyond standardization toward broader concerns such as accessibility, inclusion, and the societal relevance of voice education (e.g., Benson et al., 2022; Sauerland, 2018). Although much of this work has been conducted at the master's level, synthesizing and reviewing such studies could help identify emerging paradigm shifts within the field (see Dyndahl et al., 2017). While an increased orientation toward cultural well-being may partly reflect stakeholder priorities or supervisory preferences, it also aligns with contemporary professionalism discourses emphasizing public value and societal relevance.

Although mapping reviews are inevitably shaped by reviewers' perspectives and conceptual frameworks, they remain valuable tools for fostering shared understanding across fragmented disciplines. Future mapping efforts extending both prior to 2014 and beyond 2020 would likely deepen and nuance the contributions made in this dissertation. The present review revealed several substantial gaps (see Article 1, pp. 165–166), including limited research on popular music voice teaching practices and teacher education, especially literature in English on non-English speak-

ing contexts; a lack of studies on the professional trajectories of independent practitioners and entrepreneurs; limited attention to voice students' perspectives; and little insight into how evidence-based knowledge or technologies, such as microphones, are actually applied in studio teaching practices. Further research into pedagogical approaches to evolving popular music genres would contribute to a better understanding of the practical implications for the field. The review also highlighted persistent gendered patterns within the field: although voice teaching is predominantly a female profession, positions of authority and influence remain disproportionately occupied by male-assumed practitioners (see Apple, 2013b). These dynamics warrant more explicit scholarly attention.

As originally intended (see section 7.1), the empirical component of this dissertation could be extended to include additional national contexts or musical genres. Potential language barriers could be addressed through international collaborative research. Future studies should also examine processes of gentrification, standardization, engagement with knowledge, and normalcy within voice teaching disciplines, including how formalization influences aesthetic norms, vocal practices, choice of repertoire, and the recognition of culturally situated expertise within popular music voice education (cf. Dyndahl, 2021; Johnson, 2019; Olsson, 1993). Given the field's strong normative tendencies and enculturation practices, the field might benefit from research shedding light on practices operating outside dominant paradigms or otherwise challenging established assumptions.

The insights gained from this study could be extended to other disciplines of instrument and voice teaching, popular music education, and general music education. More fine-grained analyses are needed of the internal and external dynamics shaping professional aspirations, identities, values, and practices and of how these interact with broader societal developments and emerging educational phenomena. As popular music voice teaching occupies a complex position at the intersection of teacher education, artistic practice, and creative industries, further analyses of the different pathways into the profession—and of the mechanisms through which professionalism is standardized, regulated, or resisted—would contribute to a more nuanced understanding of how professionalism is shaped within the field and in popular music education more broadly.

Finally, as several countries have launched initiatives aimed at increasing singing participation in societies (see footnote 40, p. 47), systematic evaluations of the outcomes and long-term impacts of such efforts would be valuable. Expanding access to singing education and broadening the voice student clientele requires a deeper understanding of the socio-cultural, psychological, and educational factors that contribute to individuals' reluctance to sing or to seek vocal instruction. Such questions are closely connected to broader perspectives on meaningfulness and human flourishing in music education (see Silverman, 2020), including how singing may support experiences of belonging, agency, and engagement across diverse contexts.

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PART II

Articles included in the dissertation

Article 1

Keskinen, K. A., & Juntunen, M-L. (2024).
Perspectives on popular music voice teaching:
A systematic mapping review of recent literature.
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Perspectives on popular music voice teaching

A systematic mapping review of recent literature

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Abstract

This systematic mapping review explored scholarly and educational literature on popular music voice teaching published in English, Finnish, and Swedish between 2014 and 2020. The mapping included 177 publications, including peer-reviewed articles, book chapters, dissertations, and educational books. The literature was categorized into four so-called dispositions, the findings suggesting that popular music voice teaching is perceived either as an independent field of work or as part of the broader disciplines of voice teaching or instrument teaching. The literature was also organized into seven key areas and 33 topics, encompassing disciplinary issues, education, genre-specific singing, pedagogical methods and tools, voice students, voice science, and health and well-being. The analysis highlights the influence of author context and acknowledges an English-language bias, resulting in an Anglo-American emphasis in the reviewed literature.

Keywords: Popular music singing, CCM singing, vocal pedagogy, voice education, popular music education, higher music education, professional knowledge, systematic review

Introduction

This article reports on a review of recent literature on voice teaching (VT)[1] that focuses on popular music (PM) genres. Like many other professions, the VT profession has undergone extensive transformations over the past few decades, influenced by significant societal changes (see Westerlund and Gaunt 2022). The master–apprentice tradition has started to give way to more student-centred approaches, and voice teachers have had to adapt both to an ever-increasing diversity of musical genres and repertoires and to the specific needs of students and the music industry (Fahey 2021). The growing use of PM[2] in VT practices can be regarded as a means towards the 'reconfiguration of professional work' (Noordegraaf 2016: 786) to meet these demands and changes. Professional development in voice education is further challenged by the fragmentation and comprehensiveness of professional knowledge. As in other music education disciplines, the field draws from a wide range of different scientific fields as well as practical, experience-based and tacit knowledge (Danielsen and Johansen 2012).

Although PM singing has been taught formally for decades, institutionalized voice teacher education, geared specifically towards PM genres, is still rare (DeSilva 2016; Bartlett 2020), and the organization of knowledge in the field is still in its early stages. Moreover, despite the few existing programmes, the siloed nature of higher music education (HME) and its 'tastekeeper' practices might prove problematic in terms of the epistemological development of the field (Dyndahl et al. 2017). For example, in some contexts, PM voice teachers are still required to also have expertise in classical voice in order to be eligible for teaching positions in HME (Cox 2020). Yet, this requirement may result in a superficial approach to teaching PM, raising concerns about authenticity, canonization, gentrification and the relevance of such education in relation to graduates' employability. These issues have been addressed especially in the scholarly field of PM education (Green 2002; Karlsen and Väkevä 2012; Dyndahl et al. 2014; Parkinson and Smith 2015), gradually influencing VT practices as well.

This article examines the development and distribution of literature on PMVT and topics related to that field. It reports on a systematic mapping review of recent literature (2014–20) that included both scholarly and practice-based approaches. The

purpose of the review was to contribute to the organization and understanding of existing knowledge within the discipline and to investigate how different perspectives or *dispositions*[3] were presented in the literature. Thus, the aim was to answer the following review questions: (1) *What dispositions can be identified in the reviewed literature on popular music voice teaching (PMVT)?* and (2) *What are the key areas and topics of PMVT in the reviewed literature?* The reviewed literature was published in either English, Finnish or Swedish. This selection was based on the first author's context of research, and the inclusion of Finnish and Swedish reflects the aim to balance out some of the English-language bias (Brunton et al. 2017; Jackson and Kuriyama 2019).

Popular music voice teaching as an emerging field

In western educational contexts, institutionalized training for PM singing began to increase in the 1970s[4] (e.g. Mäkelä 2022; Radionoff 2015). The stereotypical narrative of a 'pioneering' PM voice teacher consists of a voice teacher with training in classical music and a parallel career as a pop, rock, jazz or musical theatre artist. Many of these 'pioneers' have later organized their experiential knowledge through writing books, developing VT methods, establishing HME programmes and/or conducting research on singing and its pedagogy in the PM contexts (Benson 2020; Hoch 2018). Current PMVT practices have evolved out of these efforts.

A significant portion of the existing literature in English on teaching PM singing originates in the United States. In terms of publications within the North American context, three key developments supported by professional organizations stand out. The first milestone took shape in 1985, marked by the commencement of a recurring column titled 'The Bach to Rock Connection' by Robert Edwin in the journal of the National Association of Teachers of Singing (NATS). The second major event unfolded in 2008 with the publication of a position paper by the American Academy of Teachers of Singing (see AATS 2008) asserting the necessity of utilizing distinct pedagogical approaches for classical and 'non-classical' styles due to their historical, stylistic, physiological and acoustic disparities. The third milestone was reached in 2014, when NATS embarked on the publication of the So You Want to Sing book series, tailored for singers and singing teachers. A pri-

mary objective of this series was to address the different PM singing styles (Hoch 2020).

It can be argued that these milestones reflect distinct 'waves' or shifts in perspective within the literature on PM singing (cf. the waves of PM education research in Allsup [2008] and Koskela [2022]). Previously having been regarded as an anomaly, entwined with the prevailing narrative of its harmful effects on the voice (see AATS 1986), the first wave of literature brought new perspectives on PM singing. It was particularly focused on musical theatre singing and 'belting' (Miles and Hollien 1990; Schutte and Miller 1993), often comparing these with western classical singing (Björkner 2008; Estill 1988; Sundberg et al. 1993). The second wave then shifted the focus to validating and separating the field from classical voice pedagogy and its 'one-size-fits-all' approach (Bartlett 2014; Fisher et al. 2019). More recently, the third wave of literature documents different aspects of PMVT as its own autonomous line of work and produces new genre-specific knowledge (Hughes 2017; Reinhert 2019). The different waves are not absolutely bound within certain periods, but seem to be more context dependent and subject to variance according to the contributing author's own background or agenda. Notably, just as waves in nature are not separate entities, the literature may display overlapping perspectives, thus representing several 'waves' simultaneously.

The mapping review

This article focuses on the outcomes of a systematic mapping review on recent literature of PMVT. Mapping reviews aim at 'categorizing, classifying, characterizing patterns, trends or themes in evidence production or publication' (Booth 2016: 14) and may lead to unforeseen further reviews or 'primary research' (Grant and Booth 2009: 97). Typical of mapping reviews, our review protocol was kept flexible and included defining the preliminary purpose and research questions of the review, selection criteria, search strategy, screening and data extraction methods, and a directive plan for further data synthesis (Gough et al. 2017; Newman and Gough 2020). For reasons of readability, the following overview of the process is brief. A more detailed description can be found as Supplemental material (Appendix 1).

A summary of the purpose, initial selection criteria and Search strategy of the review

The first author started the review process in September 2020 with the aim of identifying the *key literature* in PMVT. The initial selection criteria for the range of the years of publication was set to 2008–20 in accordance with the second 'milestone' mentioned earlier (see AATS 2008). The initial exclusion criteria can be seen in our PRISMA (Preferred Reporting Items for Systematic Reviews and Meta-Analyses) diagram (Moher et al. 2009) on the right-hand column of Figure 1. The initial strategy was to conduct both database searches and manual searches on scholarly search engines, specific journals and reference lists (Table 1). However, due to the assumed scarcity of specific scholarly literature, non-academic educational books were also included in the search. The search terms (Table 2) were first limited to English, but later Finn-

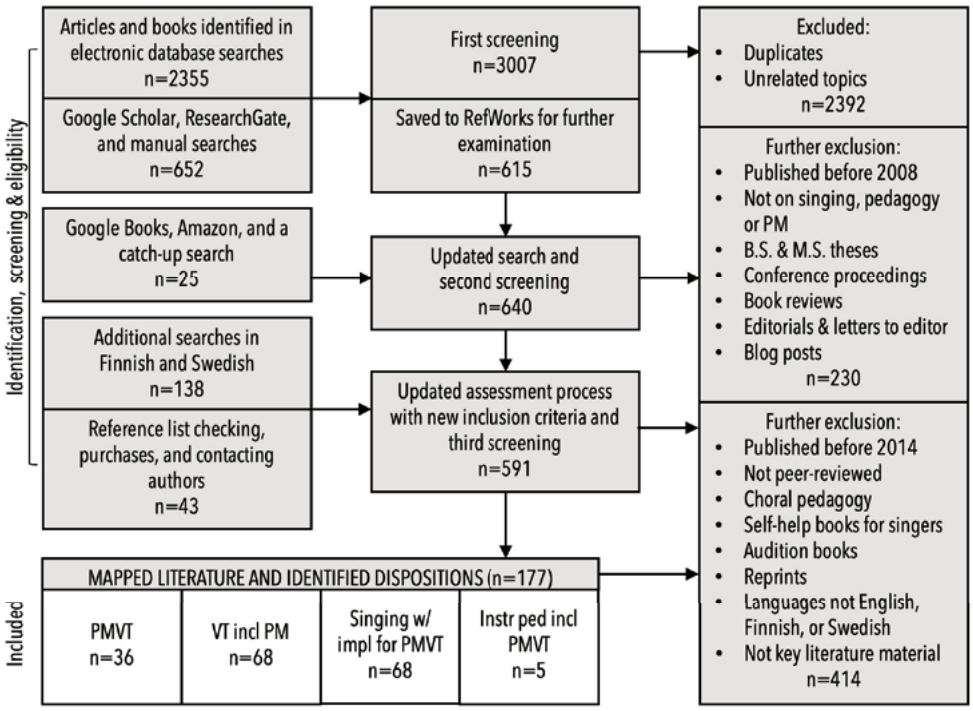


Figure 1: PRISMA flow diagram of this study. 'PMVT' is an abbreviation of popular music voice teaching**.**

ish and Swedish were included because of the first author's plans to conduct further empirical studies on voice teacher education in these countries. The searches, first screenings and first quality and relevance assessments were conducted by the first author using a reference management service RefWorks. The first and second author then adjusted the inclusion and exclusion criteria further based on the first screening.

Table 1: The searched databases and journals

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, Education Resources Information Center [ERIC], International Bibliography of Theatre & Dance with Full Text, RILM Abstracts of Music Literature, RIPM Retrospective Index to Music Periodicals with Full Text, RISM Series A/II: Music Manuscripts after 1600, Library, Information Science & Technology Abstracts [LISTA], GreenFILE, eBook Collection [EBSCOhost], Teacher Reference Center, OpenDissertations)
Simplified search	*Journal of Voice*, *Journal of Laryngology and Otology*, *Journal of Singing*, *Journal of Popular Music Education*, Google Scholar, ResearchGate, Finna.fi
Manual search	Reference list checking, professional and personal contacts, contacting authors, *Studies in Musical Theatre*, *Australian Voice*, Amazon, bookauthority. org, Stockholm Public Library, Helsinki Metropolitan Area Libraries (Helmet), *Röstläget*, *Laulupedagogi*, *The Finnish Journal of Music Education*

Table 2: The search string used for the advanced searches in English.

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'

The adjusted selection criteria

In November 2020 the amount of data gathered during the first rounds of screening was deemed too large, and the need for further adjustments to the selection criteria was recognized. First, the chronological scope was halved, now starting from 2014, which omitted about one-third of the literature. Second, all non-peer-reviewed articles were excluded, which turned out to be a more complex task than expected and continued until the final stages of the study (see Appendix 1). A small 'catch-up search' (Brunton et al. 2017: 106) was conducted in December 2020 to cover the last journal issues for that year. Third, further searches in Finnish and Swedish were conducted in March 2021 (Table 3).

Table 3: Search terms in Finnish and Swedish.

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'

Mapping the key literature

The third round of assessment was interlaced with the so-called 'mapping' (September–December 2021), where texts were organized into dispositions and coded by topic. Our PRISMA flow diagram (Figure 1) illustrates the process of inclusion and exclusion, and the resulting four dispositions. The use of coding in mapping reviews has been compared to the functionality of geographic maps, which provide an understandable overview of the terrain and certain topographical elements at the cost of 'losing some of the detail' (Sutcliffe et al. 2017: 125). This kind of mapping is perceived as valuable because it (1) demonstrates and documents the breadth and characteristics of existing literature and uncovers possible gaps, (2) allows for better time and resource management that enables the reviewers to reframe, narrow and adjust their research questions and inclusion criteria and (3) produces beneficial infor-

mation on the context that can support further analysis (Sutcliffe et al. 2017: 126).

The resulting body of literature consisted of 177 publications: 101 peer-reviewed articles, seventeen book or handbook chapters, 21 dissertations and 38 educational books. The literature was organized into a 'map' (Appendix 2: Tables 4.1–4.8) that included the name(s) of first author(s), year of publication, country of author(s) or affiliation(s), type of publication and disposition type. The year of publication was defined by the date of the printing, but since some publications were published online prior to printing, the map also includes some publications that were printed in 2021 and 2022. The countries of the authors have been abbreviated using ISO 3166-1 alpha-3 country codes (ISO 2021). Because we were more interested in the locations of the institutions that facilitate research in PMVT rather than the original nationality of the authors, the country codes refer to the location of the affiliated university or country of residence mentioned in the author bio. Types of publication are indicated with an abbreviation (J = journal; B = educational book; BC = book chapter; HC = handbook chapter; D = dissertation; L = licentiate thesis). Further, the texts in Finnish or Swedish are indicated as FIN or SWE after the author's name.

We further organized the literature into key areas and topics. This was at times challenging due to the large amount and heterogeneous nature of the data, and because, for example, longer texts such as educational books or doctoral dissertations often dealt with a variety of issues. It should therefore be noted that the mapping was to some extent a subjective exercise, not immune to criticism, and many texts could have been included under several topics and subtopics. In the following sections, we examine and summarize our observations and findings.

Overview of reviewed literature

In this section we present the overall body of literature and some statistics regarding the geographic features, publication years and publication types. The following statistics will be presented by the geographic origin of publication, determined by the affiliations and countries of residence of the first authors.[5] About half of the first authors reside in North America (50.8%), a fourth in

Europe (25.8%) and around a fifth in Australasia (18.6%). The two largest publishing countries by first authors' residence are the United States (n = 88) and Australia (n = 33). In this data set, which includes Finnish, Finland (n = 13) has the third largest number of publications. Six of them are in English. For reference, the Swedish publications include three in English and one in Swedish. Figure 2 illustrates the number of publications by country in a heat map, and Table 5 displays more detailed information about the countries of the authors.

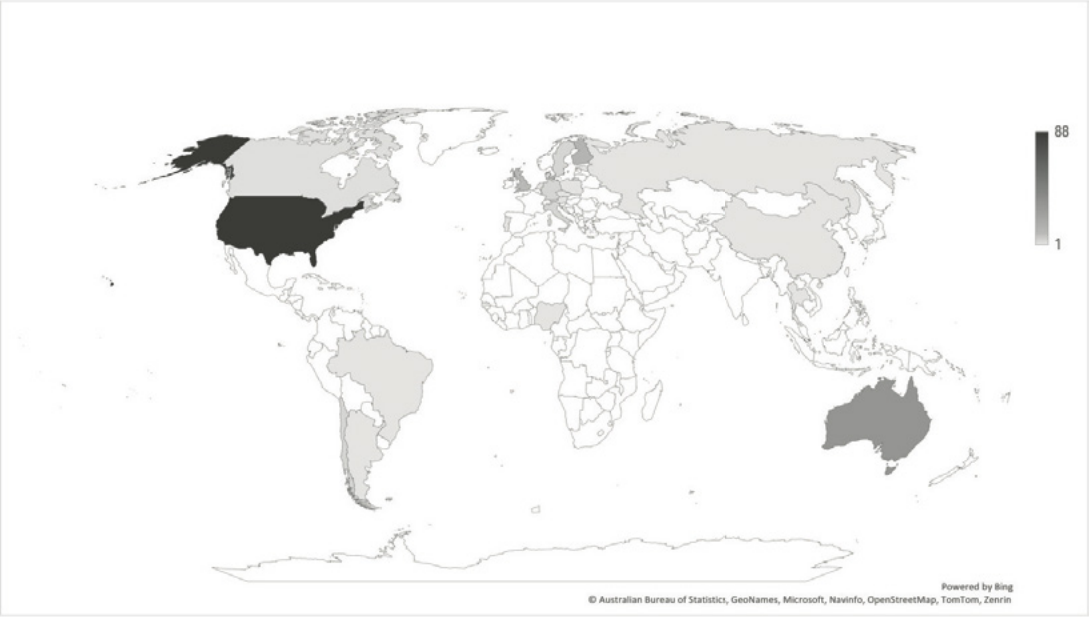


Figure 2: Geographical heat map of first-author contributions by country of the reviewed literature

Table 5: Reviewed literature's first-author contributions by country, contributing countries represented by secondary authors, and countries represented by an individual author. Literature in Finnish or Swedish is marked with an asterisk.

Africa (1)	NGA (1)
Asia (2)	CHN (1), THA (1)
Europe (45)	AUT (1), CZE (1), DEU (4), DNK (3), EST (1), FIN (6+7*), GBR (10), ITA (4), NLD (1), POL (1), PRT (1), RUS (1), SWE (3+1*)
North America (90)	USA (88), CAN (2)
South America (6)	ARG (1), BRA (1), CHL (4)
Additional countries represented by other-than-first authors	BEL, ESP, FRA
Countries represented by an individual author	AUT, ARG, BEL, CHN, CZE, DNK, EST, NGA, NLD, PRT

Figures 3 and 4 show how the publication types are distributed by continent and publication year. Educational books were found only in North America and Europe, whereas peer-reviewed articles were published in all continents. Book and handbook chapters and monograph doctoral dissertations were typical only in Australia, the United States and European countries. Figure 4 illustrates a slight increase in the amount of literature since 2014, especially visible in peer-reviewed articles and educational books.

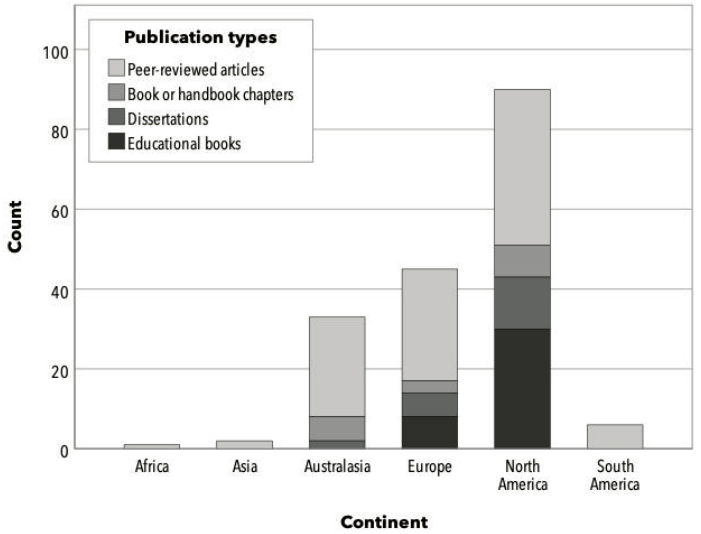


Figure 3: Publication types by continent

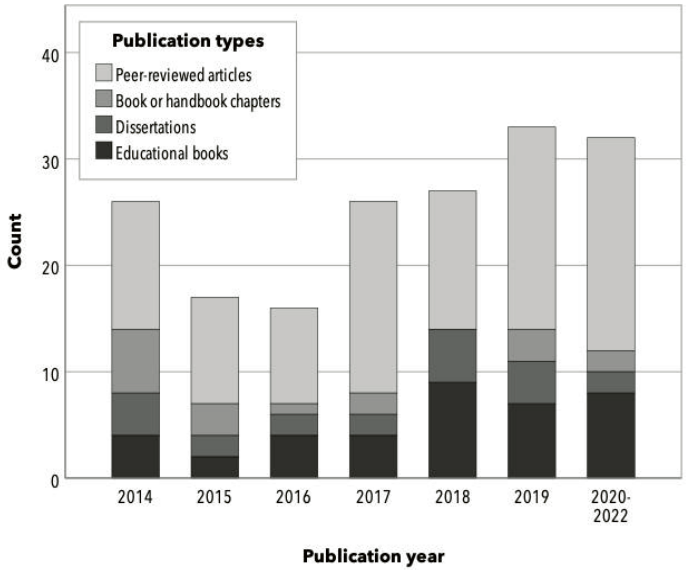


Figure 4: Stacked bar diagram of publication types by year.

Dispositions

Regarding our first review question, the following four dispositions were identified in the mapping: (1) literature with the main focus on PMVT, (2) literature on VT that discusses PM genres in relation to other musical genres (VT incl PM), (3) literature on singers or singing with implications for PMVT (Singing w/ impl for PMVT) and (4) literature on instrument pedagogy including PMVT (Instr ped incl PMVT). Figure 5 shows how the four types of disposition are distributed according to the authors' continent of residence. North America contributed the largest share of literature that incorporates PM genres into the more general discipline of VT (disposition 2), both in terms of quantity and proportion within the continent's literature. Interestingly, despite a significant difference in the total number of publications between the United States and Australia, the number of publications focusing mainly on PMVT (disposition 1) is similar in both countries. Most of the literature from Europe focuses on the singing voice (disposition 3).

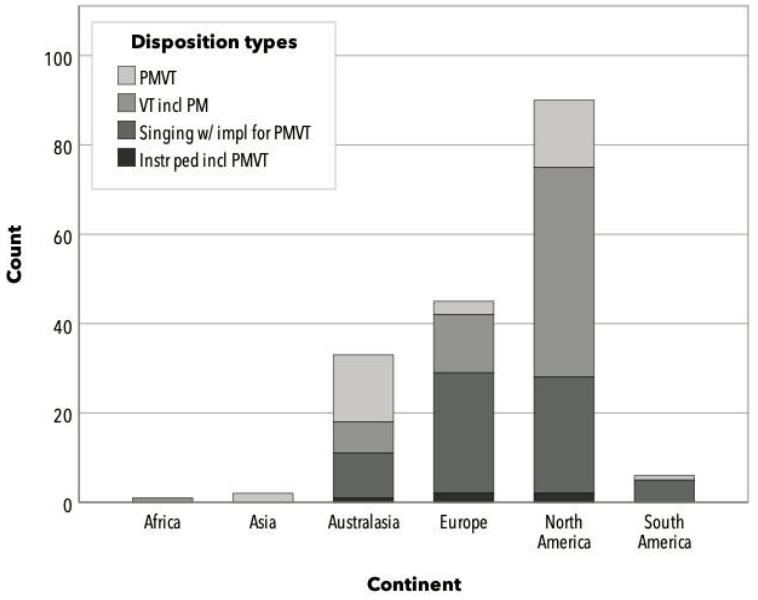


Figure 5: Disposition types presented by continent defined by the first author's affiliation.

Key areas and topics in the reviewed literature

In this section we will examine and summarize the literature in smaller segments according to the seven identified key areas with related topics and subtopics (Appendix 2). In the interest of textual conciseness, all 177 references were not cited in the ensuing discourse. In our choice of references, we have deliberately decided to highlight publications representing the first disposition (see references in Appendix 3). However, readers are encouraged to consult the tables in Appendix 2 for a more detailed picture of the described literature.

1. The voice teaching discipline

The literature with a clear focus on the discipline of VT forms 24.3 per cent of the reviewed data (Table 4.1). All publication types were represented, and notably about a half of the included dissertations in this review were on VT practices (see Table 4.2). The key areas can be divided into two dispositions: the first representing PMVT specifically (n = 15), and the second paralleling PM singing with other genres, most often with classical singing (n = 28).

This area emphasized voice teachers' personal views on VT and included many interview studies. The 'master teacher' PM voice teachers sometimes appear under their own names, and many of the same teachers have been interviewed in different works (Benson 2020; Hoch 2018; Naismith 2019). The rest of the interview studies anonymize their interviewees (e.g. Cox 2020; Mesiä 2019; Roll 2014). Literature on PMVT practices also includes teachers' own descriptions of their practices, a literature review linked with such practices in Thailand, and a more philosophical take on PMVT practices in Finnish.

The second disposition literature included similar contributions, with the difference of juxtaposing or paralleling PM singing with classical singing. Additionally, it included guidebooks and book chapters on VT incorporating different genres. Paralleling genres, 'cross-training' and 'functional training' seem inherent to literature on musical theatre, as it usually involves a variety of genres. Unsurprisingly, this literature was mainly from the United States, where HME is mostly geared towards classical voice performance or musical theatre. Thus, several of the publications were doctoral dissertations (Doctor of Musical Arts) on teaching

PM in a classical VT studio. Other topics included in this area were the history and development of the classical VT discipline, discussions of the current demand for PM genres, and examinations of the emerging need for the so-called evidence-based VT practices.

2. Higher and further education

This small key area dealt with tertiary voice teacher training and PM voice teachers' work in HME (see Table 4.3). While the literature in the previous area discusses teachers and their practices, some in the context of HME, this area considers curricular aspects of teaching PM singing or teacher training. The literature includes existing and hypothetical examples of tertiary PM performance programmes (Hughes 2020; Reinhert 2019). As for voice teacher education, DeSilva (2016) reviews existing PM programmes in the United States and Bartlett (2020) reports a cross-training programme in Australia covering both PM and classical genres. Voice teachers' opportunities to specialize in singing voice rehabilitation and the curricular aspects of including clinical observation and mentorship in voice teacher training programmes in the United States are considered (Gerhard 2016; Gerhard et al. 2020). Given the shortage of tertiary PM voice teacher programmes, the lack of literature in this key area is not surprising.

3. Genre-specific singing

The literature on genre-specific singing was comprised mostly of guidebooks with a focus on the singer or a specific PM genre with articulated implications for VT (see Table 4.4). These guidebooks provide general information about how to practice PM singing and offer genre-specific listening examples and exercises, as well as specialized knowledge on, for example, certain extreme singing techniques, artistry, performing, improvisation and equipment. The more general guidebooks come from European countries (Soto-Morettini 2014; Hapuoja 2015; Van Doorn 2016; Zangger Borch 2019). It can be speculated that contributions similar to the examples in Finnish and Swedish are probably found in other languages in other non-English-speaking countries. Most of the style-specific guidebooks belong to the So You Want to Sing series by NATS, already discussed earlier. Most of the books in this series

include almost identical curated chapters on voice science, vocal health and audio enhancement technology.

4. Pedagogical methods and voice teacher's tools

The second largest key area considers pedagogical methods and voice teacher's tools (see Table 4.5) and represents all dispositions and publication types from Australia, North America and several European countries. The topics were arranged alphabetically and include accompanying, acting, artistry, body-based knowledge, commercial methods, curricula, entrepreneurship, improvisation, pedagogical issues, repertoire, technological tools and terminology as well as vocal exercises and warm-ups. The diversity of the topics provides insight into voice teachers' everyday work and how different types of interdisciplinary knowledge inform VT.

The literature displayed topics aimed at voice teachers of all genres, as well as some specialized knowledge topics that are relevant only for certain teachers. However, the question of where to draw the line between generalist and specialist knowledge is complex. The subtopics that referred specifically to PMVT dealt with, for example, terminology, analysis of artists, acting tools, teaching improvisation for singers, loopers, pitch correction software and marketing the voice studio.

5. Voice students, society, and the music industry

Voice students are arguably the most important group of stakeholders for the voice teacher profession (see Table 4.6). Yet the literature included only a few studies on students' expectations and perceptions of VT. Previously, the most studied voice student types have been tertiary level students or professional singers within a certain age range. With the widening of the VT discipline, especially with the inclusion of PM genres, voice students now seem to be of all ages. This has also broadened the awareness that students of almost all ages need coaching, on both amateur and professional levels. As biological changes are especially prominent in the human voice, the literature, particularly that from the United States, offers insight into the voice changes that occur in adolescence and during menopause. It also considers the variety of genders and how to teach transgender singers. The general shift

from master–apprentice traditions to more student-centred practices has opened space for discussions on the specific voice education needs of professional voice users, such as schoolteachers and music therapists.

Because students are influenced by their surrounding societies and the music industry, these topics often overlap in the literature. Social and industry changes affect PM voice teachers as much as their clients, which is why singing teachers have been interested in exploring the career prospects of professional singers. Stereotypically, topics focusing on professional PM singers' portfolio careers and entrepreneurship derive from Australia, whereas the literature specifically concerning the musical theatre industry comes from the United States. Another nation-bound feature, visible in this particular data set, is Finnish authors' interest in teaching beginners in recreational settings, which may reflect Finland's institutionalized system of out-of-school music education and related academic trends.

6. Voice science and singing technique

This key area includes scientific studies on voice and singing with explicit implications for VT (see Table 4.7). The reviewed studies either list pedagogical implications or use voice teachers as subjects in the studies. Interestingly, this area contains the highest percentage of studies on PM genres where comparisons to classical singing are not included. This might indicate that approaching PM singing through so-called hard sciences has been perceived as the most effective way to legitimize PM singing academically. A quarter of this literature consists of specific studies in commercial voice training methods, such as Complete Vocal Technique (CVT) or Estill Voice Training (EVT). While voice science studies are important for increasing the understanding of the singing voice, some of the studies seem to mainly seek to legitimize existing methods through curated research, which could be seen as problematic.

The most distinct features of the publications in this key area were that all but one were peer-reviewed articles, published mainly in the *Journal of Voice*, and that they contained the most geographical variation. Part of the studies examined the physiological or acoustic features of a phonation type or a technique such as belting, twang or extreme vocal effects. Other studies approached

singing through interpretation or specific musical genres. This area even included studies on the effectiveness of vocal warm-up exercises and forms of voice therapy.

7. Health and well-being

The development of technology has increased the general understanding of voice problems. This has led to more research on vocal health, and several peer-reviewed studies on PM singing were identified (see Table 4.8). Some of the literature still seems to carry remnants of previous attitudes on the dangers of PM singing, and readily associates PM genres with a lack of training and voice problems. In some cases, PM is even linked with poor lifestyle choices, the consequences of which voice teachers must communicate to their students. However, the voice teacher's role in supporting students' vocal and even mental well-being was well addressed in the literature. Interestingly, only one of the articles considered the voice teachers' well-being, in this case hearing loss.

Gaps identified in the scholarly literature

Before moving on to our discussion, we would like to shed light on some gaps identified in the scholarly literature. Systematic reviews, traditionally associated with medical fields, have been gaining more ground in the social sciences, especially in education (Zawacki-Richter 2020), and have been considered important for a variety of reasons. Firstly, such summaries provide educators with an insight into a large body of 'evidence', and secondly, pointing out gaps in the existing literature may encourage further research in these areas (Coverdale et al. 2017). As noted by Danielsen and Johansen (2012), music teachers use a variety of different kinds of knowledge, not just scholarly verified knowledge, which is one reason for also including educational books in our review. Topical comparisons between the educational and scholarly literature revealed some gaps in the scholarly contributions, discussed in the following.

Despite a few exceptions, there was generally little empirical research on voice teachers who work with PM genres, their working conditions, or work opportunities. When it comes

to, for example, entrepreneurship, the scholarly literature focused on singers, whereas voice teachers' entrepreneurship was regarded only indirectly. Also, although the literature included a few reports on PM performance programmes and voice teachers' work on a tertiary level, empirical studies of current PM voice teacher training programmes were notably lacking. Furthermore, even though the need for so-called 'evidence-based' practices was expressed, we did not identify studies on how these kinds of practices or training in voice science are implemented in practice. The reviewed scholarly literature only occasionally addressed topics of equality, diversity, and inclusion in VT. Furthermore, except for a few studies, there was little empirical research on voice students' experiences of VT. Considering the specificities of teaching PM singers, topics such as studio work or industry standards were discussed by several authors, but the pedagogical implications were only briefly touched upon. In sum, there was a notable paucity of empirical research on the specificities of PMVT and related teacher training.

Discussion

In this section we will first discuss the findings in relation to the review questions, and then proceed to consider some other emerging observations. Our first question addressed how PMVT was regarded in the reviewed literature. We divided the literature into four so-called dispositions during the mapping process. Generally, PMVT was either discussed independently (disposition 1) or in relation to a general VT discipline (disposition 2). It was also sometimes viewed as part of a larger field of instrument teaching (disposition 4), in which case one of the first two dispositions was included in this view. The literature also regarded the field of VT as serving different stakeholders and responding to external demands from students, the music industry, voice science and medical professions (disposition 3).

It is important to note that the identified dispositions are not necessarily unrelated, but reflect the cultures and discourses in which they were produced. They also represent the various purposes of the texts and agendas of the authors; some authors have even contributed to several of the dispositions. Moreover, it should be noted that our fourth disposition, which places voice teachers in an institutionalized setting together with teachers of other instru-

ments, was underrepresented in this review. It is likely that the search terms and strategy did not reach all of the available literature on instrument pedagogy that mentions PM voice.

The second review question addressed the key areas and topics of the literature. We divided the reviewed literature into seven key areas, 33 topics and an additional 96 subtopics. A summary of the areas and topics is listed below.

1. Literature discussing the VT discipline. PMVT was either viewed as the main interest in the publication or as incorporated into a more general voice education literature. The subtopics included different kinds of VT practices and descriptions of the development of the discipline(s).
2. Literature on VT and teacher training in HME focusing on curriculum.
3. Singing guidebooks, including both general and specialized knowledge of PM genres, with implications for VT practices.
4. Literature suggesting a variety of pedagogical methods and tools for VT, including knowledge about different aspects of teaching PM singing, such as improvisation, repertoire, exercises and technological tools. The topics also included, for example, curricula, pedagogical issues and entrepreneurship.
5. Literature on topics related to changes in the voice, the special needs of certain voice user groups, and students' expectations of VT.
6. Voice science literature investigating vocalization from the perspective of genre, voice training methods, singing techniques and function.
7. Literature on health and well-being, including notions on voice teachers' own health and their role in students' health and well-being.

Reflecting on the topics covered by the reviewed literature, again, the disposition and employment context of the author seems relevant. It could be hypothesized that much of the so-called scholarly literature has been written by authors holding positions in higher education institutions, reflecting on those practices. Therefore, scholarly literature on, for example, private studio teachers' work was not extensively covered. It is thus important to point out that the findings from this review would have looked quite different without the inclusion of educational books. The practice-based literature covered much of the literature gaps,

including for example genre-specific styles, teachers' entrepreneurship, as well as children and beginners as students.

Another observation has to do with our chosen method of systematic mapping. Traditional literature reviews have been criticized for easily resulting in one-sided and vague results that disregard all available literature on a given topic (Santos et al. 2007). When conducting the manual reference list checks as part of the screening process in this mapping review, we noticed that much of the reviewed scholarly VT literature referred to the same pool of, often non-peer-reviewed, literature published in disciplinary journals. Thus, the ongoing discussions on 'evidence-based' VT might benefit from a closer inspection of what kind of knowledge is credited as scientific 'evidence' and on what grounds. By the same token, as the actual scientific value of the peer-reviewed literature in the map (Appendix 2) was not assessed, a critical stance is required of the reader.

The English-language bias was evident in the reviewed literature; for example, half of the reviewed literature originated from the United States and a fifth from Australia. The inclusion of Finnish and Swedish searches balanced out some of the English-language bias, uncovering especially country-specific educational literature. All educational contexts reflect the values of the surrounding society, meaning that things that are considered essential in a certain context may appear less meaningful in others. The different geographical emphases in the reviewed scholarly literature included, for example, an Australian interest in the PM job market and entrepreneurship, an emphasis on musical theatre in the United States, and a European and South American concern with voice science. It is also worth highlighting that voice teachers working in academia face different requirements from their employers in terms of the number of scholarly articles to be published yearly.

Related to the language bias, it may be worth considering the influence of the possible gatekeeper or 'tastekeeper' (Dyndahl et al. 2017: 449) practices of academia. Should a voice teacher specialized in PM genres hold a master's degree and thus be eligible for doctoral studies, the strict time frames for conducting such studies might limit the student's possibilities or motivation to publish their work in languages other than their native language. Their research may also be steered towards other disciplines based on senior researchers' interests, such as school music education, instrument pedagogy, musicology or acoustics. To sum-

marize, although the mapped literature represents countries from around the world, drawing condensed conclusions on how PMVT is approached in each country or continent is not feasible based on English-language or scholarly publications only.

When reflecting over the 'waves' of literature on PM singing, discussed earlier in the text, the three suggested waves were perceivable in the reviewed literature. For example, musical theatre singing and repertoire as well as 'belting' have been covered in relation to western classical singing by many doctoral dissertations from the United States. This kind of literature usually considers PM singing through a canonized lens of classical voice pedagogy (see Parkinson and Smith 2015). The 'separate pedagogies' discourse is present in most of the literature that discusses institutionalized contexts of PMVT. It could be argued that in some cases institutionalization may have created a certain barrier to progress, as even the voice teachers who mostly focus on teaching PM genres get stuck in a 'not-one-size-fits-all' discourse, repeating mantras about the differences between PM and classical singing. Having said that, the so-called third-wave literature was well represented in this review, especially in the educational books and research articles on vocal function, often linked to certain commercial singing methods. Thus, in many contexts there seems to be a gap between the institutionalized and independent practitioners' interests in terms of disciplinary knowledge. Nevertheless, the increase in interdisciplinarity, ongoing advances in research, and the growing number of knowledgeable professionals with their own specific interests and expertise are constantly expanding the scope and depth of existing knowledge structures. An interesting question in the future may be where to draw the line between so-called core knowledge and specialized knowledge, and on whose terms.

Conclusion

This systematic mapping review examined the dispositions, key areas and topics in scholarly and educational literature on PMVT published in 2014–20. The review included literature from all continents, but due to an English-language bias it mostly represented an Anglo-American perspective to teaching PM voice. The inclusion of Finnish and Swedish in the search process informed the

findings somewhat, but more studies highlighting the non-English contexts would widen the understanding of the different dispositions through which the field is regarded. A more in-depth assessment of the scientific value of the mapped scholarly literature was outside the scope of this mapping project but would greatly benefit the field.

This review serves as a tool for voice teachers and researchers alike. It provides ample possibilities for conducting future studies and meta-analyses on individual topics, certain statistical elements such as the gender of the authors, or even comparing the outcomes of educational and scholarly literature. With the progressively increasing amount of literature and the growing number of disciplines that inform VT, the question of what can and should be considered generalist and specialist knowledge for voice teachers necessarily arises. The literature displays tendencies of regarding PMVT both as its own independent line of work and as a subfield incorporated into the larger VT field. This dichotomy should be better acknowledged when considering the professional development of individual practitioners and practices.

Supplemental material

The map of literature including Tables 4.1–4.8 (Appendix 2), the related reference list of the reviewed literature (Appendix 3), as well as the document encompassing a detailed description of the search strategy and review process (Appendix 1) are available at Zenodo (see Keskinen and Juntunen 2024).

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Data availability statement

The original contributions presented in the study are included as supplemental material; further inquiries can be directed to the corresponding author.

Conflict of interest

The authors declare that the research was conducted in the absence of any commercial or financial relationships that could be construed as a potential conflict of interest.

Notes

1. We use the term of voice teaching (VT) instead of voice pedagogy to refer to the whole field of teaching voice, including not only pedagogical decisions, actions, and the teacher-student relationship, but also professional development and the overall development of the profession.
2. To link this article with the established field of popular music education research, the term 'popular music' (PM) is used. This umbrella term includes, e.g., pop, rock, soul, R&B, country and western, hip hop and rap, funk and in some cases jazz, musical theatre, folk and world music. Typical alternative terms in the Anglo-American context of VT also include 'contemporary commercial music' (CCM; LoVetri 2008), 'popular culture musics' (PCM; Hughes 2010) or an English translation of the Nordic term 'rhythmic music' or 'pop/jazz' (Mesiä 2019).
3. 'Disposition' is used here in the sense of an inclination or a particular way of regarding things due to cultural and contextual factors.
4. Berklee College of Music (MA, USA), which focuses on 'contemporary' styles, was founded already in 1945.
5. 44,1 per cent of the literature was co-written by more than one author, of which 78.2 per cent were co-written with authors of the same country of origin.

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Article 2

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Research Article

Expanding professionalism in popular music voice teaching: A framework synthesis

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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. The scope for the publication years was 2014 to 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 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 such 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, higher music education, popular music education, popular music singing, voice teaching

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Introduction

Recent societal changes such as digital development, information overload, 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.

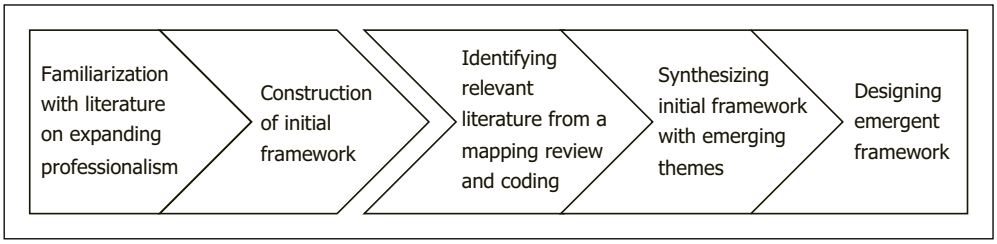
Our objective in this article is to examine the phenomenon of expanding professionalism (Westerlund & Gaunt, 2021) within the emerging profession of popular music[1] voice teaching[2]—a field that has partly developed outside academia and is seeking its own identity alongside Western classical voice teaching (Keskinen & Juntunen, 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 should be able to teach them (Fisher et al., 2014/2019). In addition, they have to manage issues related to the music industry and artistry, audio technology, entrepreneurship, and vocal health (Hughes, 2017a).

As is typical for popular music education in general (Coppes & Berkers, 2023; Dyndahl et al., 2017; Larson, 2019; Smith, 2014; Tønsberg, 2007), the development, institutionalization, and emphasized expertise within the field of popular music voice teaching is highly context and country dependent. Interestingly, although popular music singing was introduced in some higher music education programs more than 50 years ago (Mesiä, 2019; Radionoff, 2015), despite a few exceptions in specific institutions there have been few higher music education voice teacher education programs in popular music genres (Bartlett, 2020; DeSilva, 2016). This has initially resulted in two developments: first, many classical voice teachers have been obliged to cross over to teach popular music styles without training or professional experience in the field (Fahey, 2021; Gerhard et al., 2020; Weekly & LoVetri, 2009). 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 (Coppes & Berkers, 2023; Parkinson & Smith, 2015). Second, 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 and compels practitioners to navigate these tensions and expand their professionalism.

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In this article, we construct a conceptual framework of expanding professionalism for popular music voice teachers, 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 (see Figure 1; Brunton et al., 2020; Thomas et al., 2017). 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 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? In addition, we were interested in how the expanding professionalism of popular music voice teachers might differ from other fields of music education (L. 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 (Carr, 2014). Moreover, they have been entrusted with responsibilities for certain services in society, such as healthcare, 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 to particular cases (Abbott, 1988; Freidson, 2001).

In recent decades, the classic understanding of 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 (Darling-Hammond, 2008; Gudmundsdottir & Shulman, 1987; Ulferts, 2021; Wise, 1989). However, with increased external regulation and the expanding expectations and diversity of 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 (Hermansen, 2017; Kirsten & Wermke, 2017; Mezza, 2022; Tronsmo, 2020). Therefore, teacher professionalism today includes the capacity for lifelong 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

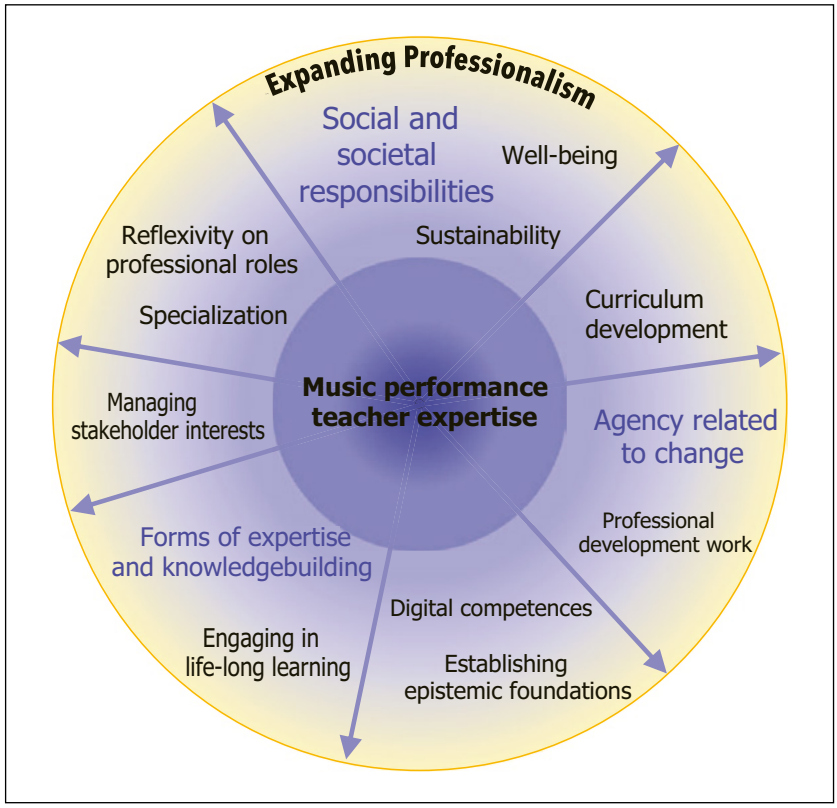
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In music education scholarship, professionalism has been examined with regards to professional knowledge and expertise (Danielsen & Johansen, 2012; Georgii-Hemming et al., 2013; Nerland, 2007), social inclusion and exclusion (Bowman, 2007), and the role of higher music education in aiding students' transitions into professionals and the overall establishment of music professions (Angelo & Georgii-Hemming, 2014; Creech et al., 2008). 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 toward 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 (see 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, 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 and 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 (in Spring 2022). The exclusion process can be seen in our PRISMA (Preferred Reporting Items for Systematic Reviews and Meta-Analyses) 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 (in 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 it therefore seemed arbitrary to discuss them separately. Instead, we decided

Table 1. Search Strings and Databases Used in the Systematic Review (Previously Included in Keskinen & Juntunen, 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, Education Resources Information Center [ERIC], International Bibliography of Theatre & Dance with Full Text, Répertoire International de Littérature Musicale [RILM] Abstracts of Music Literature, Retrospective Index to Music Periodicals [RIPM] with Full Text, Répertoire International des Sources Musicales [RISM] Series A/II: Music Manuscripts after 1600, Library, Information Science & Technology Abstracts [LISTA], GreenFILE, eBook Collection [EBSCOhost], Teacher Reference Center, OpenDissertations)
Simplified search	*Journal of Voice, Journal of Laryngology and Otology, Journal of Singing, Journal of Popular Music Education*, 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, Stockholm *Public Library, Helsinki Metropolitan Area Libraries (Helmet), Röstläget, Laulupedagogi, The Finnish Journal of Music Education*

CCM: Contemporary Commercial Music.

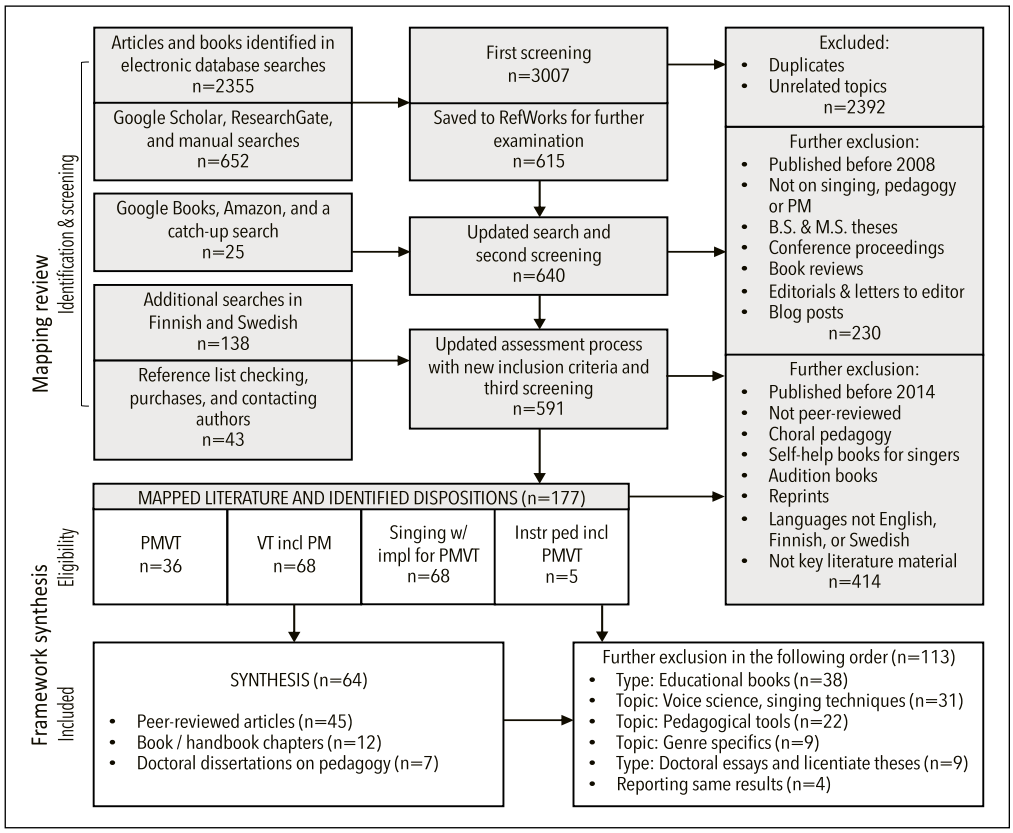
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to re-examine the emerging themes from the perspective of (1) an individual professional (micro), (2) the profession as part of society (macro), and (3) the profession as part of an institutionalized setting (meso), in that specific order.

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

Figure 3. PRISMA Diagram.



PMVT: Popular Music Voice Teaching.

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 biography. About 66% of all authors and 77% of first authors were (assumed) female. The male contributors participated mostly in the quantitative studies.

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

Table 2. Characteristics of the Reviewed Literature.

Reference, year	Publication	Type	Disposition	Country	Gender (F/M)
Adessa et al. (2018)	JoV	Qn	3	Unites States (USA)	3/2
Angell (2019)	JoS	Rev	2	USA	0/1
Baird et al. (2020)	JoV	Qn	3	USA	2/2
Baker & Cohen (2017)	UARME	Qn	3	USA	2/0
Bartlett (2014a)	B ch	Rev	3	Australia (AUS)	1/0
Bartlett (2014b)	VSR	Rev	3	AUS	1/0
Bartlett (2020)	VSR	Rev	2	AUS	1/0
Bartlett & Tolmie (2018)	IJME	Mm	3	AUS	2/0
Bartlett & Wilson (2017)	JoV	Mm	3	AUS	2/0
Benson (2018)	AMT	Rev	2	USA	1/0
Bingham (2019)	MTP	Ql	3	USA	1/0
Brook et al. (2016)	PMP	Mm	4	Canada (CAN)	3/0
Burwell et al. (2019)	AHH	Rev	4	AUS	3/0
Cox (2020)	Dis	Ql	1	AUS	1/0
DeMaio (2016)	B ch	Rev	2	USA	1/0
Elliott (2017)	JoS	Mm	3	USA	1/0
Fisher et al. (2014/2019)	Hb ch	Rev	2	United Kingdom (GBR), USA	2/1
Gerhard (2016)	JoV	Rev	2	USA	1/0
Gerhard et al. (2020)	JoV	Qn	2	USA	2/2
Gill & Herbst (2016)	LPV	Rev	2	USA, Czech Republic (CZE)	0/2
K. Green et al. (2014)	JoV	Qn	3	USA	1/3
Grønborg (2019)	AV	Mm	2	AUS	1/0
Guy (2017)	AV	Rev	2	Germany (DEU)	0/1
Halstead et al. (2015)	JoV	Mm	3	USA	3/0
Hoch (2019)	VSR	Rev	2	USA	0/1
Hughes (2014)	B ch	Ql	3	AUS	1/0
Hughes (2015a)	B ch	Rev	1	AUS	1/0
Hughes (2015b)	JoS	Ql	3	AUS	1/0
Hughes (2017a)	B ch	Rev	1	AUS	1/0
Hughes (2017b)	AV	Rev	3	AUS	1/0
Hughes (2020)	B ch	Mm	1	AUS	1/0
Hughes et al. (2015)	AV	Rev	1	AUS	3/2
Isaac et al. (2017)	JoV	Qn	2	USA	2/2
Johnson (2019)	Hb ch	Rev	1	USA	0/1
Kiik-Salupere & Marshall (2017)	CFMAE	Mm	2	Estonia (EST), GBR	1/1
Kwok & Eslick (2019)	JoV	Rev	3	USA	1/1
Lã (2017)	RLFA	Rev	2	Portugal (PRT)	1/0
Lemon-McMahon & Hughes (2018)	JoV	Ql	2	AUS	2/0
Li (2018)	JESTP	Mm	1	China (CHN)	1/0
Lloyd et al. (2020)	Lar	Qn	3	USA	5/5
McQuade et al. (2018)	JoS	Mm	2	USA	1/3
Mesiä (2019)	Dis	Ql	1	Finland (FIN)	1/0

(Continued)

Table 2. (Continued)

Reference, year	Publication	Type	Disposition	Country	Gender (F/M)
Monro (2014)	AV	Ql	3	AUS	1/0
Monteiro et al. (2020)	CoDAS	Qn	1	Brazil (BRA)	4/0
Nacci et al. (2019)	JoV	Qn	3	Italy (ITA), Sweden (SWE)	3/5
Naismith (2019)	Dis	Ql	1	AUS	1/0
Pere & Torvinen (2016)	FJME	Ql	1	FIN[a]	1/1
Radionoff (2015)	B ch	Rev	2	USA	1/0
Reinhert (2018)	Dis	Ql	4	USA	1/0
Reinhert (2019)	Hb ch	Rev	1	USA	1/0
Riley & Carroll (2015)	B ch	Rev	2	USA	1/1
Roll (2014)	Dis	Ql	1	USA	1/0
Rollings (2020)	VSR	Rev	2	USA	1/0
Sandage & Hoch (2017)	B ch	Rev	2	USA	1/1
Sauerland (2018a)	Dis	Ql	2	USA	0/1
Sauerland (2018b)	JoS	Rev	2	USA	0/1
Searl et al. (2022)	JoV	Qn	3	USA	2/2
Sielska-Badurek et al. (2018)	JoV	Qn	3	Poland (POL)	3/1
Sloggy & Rowles (2019)	JoS	Ql	3	USA	1/1
Sweet & Parker (2019)	JRME	Ql	3	USA	2/0
Thummarattana & Trakarnrung (2015)	FOFA	Ql	1	Thailand (THA)	1/1
Ugoo-Okonkwo (2014)	IJARPED	Mm	2	Nigeria (NGA)	1/0
Valtasaari (2017)	Dis	Mm	2	FIN[a]	1/0
Zuim et al. (2021)	JoV	Qn	3	USA	3/2

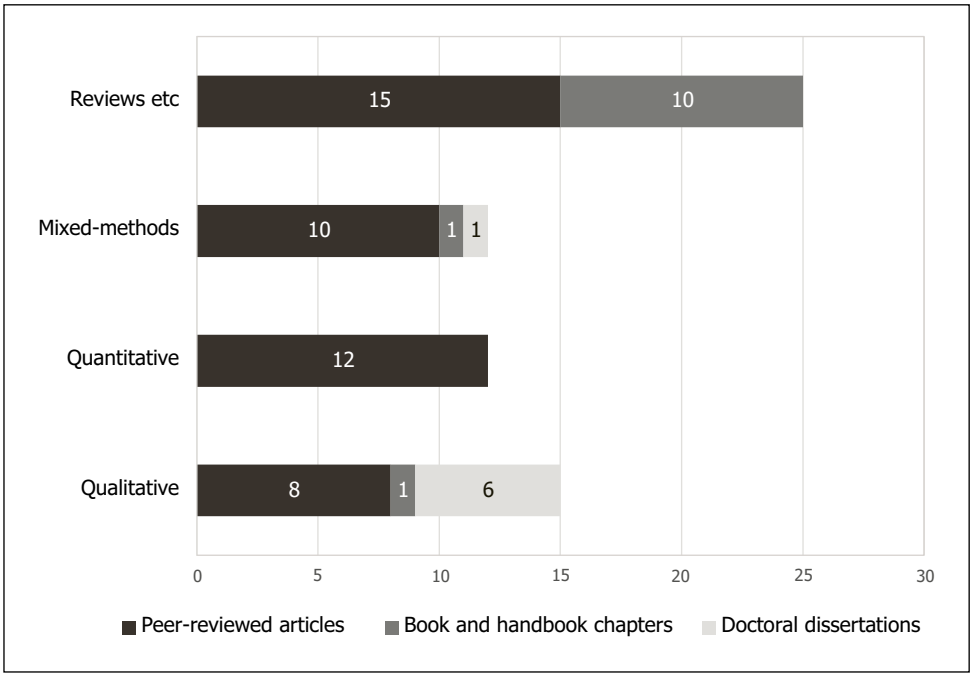
Note. Journal abbreviations: see Table 3. Other publication types: Dis: dissertation (monograph); B ch: book chapter; Hb ch: handbook chapter. Type of study/text: Ql represents original qualitative; Qn represents original quantitative; Mm represents original mixed methods; Rev represents review articles, research reports, and perspective pieces. Dispositions: 1 represents popular music voice teachers (PMVT); 2 represents VT including PM; 3 represents singing with implications to PMVT; 4 represents instrument pedagogy including PMVT.
[a]In Finnish.

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 quotations 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

Figure 4. Publication Types.



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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 (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 (Cox, 2020; Lã, 2017). Topics characteristic of teachers' expanding expertise—such as lifelong 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 suggests that the traditional master-apprentice setting is not necessarily relevant in popular music contexts. Its critics argue that the isolated, closed-door practices make it hard to assess the content, quality, and relevance of teaching (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 students. 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 (Hughes, 2015a; Sauerland, 2018b).

The holistic nature of singing and voice teaching is emphasized in the literature. This refers both to the voice's intertwined and embodied connection to personality, identity, and self-expression (Pere & Torvinen, 2016; Sweet & Parker, 2019), and to how voice training expands

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

NGA: Nigeria; CHN: China; THA: Thailand; AUS: Australia; DEU: Germany; EST: Estonia; GBR: United Kingdom; ITA: Italy; POL: Poland; PRT: Portugal; USA: United States; CAN: Canada; BRA: Brazil; CZE: Czech Republic; SWE: Sweden. Literature in Finnish is marked with an asterisk.

beyond the teaching studio (Valtasaari, 2017). The perceived purpose of voice lessons is to develop students' vocal identity and confidence, advance problem solving, help with performance anxiety, and to encourage students' musical creation (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. 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 (Baker & Cohen, 2017; Reinhert, 2019). The voice teacher could also suggest pursuing

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, 2014b, 2020; Benson, 2018; Brook et al., 2016; Burwell et al., 2019; Cox, 2020; DeMaio, 2016; Fisher et al., 2014/2019; 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, 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. ... 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, pp. 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' lifelong 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)

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Table 5. (Continued)

Themes	References and examples
	"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, 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) "[Interviewee sent] 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: (Burwell et al., 2019, p. 383)

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Table 5. (Continued)

Themes	References and examples
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, 2017a, 2020; Hughes et al., 2015; Johnson, 2019; Lã, 2017; Li, 2018; Mesiä, 2019; Monro, 2014; Naismith, 2019; Radionoff, 2015; Reinhert, 2018, 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 & 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) "[Since] 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 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)

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Themes	References and examples
	"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, pp. 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., 2014/2019; Gill & Herbst, 2016; Hughes, 2014, 2015a, 2017a, 2020; Hughes et al., 2015; Kiik-Salupere & Marshall, 2017; Lã, 2017; Li, 2018; Mesiä, 2019; Naismith, 2019; Pere & Torvinen, 2016; Reinhert, 2018, 2019; Riley & Carroll, 2015; Roll, 2014; Sauerland, 2018a, 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 … 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)

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Table 5. (Continued)

Themes	References and examples
	"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).. Effective group teaching requires active involvement in and oversight of the learning process ,... 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, 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., 2014/2019; Gill & Herbst, 2016; Grønborg, 2019; Hughes, 2017a, 2017b, 2020; Hughes et al., 2015; Kiik-Salupere & Marshall, 2017; Lã, 2017; Lemon-McMahon & Hughes, 2018; 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)

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Table 5. (Continued)

Themes	References and examples
	"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, 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, 2017b; Hughes et al., 2015; Isaac et al., 2017; Kiik-Salupere & Marshall, 2017; Kwok & Eslick, 2019; Lã, 2017; Lemon-McMahon & Hughes, 2018; 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., 2022; 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., 2022, 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)

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Table 5. (Continued)

Themes	References and examples
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, 2019; Lemon-McMahon & Hughes, 2018; 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, 2019, 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, 2018, 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, 2014b, 2020; Bartlett & Tolmie, 2018; Bartlett & Wilson, 2017; Benson, 2018; Cox, 2020; Fisher et al., 2014/2019; K. Green et al., 2014; Guy, 2017; Hughes, 2015b, 2017a, 2017b, 2020; Hughes et al., 2015; Johnson, 2019; Kiik-Salupere & Marshall, 2017; Kwok & Eslick, 2019; Lã, 2017; Li, 2018; McQuade et al., 2018; Mesiä, 2019; Monro, 2014; Naismith, 2019; Pere & Torvinen, 2016; Radionoff, 2015; Reinhert, 2018, 2019; Riley & Carroll, 2015; Roll, 2014; Sandage & Hoch, 2017; Searl et al., 2022; 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, pp. 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)

Table 5. (Continued)

Themes	References and examples
	"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, 2019, p. 58) "All Broadway singers are faced with occupational hazards: eight 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, pp. 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, pp. 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, 2020; Fisher et al., 2014/2019; Hughes, 2014, 2015b, 2017a, 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)

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Table 5. (Continued)

Themes	References and examples
	"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 … 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, pp. 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)

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Table 5. (Continued)

Themes	References and examples
13. Juxtaposing popular music and classical singing	(Bartlett, 2014b, 2020; Benson, 2018; Cox, 2020; Fisher et al., 2014/2019; Gerhard et al., 2020; K. 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, 2017) "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, 2014, 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)

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Themes	References and examples
14. Commercial voice training methods	(Cox, 2020; Fisher et al., 2014/2019; 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, 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 … as well as cultural preference … may also be factors." (Guy, 2017, p. 27) "Students in the class observe all the [institution] 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)

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Table 5. (Continued)

Themes	References and examples
	". . . 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 ..., 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 (popular music) 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., 2014/2019; 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 ... and I subsequently established VOICE (Vocal Ownership In Cross curriculum Education) in 2009 (with Dr Jean Callaghan and Associate Professor Anne Power) .... 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 5 mins 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. (Veronica Monro in Hughes et al., 2015, p. 53) "Many CCM teachers create books, DVDs, or practice CDs marketed to the general public." (Fisher et al., 2014/2019, p. 722)

CCM: Contemporary and Commercial Music; PCM: Popular Culture Musics; MT: Music Theater.

additional musical and extramusical skills and tuition. The literature describes teachers' occasional roles as students' confidants and mentors. The teacher may even be seen as a guide and partner for the student when seeking help for vocal or mental health issues (Adessa et al., 2018; Hughes, 2017b). Yet, long-term teacher-student relationships are increasingly rare, as singers often seek short-term support when they have problems with their singing technique or are preparing for an audition, for example (Fisher et al., 2014/2019).

Apart from 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 a 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 (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 pressure on practitioners to continually learn with and from 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 (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 toward 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 wide-ranging knowledge and a commitment to lifelong 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 associated terminology has been a debated issue for many decades (Rollings, 2020). It is suggested, however, that shared terminology with researchers, medical professionals, and music industry professionals could enable better interdisciplinary collaboration (Lemon-McMahon & Hughes, 2018). 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 (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 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 (Searl et al., 2022). 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 (Gerhard et al., 2020). However, increased reciprocity is advocated to aid interdisciplinary collaboration and communication, create awareness between fields, and strengthen disciplinary boundaries (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 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 (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 so-called "vocal athletes" (Riley & Carroll, 2015). This entails
205 teaching effective and sustainable technical strategies for increasingly demanding vocal techniques, such as the "high belt" and extreme vocal effects (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. Technology-enhanced access to music is seen as creating more entrepreneurial and marketing opportunities, identifying specific target groups, and creating various streams of income. However, singers also face more competition, and are 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 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 some institutions. 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 for preparing popular music voice students for their unpredictable future professional lives (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 employment opportunities for classical singers (McQuade et al., 2018). Hence, literature which 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 professional development are criticized. The literature sees that higher music education should be continually innovating and updating curricula to integrate working life practices into study programs and to conform with developments in industry and research (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 expected 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 (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 education (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 (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 should ideally increase mutual respect, inclusiveness, and diversity, and promote the well-being of all singers regardless of genre (Bartlett, 2020). Other suggested collaborators within music departments 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 to 2020. The aim has been to construct a framework that enables the analysis of further empirical studies. Our initial framework (see 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 voice teaching discipline.

First, individual practitioners, both in the institutional and private settings, face 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 lifelong learning. The literature indicates criticism toward traditional teaching methods, a growing demand for pedagogical expertise and student-centeredness, and pressure to establish industry-relevant and research-informed practices. The nature of the instrument and the music industry, as well as the increasing complexity of existing digital platforms, calls for advanced digital and technological competencies. Moreover, because of limited institutional support, the building of an epistemic base, the organization of disciplinary knowledge, and consequently, the legitimation of the field have mainly resulted from the progressive efforts of individual professionals.

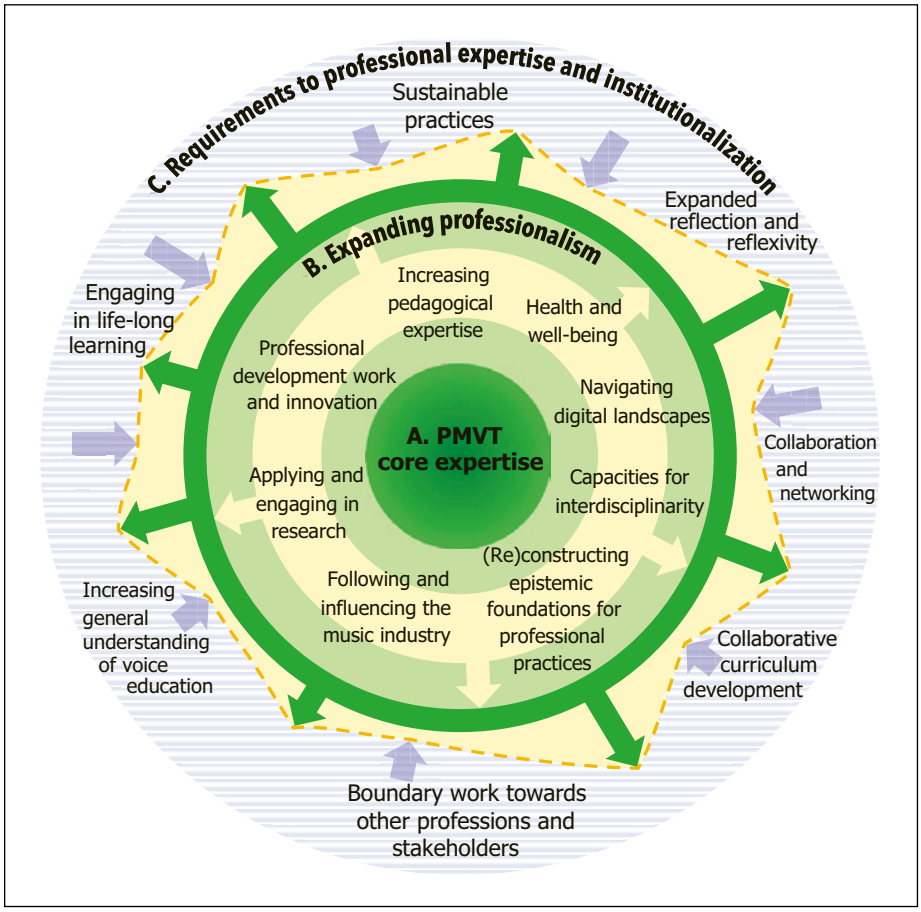
Second, the holistic nature of the field calls for more multidisciplinary knowledge and interdisciplinary collaboration. Popular music voice teachers are expected to include expanding stakeholder interests in their practices through continuous further education and sharing terminology with, for instance, medical practitioners. This necessitates reflexivity concerning professional roles and boundaries, especially with those working in healthcare. Interdisciplinarity has also been suggested as a way to consolidate a professional status within academia.

Third, higher music education institutions and professional organizations have a responsibility to aid teachers with their continuous professional development and collaboration. Many 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 into higher music education programs (Dyndahl et al., 2014).

Fourth, the tensions and power play within and between educational institutions, professional organizations, and the private sector limit the expansion of popular music voice teachers' professionalism. The literature urges practitioners to keep up with constant changes and become more efficient through further education, but much effort goes into navigating disciplinary power structures. Thus, how broadly the literature's normative advice is implemented in practice remains yet unanswered, and will hopefully inspire 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 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 (see Westerlund & Gaunt, 2021).

Finally, 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 (Jackson & Kuriyama, 2019), the lack of scholarly literature on this specific topic despite relatively long traditions in tertiary popular

Figure 5. Emergent Framework of Popular Music Voice Teachers' (PMVT) Expanding Professionalism.



music (voice teacher) training (see "tastekeepers" in Dyndahl et al., 2017), or other complex issues related to academic power structures. These limitations make the generalization of findings across contexts unfeasible. Nevertheless, the expanding notions of professionalism examined in our study can be regarded as a means of establishing the popular music voice teacher discipline as a profession 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 (see Figure 2) lacks insight concerning the individual, societal, and institutional contributions affecting professionalism that we gained from the findings. The emergent framework (see 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 at the

beginning of this article. Our study shows that 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 interdisciplinary and societal stakeholders. The outermost part (C) represents the requirements for professionals that steer the establishment, 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 popular music voice teaching practices. The wavy, dashed outline between B and C illustrates this irregular and fluctuating process of seeking balance.

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 professional expansion has in this regard functioned as a means of legitimizing emerging disciplines. The literature surrounding popular music voice teaching indicates efforts to organize a body of professional knowledge and thus to establish a professional identity. However, because of the challenges of increasing information and various stakeholders' needs, individual practitioners often find it increasingly challenging to keep up with expanding demands. It is, therefore, useful to view some of the so-called expansions as reconfigurations of existing practices. 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 include aspects of care and the holistic nature of the discipline, interdisciplinary endeavors (especially toward 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 in the field of popular music voice teacher education.

Our framework contributes to the literature on expanding professionalism in the music professions. Although the framework is primarily 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 and inspire further organization endeavors, collectively or individually. It may also be beneficial for the field to consider its societal purpose and future aspirations. Understanding how societal changes and institutional forces influence the field might encourage individual practitioners to reflect on the relevance of current, commonly accepted practices. Furthermore, higher music education institutions could learn from the popular music voice teaching discipline how to approach societal changes.

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Author contribution(s)

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Marja-Leena Juntunen: Conceptualization; Data curation; Formal analysis; Investigation; Methodology; Supervision; Writing – review & editing
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Notes

1. In this article, we use the umbrella term "popular music" to tie to scholarship in 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" (Mesiä, 2019). These umbrella terms usually cover genres such as pop, rock, rhythm and blues, soul, hip hop, and country, 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.

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Professionalism in Popular Music Voice Teacher Education: Institutional Conditions of a Changing Field in Finland and Sweden

Katri A. Keskinen[1]

Abstract

There is a need to understand how higher music education can better adapt to changes in societies and professionalism. As a field that embraces change, popular music voice teaching exemplifies how professionalism can expand. Drawing on theories regarding the evolving concept of professionalism, especially in teaching disciplines, this study examines changes in professionalism within popular music-oriented voice teacher education in higher music education and explores how institutional conditions shape these perceptions and the broader development of professionalism. The multiple case study involved two cases in the Nordic context, in Finland and Sweden, where such education has existed for decades. The research material included semi-structured interviews with teacher educators, observations, a researcher diary, and institutional documents. The abductive analyses utilized a previously constructed framework for popular music voice teachers' expanding professionalism. The findings suggest that the examined voice teacher education programs foster lifelong learning, reflection, resilience, and collaboration, while emphasizing student agency and competence thinking. The article also discusses how institutional values and contexts, territorialism, and the self-replicative systems of institutionalized teacher education may influence professionalism.

Keywords

higher music education, expanding professionalism, voice teacher education, popular music education, popular music singing, voice teaching

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Introduction

Institutional change in the context of changing societies has increasingly attracted the interest of higher music education (HME) researchers (e.g. Christophersen et al., 2023; Lennon & Reed, 2012; Ski-Berg & Røyseng, 2024), with recent inspiration being drawn from professionalism studies. Previous research on the relationship between professionalism and HME has focused on professional knowledge, skills, and identities (e.g. Bouij, 1998; Creech et al., 2008; Everts et al., 2024; Georgii-Hemming et al., 2013), but the growing complexity of today's societies challenges all professions to increase the attention paid to questions of societal responsibility, social sustainability, and activism (Gaunt et al., 2021; Westerlund & Gaunt, 2022; Westfall & Akuno, 2024). However, implementing such changes is difficult due to isolated, tradition-based practices, which are especially typical of music conservatories (e.g. Burwell et al., 2019; Ferm Thorgersen et al., 2016; Pozo et al., 2022). Therefore, there have been calls for a deeper understanding of the changes in music teaching professionalism—particularly the expansion of professionalism—and the adjustment of education accordingly (Lennon & Reed, 2012; Westerlund & Gaunt, 2022).

This article examines the institutional context of a discipline actively embracing change: popular music voice teaching. The focus is on related voice teacher education in the Nordic context, specifically in Finland and Sweden, an under-researched and yet intriguing area for several reasons. Firstly, while the academically neglected field has historically been dominated by a strong classical hegemony, it has recently gained professional legitimacy through active interdisciplinary collaboration with voice research and other academically established fields (Keskinen & Juntunen, 2024; cf. Dyndahl et al., 2017). Notably, the Nordic countries have a decades-long history of institutionalizing popular music pedagogy (Kallio & Väkevä, 2017), thus providing a slightly different perspective. Sweden has offered vocational degrees in popular music voice teaching since the mid-1970s, now available at five universities and two university colleges, whereas Finland introduced a similar degree in the late 1980s, currently offered by one university and seven universities of applied sciences.[1,2] However, due to recent legitimation efforts in the field, these institutions now face pressures to adapt their practices accordingly.

Secondly, as Nordic higher education is state-funded, institutions are obliged to align their activities with societal needs and labor market demands. Popular music voice teaching is particularly interesting in this regard, as it inherently reflects shifts in the music industry and may be more attuned to issues such as inclusion and diversity (Benson et al., 2022; Hughes, 2017). Thirdly, although instrument and voice teacher education practices vary across countries (Ferm Thorgersen et al., 2016; Lennon & Reed, 2012), in the Nordic context, the professionalization of teaching disciplines has been pursued through extensive pedagogical studies and even legitimation systems. This is true even for Finnish and Swedish popular music voice teacher education, where all except one Swedish institution grant official teacher qualifications.[3] Additionally, both countries have professional associations that are members of the European Voice Teachers Association (EVTA): Voice Teachers of Sweden, founded in 1933 with about 80 members (SSTPF, n.d.), and The Finnish National Association of Teachers of Singing, established in 1983 with over 500 members (FINATS, n.d.).

The aim of the multiple case study (Stake, 2006) reported here was to explore how professionalism and related changes are approached in the education of popular music voice teachers at two institutions in Finland and Sweden. These were regarded through the lens of *expanding professionalism*, with a focus on the influence of institutional conditions. The study addressed two

questions: (1) For what kind of (expanding) professionalism does institutional popular music voice teacher education educate their student teachers? And: (2) In what ways do institutional conditions influence the broader development of professionalism? Additionally, the study seeks to contribute to the ongoing conceptual development of expanding professionalism.

Conceptual Framework

The concept of professionalism has evolved significantly over the past decades across various fields such as sociology, psychology, and organizational studies. Where professions have traditionally been understood as closed groups with normative value systems (Evetts, 2003), they are no longer considered to be inherently autonomous, independent, altruistic, or unachievable without higher education (Ackroyd, 2016). Teacher professionalism, which is particularly relevant to the Nordic context, can be regarded through Hargreaves's (2000) four stages of evolution. All of these stages persist today and are recognizable in music teaching disciplines. In the pre-professional stage, teachers replicate the styles they experienced during their own schooling, often unaware of the need to update their practice. The second stage features autonomous, pedagogically aware, yet isolated professionalism. The third collegial stage arises from societal complexities, new insights into teaching and learning, and external administrative mandates, prompting teachers to seek peer support and collaboration (see also Edwards, 2010). The fourth stage, influenced by factors like neoliberalism and the digital revolution, further challenges teacher professionalism, even pushing it toward its pre-professional forms. Suggested strategies to counteract this *de-professionalization* include a blend of the second and third stages, where teachers regain autonomy by enhancing their capacities to acquire, utilize, and create new disciplinary knowledge in a collegiate manner favoring collaboration and specialization (see Hermansen, 2017). Support from professional organizations for this kind of professional development has been advocated (Hermansen, 2017).

Previous research on professional education has mainly focused on employability and professional identity formation, leading to debates about the relevance of higher education in this context (Abrandt Dahlgren et al., 2014; cf. Everts et al., 2024). According to scholars, the relationship between professionalism and teacher education should be viewed through the institutional context (Ackroyd, 2016), through emerging tensions and dilemmas (Mausethagen & Smeby, 2016), and through students' agency in their professional identity development, as professionals are neither entirely self-made nor solely created by education (Fellenz, 2015, p. 268). Moreover, scholars emphasize that becoming a professional involves more than merely acquiring skills and knowledge to address work-related issues. It also includes an awareness of one's responsibilities within broader societal landscapes and engagement with various stakeholders, thus highlighting the importance of interaction and reflexivity (Edwards, 2010; Evetts, 2003; Noordegraaf, 2016; Solbrekke & Sugrue, 2011).

The shift in focus described above has also been recognized in HME scholarship by Westerlund and Gaunt (2022), who advocate for proactively expanding music professionalism by reconsidering the purposes of music and music professionals in society. This study builds on an existing theoretical framework, where the concept of expanding professionalism has been used to examine music teaching disciplines, especially popular music voice teaching (Keskinen et al., 2024). Figure 1 illustrates the 15 factors of the framework, divided into elements that promote expanding professionalism and those that challenge, create friction, or offer respite from the demands of continuous development.

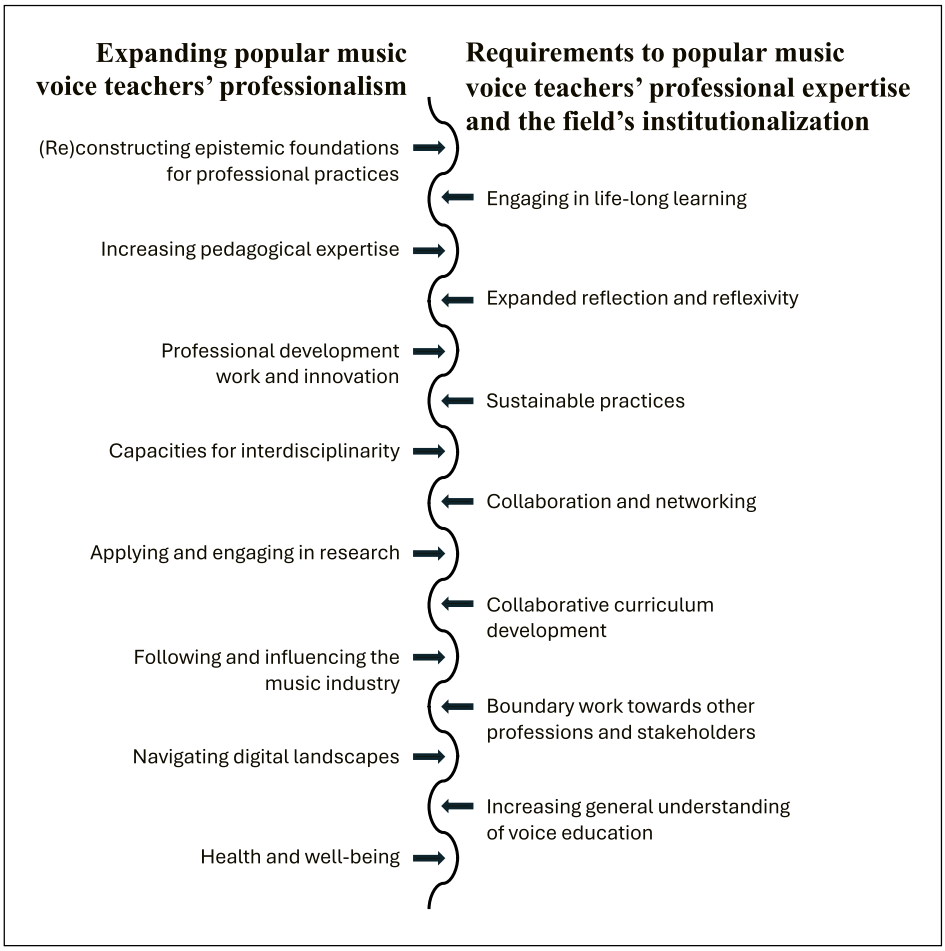


Figure 1. Factors affecting the expanding professionalism of popular music voice teachers (see Keskinen et al., 2024, p. 447).

Method

The study employed a multiple case study approach to constructively examine the phenomenon of expanding professionalism across two linked cases and to contribute to its conceptual development (Eisenhardt & Graebner, 2007; Leavy, 2023; Stake, 2006). The cases represent two contexts within popular music voice teacher education in Nordic HME institutions.

Research Design, Data, and Procedures

This study was informed by an unreported pilot case study (Stake, 2005) conducted in Spring 2021 at a Swedish institution. The pilot focused on an online further education course on popular music singing for voice teaching professionals. The case was selected for its topic and format, with the aim of exploring how instructors addressed professionalism and to identify essential elements to

inform the main study. The data included 32 hr of teaching observations, an 86-page researcher diary, course materials, institutional documents, and semi-structured interviews with two lecturers totaling 3 hr. The pilot study helped to refine the scope of the main study to focus on *expanding* professionalism, to prioritize issues such as values and competencies over course content, and to exclude interviews with educators who were not specialized in popular music voice specifically. As is typical of qualitative pilot studies (van Teijlingen & Hundley, 2001), parts of a pilot interview were also included in the data for the Swedish case.

The main study involved two slightly differing voice teacher education programs specializing in popular music genres, situated in Swedish and Finnish HME institutions. These countries were chosen due their relatively long histories with popular music education and my familiarity with the contexts. Selecting one institution per country enabled the exploration of varied perspectives within each context and simplified data generation. Generally, the degree programs accept 2 to 6 voice teacher students annually, with popular music singers outnumbering applicants in all instruments. Most applicants, aged 20 to 40 with occasional exceptions, typically have prior vocational training in singing and advanced knowledge of music theory.[4]

The research data comprised (1) semi-structured interviews with five voice teacher educators, (2) teaching observations and researcher notes, and (3) policy documents such as curricula and syllabi, along with planning documents and some course materials. The selection of the interviewees and observations was informed by the pilot study and based on recommendations using snowball sampling (Leavy, 2023). Teaching observations included lectures by various faculty members and one-to-one lessons with voice teachers. The five participants in the semi-structured interviews (Brinkmann & Kvale, 2014) had obtained higher education degrees in popular music voice teaching before becoming teacher educators, collectively representing 78 years of experience in voice teacher education. In the findings, the Swedish participants are referred to as A and B, and the Finnish participants as C, D, and E. Because this multiple case study focuses on the institutional level and aims to protect the identities of the interviewees, who belong to a small field, further details about them or the cases are withheld (see *Ethical considerations*).

The institutions were contacted during Spring 2021, with the observations and interviews carried out between May and December of 2021. The interviews were conducted individually in Swedish or Finnish, four face-to-face and one online, totaling 8 hr and 45 min. The interview questions were provided 1 to 3 weeks in advance, but each conversation took unique directions, yielding rich and nuanced data. The interviews were transcribed shortly after each interview using Microsoft Word dictation and were anonymized simultaneously (Brinkmann & Kvale, 2014).

Analysis

The interview data was analyzed abductively (Alvesson & Sköldberg, 2018) using both empirically and theoretically derived codes. The initial coding used the fifteen factors listed in Figure 1, and twelve more codes were added later (Saldaña, 2011). The five most-used codes were (a) institutional structures, (b; re)constructing epistemic foundations for professional practices, (c) specialist vs. generalist knowledge, (d) working life, entrepreneurship, and unknown future, and (e) student agency. Regarding the first research question, the codes were arranged into three categories (Saldaña, 2011) examining the perceived professionalism and changes emerging across the cases: (1) *teacher and student roles*, (2) *approaching increasing information flood through collegiality*, and (3) *growing complexity of working life*. However, since the further aim of the study was to contribute to the conceptualization of *expanding professionalism* through institutional cases, a fourth category—(4) *the impact of institutional context*—was added. The inclusion of this category allowed for a more institutional reading of the findings and revealed tensions within the original three categories (see

Table 1. Examples of Quotes from Participants.

A	I think there are many people who know a lot more nowadays than maybe 10 years ago. Who have attended. . .various courses simply, which have come in the last 10 to 15 years. . . . I think it's noticeable in this thread too, the voice teacher forum on Facebook.
B	You have to like keep up with what's happening. And you won't become any the wiser for it. Or we'll never get to a point where "yes well, this is how the singing voice works, period." We'll never agree on it [laughs]. But that's the fun part.
C	So that they could like somehow find vocabulary, so that they could like express what I do and what I know, what I'm good at and what skills and knowledge I'm still developing here.
D	One significant reason why I don't give them ready-made answers is that you really learn to think with your own brain and kind of like constantly innovate and create, starting from that vocal exercise. Learn to come up with exercises; they learn to come up with concepts . . . to make themselves useful.
E	I've often said to students that the best thing this building has to offer them is not us teachers, nor is it this knowledge, nor is it anything else, but it's that [student café] community over there. And that your phone number is on as many people's WhatsApp as possible.

Mausethagen & Smeby, 2016). Throughout the analysis of the interview data, I referred to my notes and institutional documents to test my interpretations and assess saturation (Fusch & Ness, 2015). Additional confirmation was obtained through participants' feedback and comments on relevant manuscript sections before submission (Creswell & Creswell, 2023; Leavy, 2023).

Ethical Considerations

Given my background as a voice teacher in the Nordic context, I acknowledge and have reflected on the inevitable biases in my research (Leavy, 2023). To counteract some of these biases, both data triangulation and methodological triangulation were used (Fusch et al., 2018). Before initiating the study, I consulted both The Finnish National Board on Research Integrity guidelines and my institution's guidelines (TENK, 2019, 2023; Uniarts, 2024). Permissions were obtained from the institutions, and the interviewees signed informed consent for anonymous interviews. Due to the high risk of recognizability, direct quotations have been kept to a minimum. To showcase the participants' voices, translated sample quotes, approved by the participants, are presented in Table 1.

Findings

The following three subsections present the abductively identified categories, each describing how professionalism and recent developments are generally viewed and approached in the case institutions and how the education and institutional conditions respond to these perceptions.

Supporting Student Individuality and Agency

The findings reflect a shift from a traditional master-apprentice mindset (Mesiä, 2019) to one emphasizing students' well-being, individual needs, and agency in the learning process. Concepts such as student-centeredness (Ski-Berg, 2022), facilitation of learning (Juntunen, 2014), dialogical pedagogy (Poole & Norton, 2023), and student agency (Jørgensen, 2000) emerged as central to the conveyed professionalism. Based on interviews and teaching observations, the role of the voice teacher had transitioned from providing definitive answers to collaborating with students in problem-solving and

knowledge acquisition. For example, a diminishing emphasis on sheet music and the availability of backing tracks seemed to reinforce students' agency and independence in choosing repertoire. This shift allowed teachers to more easily avoid "preferentiating" (participant E) certain repertoires, styles, or approaches, which sometimes extended the scope of voice tuition beyond just popular music. Extensive interaction and communication were seen as fostering reflection and intrinsic motivation.

Teacher educators often adopted the role of an "older colleague" (participant D), and instruction was highly individualized, tailored to each student teacher's prior knowledge and skills (see *andragogy* in Knowles et al., 2020). They addressed the well-being of both teachers and voice students by preparing student teachers to navigate the possible challenges posed by highly interactive teacher-student dynamics. These challenges included issues such as feelings of inadequacy and voice students' potential "cherry-picking attitudes" (participant C). The discussions with students also covered the occasional negative perceptions of singers within the music field, with teacher educators acknowledging that these attitudes might be related to singing and voice teaching being predominantly female domains in a male-dominated field. Finnish teacher educators, in particular, had encountered tensions related to these attitudes and the varied teacher identities (Bouij, 1998) within their institution, which resulted in teachers adopting slightly protective stances toward their students.

The implementation of student-centeredness was somewhat constrained by the institutional structures and curricula, which allowed little or no elective studies. Therefore, the individualization of content occurred within the curricular structures. The teacher educators were mandated (see *autonomy* in Hargreaves, 2000) to ensure that student teachers developed the essential knowledge and skills needed in their future profession. However, syllabi were regularly updated based on immediate feedback from students and course evaluations, and students bore the primary responsibility for their own learning. Even assessment was approached mainly as a tool to support learning rather than to measure it (Partti et al., 2015). Particularly following the COVID-19 pandemic, the institutions demonstrated a greater understanding of the diverse life and work situations of students. For example, online participation had become accepted, and students had become more proactive in suggesting alternative ways to complete their studies.

Toward Reflective Expertise and Collaborative Professionalism

The findings indicate that the knowledge landscapes for popular music voice teachers are constantly evolving and include diverse perspectives on professional knowledge shaped by factors such as cultural contexts, interdisciplinary interests, and commercial methods. The overall development of the field is evident in the increasingly advanced vocal techniques demonstrated by the new students entering the programs, which the teacher educators assumed derived from singers' earlier exposure to knowledgeable voice teachers. The increased voice science research output was seen as enabling the profession to move beyond a reliance on practitioners' personal experiences toward evidence-based knowledge. However, the educators found it challenging to keep pace with the rapid developments and trends within voice pedagogy and popular music. While the increasing amount of globally available online further education opportunities were seen as valuable for broadening voice teachers' understandings of the voice and the field, the participants also emphasized that any human-related further education beyond voice-specific topics is beneficial for professionals. Furthermore, professional discussions are ongoing in social media and professional associations, but the teacher educators' engagement in them varied based on personal time resources and the perceived relevance and constructiveness of the discussions.

The described changes have prompted a shift from attempting to train fully equipped voice teachers during their education toward embracing lifelong learning (Smilde, 2008), peer and collaborative learning (Carey et al., 2018; Gaunt & Westerlund, 2013; Lebler, 2008), reflection (Johansson,

2012), and (decentralized) communities of practice (Nerland & Hanken, 2011; Partti et al., 2015). In other words, the education focused neither on imparting tradition nor on the very latest knowledge, but on providing a versatile overview of the field and related phenomena. Thus, the learning of the actual "handicraft" (participant A) of voice teaching was seen to truly begin *after* the education, primarily when helping students with their specific vocal challenges. Therefore, the goal was to equip student teachers to navigate changing landscapes through critical and reflective approaches to seeking and evaluating information (see *learner identity* in López-íñiguez & Bennett, 2021).

To counteract the culture of competition and teacher isolation (e.g. Burwell et al., 2019) that student teachers were assumed to encounter in their professional lives, the education strove to foster a sense of community and promote collaborative professional development (e.g. Mesiä, 2019). Building professional networks during one's studies combined with each student specializing in their chosen area, such as a particular genre, approach, or teaching context, were seen to enhance employment prospects and provide low-threshold support for navigating future professional dilemmas (see *collegiality* in Hargreaves, 2000). In the Finnish program, voice teacher educators, who were usually alumni of the institution and hired for their specialized expertise, were permitted to exchange students for a few lessons. The students were expected to learn from multiple voice teachers during their studies, replacing a mentality of *my students* with *our students* (participant E). However, this collaboration was limited by the restricted work hours of the many hourly-paid teachers (see Juntunen, 2014), who did not receive additional hours for planning or collaborative activities. Financial constraints affected even the recruitment of expert visitors. While both institutions recognized that the hybrid lecture format enabled them to invite international experts, the relatively modest compensation offered led institutions to increasingly substitute such experts with YouTube videos (cf. *digital revolution* in Hargreaves, 2000 and *expert models* in Nerland & Hanken, 2011).

Preparing for a Complex Working Life

The teacher educators saw the working life of popular music voice teachers as increasingly complex, competitive, and challenging. The findings link with concepts like portfolio careers (Bartleet et al., 2019), employability (Bennett, 2016), resilience, and flexibility (Karlsen, 2019), and an entrepreneurial mindset and competence thinking (Johansson, 2012). Despite existing tertiary voice teacher education opportunities, it was acknowledged that voice teaching remains an unregulated field (cf. Everts et al., 2024) and that many practitioners rely solely on commercial methods or their experiences as performers. Particularly in urban areas, the participants recognized the growing competition, the limited number of institutional positions, and the challenges for young professionals seeking work. Their previously graduated students had ended up working in diverse roles and juggling multiple jobs across various settings, including music schools, adult education, kindergartens, eldercare, and entrepreneurial and health care settings, often while maintaining careers as musicians. Many had also pursued further degrees in fields such as music education, speech therapy, or vocology.

The competition was likely reflected in the institutions' entrance exams, creating an institutional cycle that favors applicants with specific institutionally cultivated backgrounds, leading to a somewhat homogenic selection of students. However, versatility was fostered through, for example, teaching practicums that ran throughout the study programs, including both individual and group instruction with various age groups and skill levels. Both institutions had formal application processes for practice students, who, if selected by the student teachers, paid the institution for their lessons. In Sweden, however, to ease their workload, student teachers could also complete their teaching practicums through their existing teaching positions. To aid employability, both programs required students to document their reflections in pedagogical portfolios. Also, the unpredictability of working life required

student teachers to "toil through" (participant B) certain courses, such as children's singing methodology, despite their differing views about their future professional identities (cf. Fellenz, 2015).

Although alumni pursued diverse career paths, the curricula revealed some contextual perceptions of the profession. In Sweden, graduates were primarily envisioned as working in institutional settings, such as music schools or folk high schools. As part of their studies, student teachers planned, executed, and documented work-life projects in small groups, usually within institutional settings, to gain insight into institutions' administrative and communicative tasks. The Swedish program also included both popular music and classical voice studies to ensure foundational teaching skills in both disciplines, assumed to be important for those who may be the only voice teacher in their area or school.

In line with Finnish vocational training, the program in Finland included entrepreneurship and multidisciplinary innovation studies, involving real-world entrepreneurs and companies, sometimes leading to actual job opportunities. Student teachers were thus encouraged to expand their understandings of their competencies in wider contexts (cf. Lennon & Reed, 2012). For example, viewing oneself as "professionals in interpersonal interactions" (participant E) could open more extensive employment possibilities. Creativity in finding one's professional niche was encouraged (Creech et al., 2008; Karlsen, 2019), with an emphasis on the ability to articulate and offer one's competencies and expertise in different contexts. This kind of agency was considered beneficial not only for individual career development but also for advancing the professional field outside the institution, as exemplified by the teacher educators themselves.

Discussion

In this section, I will first summarize for what kind of (expanding) professionalism the two case institutions educated future popular music voice teachers (**RQ1**), and then discuss how institutional conditions may influence professionalism (**RQ2**). Two perspectives emerged regarding the perception of the professional field and its recent developments: that of the popular music voice teacher educators responsible for delivering the education, and that of institutions shaped by certain conditions (see Evetts, 2003). These perspectives were also affected by the student teachers' perceptions, whose contribution to content and agentic approaches were encouraged to some extent (see Fellenz, 2015). Generally, voice teaching professionalism was seen to require flexibility, reflexivity, creativity, interactive skills, and resilience (see Edwards, 2010; Noordegraaf, 2016). Aligned with broader Nordic teacher education tendencies, student teachers were educated for a holistic, pedagogy-centered professionalism, where the teacher's role is supportive and facilitative, promoting student agency. Ongoing changes influenced approaches to knowledge and skills, reflecting the increasingly complex nature of working life. Therefore, the focus of the education had shifted from specific content to competence construction, lifelong learning, and collaboration. Although students were encouraged to envision their own career paths and specialize, the mandatory broad generalist education—while limiting agency—was intended to support employability (see Fellenz, 2015).

Following these findings, the second research question explored how institutional conditions may impact professionalism more broadly. The case institutions supported the development of the profession by allowing teacher educators to autonomously adjust course contents and teaching practices, and by enabling the creation of external courses and development projects. However, some tensions arose from institutional conditions such as existing structures, traditions, external mandates, and underlying values. These were reflected in how target student teachers were selected, the prior and future knowledge and skills required, the exemplified working contexts, and the typical profile of voice or practice students, possibly affecting the development of the profession in the following ways.

Firstly, although higher education is not needed to enter the field of voice teaching, in countries where a relevant degree is required for institutional roles, gatekeeping and cultural reproduction occur. In the examined cases the highly competitive admission processes emphasized prerequisites indicating prior enculturation within local music education systems, often linked to specific socio-economic backgrounds (see note 4). This aligns with previous research on Swedish art and music schools, where the successful student is often "a Swedish-born girl with well-educated parents" (Jeppsson & Lindgren, 2018, p. 205). Thus, the question of who gets to be a voice teacher also expands to include who the voice student is and what kind of people succeed in the established music education environments, or apply to be practice students in the first place. These then reflect back to the image that student teachers receive about their future work environments and conditions.

Secondly, the effects of prior enculturation could be reinforced by external mandates to educate teachers for specific work contexts (e.g. art and music schools) or follow certain curriculum models (e.g. entrepreneurship and innovation studies), derived from higher-level actors and steered by legislation (see Ski-Berg & Røyseng, 2024). As a result, perceptions of professionalism may stem from meeting—sometimes outdated or slightly neoliberal—administrative demands *from above* rather than the realities of working life (see Evetts, 2003). Thirdly, some persisting narratives about the professional field and professionalism are constructed by the institutions themselves to defend and uphold the existing structures rooted in underlying values (see Jørgensen, 2000). For example, including both popular and classical music genres, or restricting a program's label to popular music despite featuring diverse styles, reflects certain values. Thus, rigid institutional structures, especially combined with inefficient feedback systems, may limit both perceived professionalism and student agency (see Fellenz, 2015).

Fourthly, while collaborative community-building efforts aimed to reduce teacher isolation and competition, these often remained confined to groups within the institution, department, or instrument. Protective, isolated environments, where shared approaches and professional identities (Bouij, 1998; Partti et al., 2015) are amplified by hiring like-minded educators, often alumni, can foster juxtaposition and territorialism. This may promote limited conceptions of professionalism based on self-interest, leading to self-fulfilling prophecies, institutional resistance, and difficulties in developing the professional field collectively beyond these boundaries.

In sum, consistent with theories on teacher professionalism, the findings highlighted teacher autonomy, collaboration, and specialization supported by the institutions (see Evans, 2008; Hargreaves, 2000; Hermansen, 2017). However, actual *expansions* of professionalism at the institutional level may require re-evaluating the underlying values supporting certain structures. Although students were encouraged to examine their competencies in new contexts and think innovatively, established norms and narratives—sometimes sustained by curricula within collaborative but isolated environments—can steer professional socialization in the opposite direction. Consequently, an *enacted* mentality shift alone is insufficient to drive meaningful change (cf. Evans, 2008). Lack of forums for teacher interaction (see Juntunen, 2014) and mandates to participate in the wider community may limit professionals' understanding and wellbeing, even within the same institutions. While educators acknowledged some of these systemic challenges, many accepted them as inherent dilemmas within institutionalized music education. Territorialism further complicates the representative tasks of professional associations (cf. Hermansen, 2017), posing obstacles to collective development and the fostering of altruistic societal engagement. Though much of the professional development work occurs outside the institution and in practitioners' free time, the mental models formed during education influence these efforts. Therefore, pursuing collaboration across units and expanding professional narratives with inclusive values can potentially drive meaningful changes in teacher education and future professionalism.

Conclusion

This multiple case study examined how changes in professionalism are understood within institutions offering tertiary voice teacher education for popular music in Finland and Sweden. Over recent decades, the focus of such education has shifted from delivering specific content to developing competencies that support survival in complex work environments. Student-centeredness and teachers' lifelong learning, reflection, creativity, resilience, and collaboration were emphasized. However, certain institutional conditions reinforced outdated, self-replicating mechanisms, while the promotion of specific professional identities and narratives occasionally fostered territorialism. This challenged the development of collaboration and collegiality beyond isolated groups and hindered the broader expansion of professionalism toward a stance of societal responsibility.

Despite the rich data, the scope of the study was limited; nevertheless, it can inform future research on the development of voice teaching disciplines and has broader implications for music education. Future investigations should explore practices that challenge existing norms, examine how societal perceptions of singing and voice teaching are shaped, and amplify student perspectives. Such research could help counter stagnation caused by institutionalization and enculturation.

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Author Contributions

Katri A. Keskinen: Conceptualization, Data curation, Formal analysis, Investigation, Methodology, Project administration, Resources, Software, Visualization, Writing - original draft, Writing - review & editing

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Data Availability Statement

The data supporting this study are not publicly available due to anonymity and confidentiality provisions.

Notes

1. In Finland and Sweden, studies in popular music voice teaching may be pursued in bachelor level programs (180 or 240 ECTS) or integrated into general music education bachelor-master programs that include instrumental pedagogy (300 or 330 ECTS). Additionally, Finnish universities of applied sciences offer complementing master's studies (60 ECTS), and a Swedish university college provides diploma studies (90 or 120 ECTS).
2. Swedish universities (*universitet*) have the authority to award licentiate and doctoral degrees, unlike university colleges (*högskola*; Heimonen, 2004, p. 26). Finnish universities of applied sciences (formerly polytechnics) are tertiary vocational institutions offering bachelor's and master's degrees that focus on applied knowledge rather than scientific research.
3. Teacher qualification is generally not required by music schools or universities; however, most other institutions that offer voice teaching do have such requirements (Heimonen, 2004).
4. The Swedish institution recently enhanced its program accessibility by reducing the emphasis on the theoretical component of entrance examinations, and now offers additional tuition in theory subjects for those requiring extra support.

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Appendix 1: Information letter and consent

University of the Arts Helsinki **Public** **15th of October 2021**

Information for Research Participants in

"Exploring Professionalism in Higher Popular Music Voice Teacher Education and Preparing for an Unknown Future"

You have been invited to participate in a research study. Participation in this study is voluntary. You can discontinue your participation in the study at any time. Should you discontinue your participation, you will not be subject to any negative consequences, but information gathered from you up until the point of cessation of your participation may be used in the study.

1. The subject and the possible funder of the research study

This doctoral dissertation project examines the future of professionalism and curricula in tertiary popular music voice teacher education programs in Australia, the United States, Finland, and Sweden. The project investigates the evolution of the popular music voice teacher profession and supports the development of the teacher education and scholarship of the field. The dissertation will be formed of several peer reviewed research articles and a research summary (kappa). The research candidate Katri A. Keskinen funds her part-time research studies herself.

2. The concrete method by with personal data is collected

The research data for the multiple case study is collected through anonymous semi-structured interviews with popular music voice teacher educators (one interview per participant, approximately 1-2 hours in length). Curriculum texts and syllabi provided by the tertiary institutions will be examined. Teaching observations will support the researcher's understanding of the interviews and the provided texts. The specific teaching observations will be arranged with the consent of the teacher in question. The interviews will be recorded, transcribed, and anonymized by the researcher. The data will be stored on an external hard drive during the research process and deleted within six months after the completion of the research project.

3. Research ethics

This study follows RCR guidelines of the Finnish National Board on Research Integrity (TENK 2019) and the ethical instructions of the University of the Arts. It recognizes that interviewing and investigating voice teacher educators' work, views, and experiences can be a delicate issue. Any personal data will be handled according to the General Data Protection Regulations (EU 2016/679).

4. How and on what basis your personal data is processed in the study

The purpose of this study

The purpose of this study is to examine the current situation of popular music voice teacher education in pioneering tertiary programs in Australia, the United States,

Finland, and Sweden. Displaying of any direct personal data of the research participants is not relevant for the purposes of this study.

The concrete method by with personal data is analyzed

Any personal data will be anonymized when the transcription of the interview is conducted. Information on the age, number of years working, or exact location of the participant or institute are not relevant for the study. Would it be deemed relevant to include such descriptive information in the research report, approximations will be used, for example, “between 30-39 years old,” “work experience 5-10 years,” “urban city area.”

Effects to data subjects

The processing of your personal data is required for the performance of a task carried out in the public interest, namely scientific research and academic expression.

In addition, the purpose for processing of personal data is:

☐ Artistic expression
☐ Journalistic expression (the purpose of journalistic expression applies when, for example, personal data is used for publications such as newspapers and magazines)

Lawful basis for processing of special categories of personal data:

☐ Processing is necessary for reasons of substantial public interest
☐ Processing relates to personal data which are manifestly made public by the data subject.
☐ Data subject has given explicit consent to the processing of those personal data for one or more specified purposes

5. Sharing of Personal Data

University of the Arts Helsinki may need to share research data with a third party. Sharing of personal data shall be carried out in accordance with privacy legislation. University of the Arts Helsinki aims to share only anonymized data whenever this is possible without jeopardizing the research study.

Possible third parties include the doctoral student’s supervisor Prof. Marja-Leena Juntunen and the participants in the doctoral seminar in music education at the University of the Arts Helsinki.

University of the Arts Helsinki safeguards the rights and privacy of the individuals by agreements with third parties.

6. Transfer of your data to non-EU/ETA countries

The university's policy is to take special care when transferring your data to countries outside of the European Union and the European Economic Area, particularly where those countries do not provide data protection regulation according to the standards set by the GDPR. These transfers of personal data are conducted according to the GDPR utilizing for instance standard contractual clauses or other appropriate safeguards.

7. Measures taken to protect your data

The following measures are taken in this research study to protect your rights:

☐ The research study has a research plan
☐ The person responsible for the research study is: Katri A. Keskinen
☐ Personal data is only processed and transferred for the purposes of mentioned at section 4, and information is handled in a manner so as not to reveal information about a specific person to external parties.
☐ A data protection impact assessment has been conducted regarding this research study.

8. Storage period of your data and anonymization

The criteria for defining this period is based on good scientific practice. In scientific research the aim is to store the research data so that the research results can be verified and previously collected data can be used for further scientific research on the same subject or for scientific research in other fields.

The research data will be anonymized and stored on the researcher's external hard drive a maximum of 6 months after the completion of the research project.

Anonymized data is no longer personal data.

9. The rights of the study participant in a scientific study

Because data is being processed for the purposes of scientific research, the purpose of processing is not to use the data in decision-making related to the participant.

It may be necessary to deviate from the rights of the data subject, as defined in GDPR and national legislation, if the study is being carried out in performance of a task carried out the public interest and the exercising of the participant's rights would likely prevent reaching the aim of the research study, the following rights can be deviated from:

- The right to restrict processing

If, however, it is possible to achieve the aims of the study and the achievement of the purpose is not greatly hindered, University of the Arts Helsinki will actualize your rights as defined in the GDPR. The extent of your rights is related to the legal basis

of processing of your personal data, national legislation and exercising your rights requires proof of identity.

10. More information on the study and the exercising of your rights

The controller in this study is University of the Arts Helsinki.

The contact person in matters related to the study is: Katri A. Keskinen

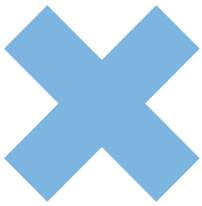
Contact information of the researcher:
Phone number:
Email:

The research participant must contact University of the Arts Helsinki's data protection officer if they have questions or demands related to the processing of personal data.

Data Protection Officer Antti Orava
Phone number:
Email: privacy@uniarts.fi

If the research participant sees that their data has been processed in violation of the general data protection regulation, the participant has the right to lodge a complaint with the supervisory authority, the data protection ombudsman (see more: tietosuoja.fi).

Stockholm
15.10.2021



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Confirmation of participation in research

Research participant of "Exploring Professionalism in Higher Popular Music Voice Teacher Education and Preparing for an Unknown Future" fills out

I have understood that participation is voluntary and at any point in the research study, I am at liberty to notify that I no longer wish to participate in the study, but all the information gathered up until that point can be used as described in the Privacy Notice.

I have received sufficient information about the research study, I have had the possibility to have my questions answered, I have understood the information and I wish to participate in the research study.

_____
Signature of research participant

_____
Print name

Contact details:
Katri A. Keskinen
[Phone number]
[Email]
University of the Arts Helsinki

Appendix 2: English translation of the interview guide shared with participants

1. Background information about interviewee
- Education
- Work experience
- Academic career
- Musicianship
- Entrepreneurship
- Engagement in professional associations

2. General information about the study program
- What is the aim of the program?
- When was the program established?
- Who founded the program?
- What is the underlying philosophy of the program?
- Duration and level of the program?
- Who applies to the program?
- How many students are admitted?
- Who is responsible for student admissions?
- What costs are incurred by the student?

3. Program content
- Structure and organization of the program
- Curriculum
- Subjects covered
- Courses and course materials
- Literature
- Number of teachers
- Guest lecturers
- Genres represented
- Practicums
- Impact of the COVID-19 pandemic
- How does the program content support the professional development of voice teachers?

4. Views on the profession of popular music voice teachers: professional role and challenges

- Where do popular music voice teachers typically work?
- What does the profession entail for a (newly graduate popular music) voice teacher?
- What additional areas of knowledge, beyond pedagogy and the singing voice, does a (popular music) voice teacher need to master?
- Do you perceive any tensions or conflicts between different knowledge domains?
- Have you observed changes in the profession during your time as a popular music voice teacher?
- How does the education program prepare students for working life?
- What potential challenges do you foresee for future voice teachers?
- How does the program address these potential challenges?
- Do you feel that anything is missing from the program?

5. Development of the program

- Which actors influence or steer the development of the program?
- Is student feedback collected? If so, how is it followed up?
- Is there any planned development work for the program? If so, what and how?

Popular music voice teaching is a developing field shaped by diverse forms of expertise and multiple pathways into the profession. As it seeks professional recognition, questions arise about whose knowledge is valued and how professional practice responds to societal expectations.

This dissertation examines how professionalism is conceptualized and manifested in popular music voice teaching. Drawing on a systematic mapping review, a framework synthesis, and a multiple case study of higher education in Finland and Sweden, it explores the norms, institutional conditions, and professional relationships that shape the field.

The three studies portray professionalism as plural and context-dependent. Rather than continually expanding professional demands, the dissertation points to rethinking existing practices and priorities, fostering collaboration between practitioners with different expertise, and recognizing the ethical and societal dimensions of professional work.

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