

EUROPEAN VOCAL PEDAGOGY – DIGITAL RESOURCES TECHNOLOGY QUESTIONNAIRE ON PEDAGOGICAL USES OF RECORDINGS

- Participants came from Germany, Austria, Croatia, Slovenia, Italy, Switzerland, UK, Poland, Finland, Hungary. 2 gave no information as to country.
- 26 teachers handed in the questionnaire
- 5 teach students under 18, 20 teach adults, 14 teach voice majors, 9 teach others as well

Recording lessons:

- **How often:** every lesson (3), regularly at intervals (7), once in a while (13), seldom or never (3) when we do something new
- **Recording seldom or never, why?** Distraction (2), student doesn't like listening to him/herself. Lack of time to do it properly (5), lack of equipment (8), don't know (1)
- **Recording – the whole lesson?** Yes (11) No (12)
 - **If not, who decides?** Teacher (9) Student (6)
- **Editing:** Yes (10) No (11) Who does it? Teacher (7) Student (13)
- **Recording devices:** professional (4), Digital recording device (16), Mobile phone (11), other (cassette recorder, PC programme)

Why do you record lessons?			
For the student to listen to	21		
For the student to practise with	12		
For documentation purposes	11		
Playback material for learning repertoire	11		
Other purpose? (Please specify)	Demo for student, demo for other teachers To assist perception		
Who listens to the recordings?			
Teacher	11		
Student	22		
Teacher and student together	14		when questions
I post on YouTube	Have my own channel on YouTube		
Other persons (friends, parents, etc.)	4		
It is common to record or film concerts. If you do so, who listens to the recording?			
Teacher	13		
Student	18		
Teacher and student together	15		
I post on YouTube	Own channel		
Other persons (friends, parents, etc.)	7		colleagues
How often do you listen?			
1x, then delete	14		
Several times between lessons	6		
At greater intervals	13		
What do you focus on when listening?			
Good sounds	20		
Not so good sounds	18		
Changes in sound	20		
Teacher's directions	5 xxxxxxxxxxxx		

Musical mistakes	4xxxxxxxx		
Intonation	6xxxxxxxxxxxxxx		
Legato, phrasing	6xxxxxxxxxxxxxx		
Language / phonetics	6xxxxxxxxxxxxxx		
Other (please list)	<ul style="list-style-type: none"> • Body language • Connection between psychological stress and voice output • Get used to sound of their voice on recording • Expressive singing • Results of performance • Interpretation 		

What do you do with what you hear?

Make written notes	5x		
Try to repeat what I heard	Xxxxxx		
Try to understand the teacher better	Xxxxxxx		
Use it as playback for practising technique	5xxx		
Use it as playback for learning repertoire	Xxxx		

In your opinion, which type of student works well with recordings?

- Music theatre, classical
- Auditive learners
- Visual dominated students
- Motivated students 2
- All students 4
- All students but for differentiated purposes
- Extroverted students, not beginners
- All student must record – no option!
- Those wanting to be more independent
- Study fast for a few days, review later
- For intelligent ones
- Beginner and advanced
- Auditive types
- Analytical types, motivated with serious ambition
- One who works hard
- Those who really want to get better and work on the sound of their voices
- Younger students

In your opinion, when or for whom is it not useful?

- unmotivated student, lack of interest, not so intelligent
- students who are too critical
- beginners lacking confidence
- others than teacher and student - perhaps for a workshop for other attendees
- at the beginning it is difficult for students who are shy of the view from outside themselves
- the ones who don't listen and feel guilty
- children
- nobody
- students with lots of problems – can be depressing
- those lacking selfconfidence
- those not really interested
- those who just want to “karaoke” from time to time
- not useful

Why do you personally find recordings useful? What is the most useful aspect?

- Student is able to learn with the recording, correct mistakes or hear the difference between correct and incorrect¹¹
- To have time to analyse the recordings at home to listen again, not to miss any detail
- Hearing my voice as others hear it ¹¹
- Hearing fine things to improve
- Practise purposes at home
- Checking musical parameters, hear performance in retrospect
- New technical ideas are hard to process intellectually while singing but can be used and “filed” mentally as well as experienced
- Fastest way for the student to understand his mistakes (and the teacher is constantly telling him about it)!

- To hear changes
- Establishing an objective connection between various forms of feedback
- Analysis, memory
- Objectivity, get to know themselves better
- Listening to improvement
- Practising technique and learning repertoire
- Memory and documenting progress
- Convince the student of the teacher being right, change student's perception
- Accuracy of what has happened
- Difference between objective sound and personal impression in singing
- Getting to know their own voices and hearing their mistakes
- Because we don't hear ourselves correctly
- Very, very useful because you hear it again and again.
- Important for students to be able to practise between lessons
- Objektivierung
- Perception of vocal identity, Developing a sense of internal-external feedback
- Discussing changes in tone quality with students

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