

1-1-2008

Teaching techniques: Suggested techniques in teaching music through performance in choir

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TEACHING TECHNIQUES: SUGGESTED TECHNIQUES IN
TEACHING MUSIC THROUGH PERFORMANCE IN CHOIR

HIGGINBOTHAM

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TEACHING TECHNIQUES:

SUGGESTED TECHNIQUES IN TEACHING MUSIC THROUGH PERFORMANCE
IN CHOIR

By

Lee Ann M. Higginbotham

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE
DEGREE OF MASTER OF ARTS IN MUSIC EDUCATION

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

2008

I HEREBY RECOMMEND THAT THIS MASTER'S PROJECT BE ACCEPTED AS
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Abstract

A controversial aspect of music education is the instructor's ability to teach music in addition to, preparation for performances throughout the school year. This document will examine a set of techniques in teaching rhythm, pitch/intonation, expression, and vocal production through rehearsal in performance classes. Practical suggestions will be presented for use and application for the secondary choral music instructor.

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CHAPTER ONE
INTRODUCTION

Many choral music directors at the secondary level are faced with the dilemma of teaching the necessary knowledge and skills of music, as well as preparing for upcoming performance events. Research has shown that this concerns many secondary music instructors. Lynch (1983) stated the following:

High school choral directors frequently feel reduced to the role of vocal coach because of the pressure to perform. It is imperative that music educators step forward from their choirs and vocal ensembles to make learning take place within the rehearsal hall, not merely performance preparation. Choral directors must of course be concerned with public performances of large groups. But to emphasize this to the exclusion of musical knowledge that will allow the individual to advance at his or her own rate will result in musical cripples, capable of tremendous performances when hand-fed but helplessly deficient in musical facts that make them independent.

(p. 42)

How do we as music educators determine which musical concepts are most important for students? Why is it beneficial to include these particular concepts in rehearsal? Choksy (1986) states that one of the goals of the National Conference of State Supervisors of Music is a comprehensive music program in all schools:

The comprehensive music education program provides opportunities for the individual to develop skills, knowledge, understandings, and attitudes for his personal

enjoyment, expression, and musical growth in contemporary society. The basic elements of music (rhythm, melody, harmony, form, timbre, dynamics, and tempo) are presented to students through various cycles of experiences involving singing, playing instruments, listening, movement, creative expression, and music reading. A continuous sequence of learnings at all grade levels involving these basic experiences will be presented in the student's education so that he can develop usable concepts about the structure of music. (p. 115)

As a music educator, the ultimate goal is to foster musical independence. The theoretical concept activities discussed in this analysis will assist students in achieving this goal. Performance in itself is motivating. It builds poise and self-confidence, while assisting students in various social skills that can be used in many occupations. For this reason it makes educational sense to incorporate the instruction of musical concepts into rehearsal in performance classes.

For many years directors of performance classes have recognized the importance of developing deeper musical understanding in students, and incorporating this knowledge into their rehearsals. Thomson (1968) wrote the following:

Ensemble performance is certainly one way - perhaps even the best way - of reaching this goal of music understanding. But performance in which the student never rises above the level of an automaton does not develop his ability to operate musically with independence. The goal of the ensemble rehearsal should be to develop the

individual performer's understanding of the entire musical scenario and the way his role fits into that whole. (p. 44-46)

The purpose of this study is to investigate and describe activities and processes that teach musical concepts during the choral rehearsal and allow for the continued preparation for performances. This analysis is a compilation of suggested practices from published music education literature. These suggested practices may offer assistance to instructors who are teaching vocal music in small communities where many of the students have not studied privately, or have had limited experience in music at the elementary level.

Level of ability is an important factor in selecting appropriate literature. The literature selected in this analysis is age appropriate and matches the abilities of most students at the secondary level. Students may become easily frustrated when presented with literature that is either too easy or too difficult. Choksy states that one of the themes of the Ann Arbor Symposium (1967) stressed that the "teaching of music should be done at several levels of learning at the same time. Students should be aware of the musical structures of pitch and rhythm, while relating those elements to aural, verbal, and symbolic associations" (p. 22).

When teaching concepts along with the selected literature, we need to rethink how we rehearse. Instructors should keep the changes in normal rehearsal routine small, especially at the beginning; allow the students to continue singing! Hoffer (1966) warns that:

There is no need to overturn all that has been accomplished in the past by transforming the band or choir into a general music class. It would be unwise and unfair to deprecate the remarkable things that music education has accomplished in the realm of performance; performance skills and the kind of learnings they engender. But this alone is not enough for a good education in music. (p.51)

How should we structure the rehearsal in order to achieve what Hoffer recommends?

Since the repertoire we choose for performance includes examples that relate to rhythm, pitch, dynamics, phrasing, diction, and intonation; it would only be an additional step for a creative director to use these pieces for "teaching moments". Our resources are there if we use appropriate literature. According to Hoffer, a slight reduction in the amount and difficulty of music would provide enough time without detracting from the quality of performance. (p. 51) Daily sight-singing and warm-up activities should relate to the selected pieces and teach the concepts that the director is attempting to convey.

What activities should be included to insure that a good music education is taking place? What constitutes a good education in music and how do we get there? What is our idealistic, overall goal for music education? We might want to step back and reflect upon which behaviors we want students to engage in once they leave high school. A realistic goal could be providing the students with the appropriate tools to participate in a college, church, or community choir. Another practical goal could be providing students with the knowledge to play an instrument or the skills to sing for their own enjoyment.

Middleton (1984), suggests that skill in reading music notation is an obvious beginning in providing a good education in music. He supports the instruction of music reading skills by stating the following:

Empirical evidence indicates a certain inadequacy in music reading skills by members of many choirs and choral ensembles across the United States. The choir that excels in sight-reading competence seems to be the exception rather than the typical. Are the performance demands on choral groups in junior and senior high school so heavy that too little time can be devoted to teaching music-reading skills? (p.29)

According to Middleton, the two most basic elements in the actual process of music reading are pitch and rhythm. (p.29) Therefore, in the following analysis of teaching music concepts through performance, one could surmise that these two concept areas are an obvious beginning. The reinforcement of these concepts is necessary in improving students' reading skills. Intonation is also a concern that will be addressed in conjunction with pitch accuracy and harmonic balance in part-singing. Votaw (1931) stated that:

True intonation is the largest factor in acceptable choral singing. Without it, the finest tonal picture, the most perfect interpretation, the purest vowel formation, the clearest enunciation of consonants, and the most skillful baton technique count for naught. Pitch accuracy, neat, correct chord attack and harmonic balance and proportion are essential to true intonation in part-singing. (p. 50)

Expression is another concern that will be discussed throughout this analysis. Victor Hugo, author and poet of the Romantic era (as cited in Woody, 2006), stressed the importance of expressivity by eloquently stating that: "Music expresses that which cannot be said and on which it is impossible to be silent" (p. 21). According to Woody, recent philosophers have continued to emphasize that music expresses features of human experience, including emotional states that verbal communication cannot. Further research has shown that this issue has great relevance to music educators who consider expressivity to be the most important attribute of performance. (p. 21)

At some level, students from all walks of life can relate to the expressivity in music. For this reason, expression should be included in this analysis of teaching musical concepts through rehearsal of performance repertoire. The activities/techniques used to teach expression will assist in fostering musical independence in students from rural communities with limited musical experience.

Instruction in vocal production has been a concern of music educators for many years and it will be discussed in detail throughout this analysis. In an article entitled "The Science of Voice-Production", E.G. Richardson (1936) stated that:

There is probably no musical subject in the curriculum, which is more often expounded than that of voice production, and yet at the same time there is no subject that is so frequently badly taught. Almost every singer gifted with a good voice, often with only the vaguest idea of how he produces his own voice, hopes to

train other voices to follow after him. (p.599)

The goal in this portion of the analysis is to assist in correcting this issue by making suggestions in four important components of vocal production: breathing, voice registers, the resonator, and expanded range.

Performance demands on junior high and secondary teachers are overwhelming; however, educators can find creative ways to teach musical concepts throughout their daily rehearsal as well as prepare for upcoming performances. The reinforcement of these concepts on a daily basis assists students in achieving musical independence. Providing students with the ability to engage in music throughout their lives is perhaps the greatest gift a music instructor can offer to their students. Stamer (2002) confirmed the importance of musical independence by stating that “one of the expected outcomes of choral music instruction is the development of independent musicians who are capable of performing music throughout their lives. Only rarely, however, do music educators facilitate this outcome by teaching the complete performing process to choral students” (p.46).

Throughout this study, an attempt will be made to show how appropriate repertoire can help nourish and facilitate the teaching of musical concepts (rhythm, pitch, intonation, expression and vocal production). The suggested practices will assist instructors who are teaching vocal music in small communities where many of the students have not studied privately, or have had limited experience in music at the elementary level.

CHAPTER 2 REVIEW OF LITERATURE

Literature in this analysis is grouped into five of the following categories: (1) Rhythm and Pitch, (2) Expression, (3) Intonation, (4) Vocal Production, and (5) Activities/Techniques. Research in these categories is necessary to the development of improved techniques in teaching music through performance at the secondary level.

Rhythm and Pitch

Instructional research focusing primarily on methods/techniques for the improvement of rhythm and tonal (pitch) issues that can be applied to choral groups at the secondary level will be examined first. Experimental research as well as descriptions of various readings concerning rhythm and tonal instruction will be examined.

The experimental study conducted by Boyle (1970) examined the effect of prescribed rhythmical movements on students' ability to read music at sight. "The hypothesis of this study was that an approach to music reading that includes bodily movement in the form of foot tapping to mark the underlying beat and hand clapping as a method for practicing rhythm patterns in relationship to this beat will aid instrumentalists in the reading and performing of rhythms as they occur in notated music" (p. 309).

Twenty-two teachers were selected to use the experimental methods suggested in this study. Training bands or less-advanced bands at the junior high level were selected to participate in the study. The selection of schools was made according to class

(class "A"), the school had to be a three-year junior high school, and within a 50 mile radius of a major university. Twenty-four bands from 22 schools participated in the study.

All bands used the same method book – Hudadoff's *A Rhythm a Day* (as cited in Boyle, 1970). The first group (control group) was specifically instructed to prohibit foot tapping and other bodily movement during the rhythm training portion of the band rehearsal. The directors of the second group (experimental group) were specifically instructed to incorporate the following activities: (1) listening to recordings of music to recognize the beat; (2) marking time to the underlying beat; (3) clapping rhythm patterns while tapping the underlying beat with the foot; and (4) playing rhythm patterns on a single note while marking the beat with the foot.

The results of the study indicated that both the control and experimental groups made significant gains in their scores on the rhythm sight-reading test and *The Watkins-Farnum Performance Scale*. The experimental group's scores on both criterion measures were significantly higher than the control group. The gains made by the subjects in the rhythm training programs suggest that junior high school band directors should spend a portion of their rehearsal time teaching the reading of rhythm. Specifically recommended movements are foot tapping to mark the underlying beat and hand clapping to practice the rhythm patterns to be learned. (p. 307-318)

Middleton stated that: "music-reading competence will be enhanced greatly if

teachers provide rhythmic and tonal vocabularies” (p. 30). For rhythm instruction, he recommended a counting method that employed the following syllables: *te* = tay; *ti* = tee; *la* = lah; and *li* = lee. He provided rhythm excerpts with various meter signatures and incorporated the above syllables to illustrate how to count using this method.

According to Middleton, moveable *do* or numbers are especially effective in the early stages of music learning. However, he stressed that at some point in the choral program pitch and tonal relationships should be coupled with the fixed *do* system.

Middleton cited the following advantages to the fixed *do* system:

- 1.) The names of notes remain consistent in syllables just as they do in English letter names.
- 2.) The regular use of a consistent syllabic identification merges English with the Latin syllables.
- 3.) The merging of the languages in note identification results in the actual name of the notes whether singing with the English letter names or with the Latin syllables.
- 4.) As note names and syllables merge into a common language, total attention of the reader can be devoted to correct pitch and intonation, unhampered by a constantly shifting identification process incurred by modulations and key changes.
- 5.) Use of constant syllable identification reinforces theoretical concepts and

knowledge of keys, chords, and voice leading as the actual names of notes are realized and sung.

6.) Constancy of verbal identification of notes with pitch accelerates the aural skills of singers in the development of approximate, if not absolute, pitch placement. Movable *do* tends to thwart this. (p. 32)

Cappers (1985) joins Middleton in his belief in rhythmic and tonal instruction by elaborating on an alternate method of rhythmic and tonal vocabulary that choral directors can utilize with upper level students. According to Cappers, "rather than the elementary "ta and ti-ti" approach, a counting system should be used. The "ta and ti-ti" approach gives rhythm only, while counting gives both rhythm and meter" (p. 47). Figure 1¹ is Capper's step by step approach to counting rhythms and sight-singing instruction.



Rhythm study

1. Tap the beat in 4/4 and accent beat 1.
2. Tap the beat, clap quarter notes, count "1 2 3 4."
3. Tap the beat, clap eighth notes, count "1 and 2 and 3 and 4 and."
4. Do some other "echo clap" work in 4/4, one measure long.
5. Sight count, don't clap, the rhythm of all the measures in the example while you tap the beat ("1, 2 and 3, 4 and" etc.). Don't stop to correct mistakes until the section has been read in its entirety! If the students can't read a significant part of the passage at sight, the exercise is too difficult, will be frustrating, and will negate your motivational efforts. Ask yourself if you would continue to read a book if you had to stop and look up every other word in the dictionary.
6. Count and clap the rhythm, tap the beat.
7. Girls count and clap alone. "That's not too bad... Could you do better, boys?"
8. Stand up and clap the rhythm without counting.
9. Stand up. Half the class step the rhythm, the other half clap the beat. Switch on cue.
10. Repeat the sequence of 1-8, but read the rhythm backward or try other variations.

Tonality study

1. Recite, don't sing, solfège names in rhythm. Don't be afraid to have the students actually write in the names (by first letter only) at the earliest stages. This avoids that extra decoding step of figuring out how to name each note at the speed of the rhythm, making the process more fruitful and thus more enjoyable.
2. Sing solfège names in rhythm and on pitch. Don't stop to fix mistakes until you've completed the section!
3. High voices (sopranos or sopranos and tenors) sing it alone. Have altos (and basses) do the same.
4. Sing the music on "loh," "loo", and so on.
5. Half the class clap the rhythm, half the class sing the notes. Switch on cue.
6. Ask for volunteers and let them sing any of steps 1-5. This builds leadership

and keeps the advanced kids motivated.

7. All read, at sight, the following counter melody.



8. Split the class, assign each part, and sing together. Switch parts.

Figure 1. Sample activities for rhythm and tonality study. Cappers (1985).

Cappers also noted that musical exercises should always be in the hands of each student and never on the board. He emphasized that rather than the teacher, the students should be encouraged to lead the way and do the work. (p. 47)

Domek (1979) suggested other activities that could be used in warm-up to improve pitch recognition and get the students focused at the beginning of class time.

In this drill, a scale within an octave (see figure 2), or a scale exceeding an octave a little at each end (see figure 3) is written on the board. The instructor points to a pitch in the scale, and the students sing the designated pitch. Students may use “la”, numbers, or solfège symbols. As soon as the pitch is sung by the class, the instructor should point to another pitch that is then sung, then another, and so on until the instructor stops. After pointing to and singing the first few pitches, a slow, evenly measured rhythm of point-sing can be developed to keep the students alert. At the beginning of this drill, rather than pointing to random notes in the scale, the instructor should indicate notes that produce identifiable or familiar patterns. These might include an ascending scale or a descending scale,

the stable pitches of a scale involving the tonic triad, or other pitches of a scale involving other important triads (such as 2-5-7-5-2 for the dominant triad). After this kind of warm-up, the instructor can use the point-sing technique to produce other patterns, such as broken chord figures with appoggiaturas (1-4-3-6-5-7-8); or patterns involving more random skips (such as 1-3-2-5-4-2-3-7-8). (p. 55-56)

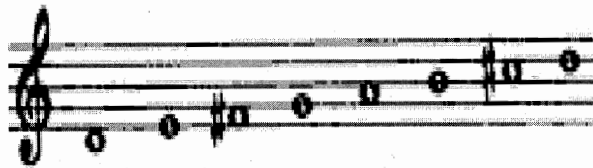


Figure 2. Sample I. Activity for learning to sing specific pitches. Domek (1979).

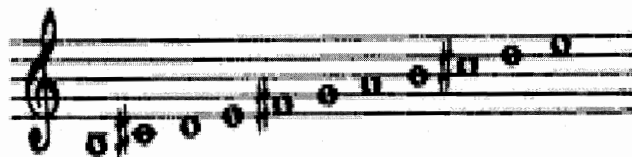


Figure 3. Sample II. Domek (1979).

Domek also suggested that the teacher write a short non-rhythmic pitch pattern on the board, five notes is the recommended length. The students are then asked to copy this pattern on paper or wipe-off marker boards. A pattern that differs from the one notated is then played. The students are to determine which pitches deviate from the written pattern and then correct the written pattern to conform to what was actually played. (p. 56) Figure 4² is a visual aid that can be utilized with Domek's activity.



Figure 4. Sample III. Activity used to locate errors in pitch. Domek (1979).

Telfer (1992) defined sight-singing as reading a piece of choral or vocal music that you have never seen before, without the assistance of a piano or another singer with the words, pitches and rhythms performed as accurately as possible. She offered the following suggestions for posture, standing, and sitting throughout sight-singing activities in her student text book series entitled *Successful Sight Singing, Book 1*:

- 1.) Students' bodies should be balanced; never leaning to either side.
- 2.) The head should be balanced and level; never pointing up or resting too close to the chest.
- 3.) The arms and shoulders should be relaxed, and without moving the head, the music should be high enough to see both the conductor and the score.
- 4.) When standing, the feet should be rooted firmly in the ground and spaced the same distance apart as the width of the shoulders. The knees are slightly flexed.
- 5.) In the sitting position, the body should be straight and relaxed. Do not lean against the back of the chair. (p. 1)

Telfer emphasized the need for warm-up at the beginning of every rehearsal in \

her text book series entitled *Successful Warm-Ups, Book 1*. In this series, Telfer recommended that instructors introduce the first five warm-ups in the first week of rehearsal. She further suggested that each week the director omit the oldest warm-up and add the next new one so that students always have five daily warm-ups. Telfer noted that instructors should check the index for appropriate warm-ups if eager to improve in a specific area. Tips concerning proper breathing technique, posture, diction, etc. were included with the daily warm-ups. (p. 2)

An experimental research study completed by Henry (2004) examined the use of targeted pitch skills for sight-singing instruction in the choral rehearsal. The study followed the pre-test/post-test design, and the method of subject selection was not cited in the research. Participants were beginning singers with little choral experience or music reading skills enrolled in the choral department of a large high school in central Texas.

The purpose of the study was to determine the effect of emphasizing specific pitch skills based on scale degree and harmonic function to teach sight-singing in the choral rehearsal. Two groups of singers were used in this study. One group received instruction with constructed solfège drills containing the targeted pitch skills prior to sight-singing practice each day (Group A: Solfège Drill). A second group received solfège instruction with familiar songs containing the same targeted pitch skills (Group B: Familiar Melody). The results indicated that both groups achieved a significant increase in their sight-singing ability. There was no significant difference in the

achievement of these groups. (p. 206-217)

Killian and Henry (2005) completed a descriptive research study that was designed as a detailed, data-based observation of what highly accurate and less-accurate sight-singers do prior to and during the sight singing of a melody. The ultimate goal was to develop a list of effective strategies that might improve future practice. The purpose of this study was to determine: (a) Is there a significant difference in overall sight-singing scores when participants do or do not have a 30-second study/practice period? (b) Does the 30-second study/practice period benefit any particular level of sight-singers (low-, medium-, or high-accuracy singers)? (c) Are there specific observable practice or performance strategies used by singers in different accuracy groups?

Singers from two high school all-state choir camps in Texas participated in the study. Volunteers were selected from approximately 600 students attending the camp. Participants completed surveys soliciting information about age, grade, voice part, and previous success in the all-state process. They were also questioned concerning whether or not they had had piano lessons, participated in choral and instrumental experiences, and the nature of the sight-singing training practices in their choral ensembles.

All participants first sang a melody after a 30-second study period, and then sang a second melody without study. Scoring was a count of how many targeted pitch or rhythm tasks were performed correctly. A maximum total score of 24 was possible for each participant sight-singing the two melodies.

Results of the exploratory data were summarized as follows:

- 1.) Sight-singing accuracy scores were significantly high for the melody sung with a 30-second preparation period for the high- and medium-accuracy singers; the 30 seconds did not seem to assist the low-accuracy group.
- 2.) Practice strategies that distinguished the high-accuracy group included: tonicized, used hand signs, sang out loud during practice, finished the melody in 30 seconds, and isolated problem areas.
- 3.) Performance strategies that distinguished the high-accuracy group included: tonicized (second performance only), used hand signs, kept the beat in the body, and kept a steady tempo.
- 4.) Ineffective performance strategies used significantly more often by the low-accuracy group included: abandoned steady beat, stopped during the melody, took eyes off the music, and shifted the body.
- 5.) Demographic characteristics that distinguished the high-accuracy group included: earning a place in all-state, all-area, or all-region choir, taking private voice or piano lessons, playing an instrument, playing in an instrumental ensemble, sight-singing individually outside of class, and having a director who gave individual sight-singing tests. (p. 51-65)

Yarbrough, Bowers, and Benson (1992) conducted an experimental study to determine the effect of vibrato on the pitch-matching accuracy of certain and uncertain

singers. The subjects were all students from kindergarten through grade three of a university laboratory school; each was classified as a certain or uncertain singer. Each subject was asked to respond to a child model and a female non-vibrato model singing accurate pitches (G to E above middle C descending) 100% of the time, and a female vibrato model singing accurate pitches 79.53% of the time. Stimulus tapes of models were made to insure maximum accuracy. Each model sang a descending minor third (G to E) using the syllable "la". The female model sang both the non-vibrato and vibrato models. Subjects responded to all three models, and music was played in contrasting keys between each model to control for tonal memory.

The results of the study indicated that vibrato does affect pitch matching of uncertain singers; however, the small vocal fluctuation of the female/vibrato model did not affect the pitch matching accuracy of certain singers. Therefore; this study supports the notion that timbre of the voice is important and that ultimate pitch accuracy is best achieved without vibrato. Responses to the non-vibrato model were similar across the different grade levels for both males and females suggesting that this model elicits greater accuracy in pitch matching. (p. 30-38)

Intonation

Intonation is the next concern that will be addressed in this chapter. Lyravine Votaw, the director of the school music department of Bush Conservatory in Chicago, offered the following suggestions to high school choral organizations for improving

intonation:

- 1.) Assure that voices in the choir are classified appropriately.
- 2.) Allow students plenty of space on stage or in the classroom and curve students inward to encourage students to listen to one another and hear all parts.
- 3.) Place the pianist where he/she can see the director easily. The piano should be near enough to the middle of the chorus that the piano tones reach the ears of all singers at approximately the same time.
- 4.) Leaders should not be expected to sing too loudly, as it is apt to result in either going flat or sharp. Leaders could, however; assist in attendance, tuning and ordering the section.
- 5.) Assure that students know their tone in the beginning chord and understand its relation to the opening chord.
- 6.) Train your "solo singers" to demonstrate good musicianship, as over singing can be a concern. Students should be conscious of specific parts within the ensemble. (p.50, 53)

Expression

Expression is the next concern that will be reviewed in this analysis. Diction, dynamics, articulations, and phrasing are essential in conveying the appropriate message in choral music; therefore, effective techniques in teaching these concepts will be examined. A specific method of diction instruction will be reviewed, as well as an

experimental study that examines the musician's ability to correctly pronounce English words that are phonetically transcribed into the International Phonetic Alphabet (IPA).

The Articulatory Diction Development Method (ADDM) is the product of a study completed by Robert E. Fisher of West Virginia University in Morgantown, Virginia.

Fisher (1991) states that:

Current methods in the instruction and practice of English diction in vocal and choral music may be divided into three main categories: 1) "smear-slur" diction, 2) rhythmic diction, and 3) discrete phonetic diction.

1.) "Smear-slur" (the linkage of each speech sound to adjacent speech sounds without separate articulations) is the basis for both the singer's technique and the audience's response to the song.

2.) Advocates of rhythmic diction are primarily interested in rhythm and its underlying pulse as the music's unifying and propelling factor. Proponents of rhythmic diction believe that the energetic, throbbing heartbeat of music, usually referred to as the "beat," is possibly the single most important aspect of the art. In practice, rhythmic diction methods train singers to articulate sung speech sounds (especially diphthong transitions and final consonants of words) rhythmically within the pulse of the song.

3.) Discrete phonetic diction is presented in such a way that the musicians are free to decide what delivering the text "in proper clarity" means. Concern

seems to be with correct vowel and consonant production principally through phonetic symbol inter-pronunciation of words according to phonetic representations, and correct word stress. (p. 271)

According to Fisher the primary skill development areas in the Articulatory Diction Development Method include:

- 1.) Kinesthetic (i.e. mental/physical) awareness of articulator position in the production of speech sounds in a song.
- 2.) Physiological control of articulator movement in the production of speech sounds in a song.
- 3.) Consistent and accurate articulation of final consonants of words at designated rhythmic points.
- 4.) Control in the production of vowels in sung speech to the extent that vowel nasalization or alteration is minimized. (p. 273)

Fisher also discussed five specific training exercise categories for the Articulatory Diction Development Method. These exercises are described below:

- 1.) Exercises to make the singer aware of articulator position and movement.
- 2.) Syllable articulation exercises (e.g. "consonant-vowel" such as "tah" or "nee") that may be subject to alteration of either the vowel or the consonant or both when produced in fluent, connected speech.
- 3.) Articulation exercises consisting of words that contain the "problem syllables"

used in the syllable articulation exercises.

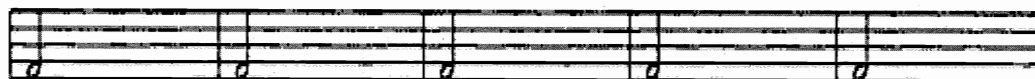
- 4.) Word-pair articulation exercises, concentrating on consonant articulation at word junctures where consonants tend toward consonant assimilation or minimization.
- 5.) Word-phrase articulation exercises including both phonologically ambiguous phrases and sentences that through their actual messages encourage awareness and control of articulatory processes in song. (p. 273-274)

Fisher provides specific training exercises from the five training exercise categories that can assist in correcting diction issues. (See figures 5-9.)³

AH - B - AH - P - AH - M - AH	M - AH . B B - AH - M
EH - B - EH - P - EH - M - IH	M - EH . B B - EH - M
IH - B - IH - P - IH - M - IH	M - IH . B B - IH - M
EE - B - EE - P - EE - M - EE	M - EE . B B - EE - M
OO - B - OO - P - OO - M - OO	M - OO . B B - OO - M
A - B - A - P - A - M - A	M - A . B B - A - M

“Instructions: Observe staccato indications. Keep notes separate. Try to move articulators only, maintaining the mouth position for each vowel even when producing the consonants” (p. 274).

Figure 5. M/B/P articulation and vowel nasalization control exercises. Fisher (1991).

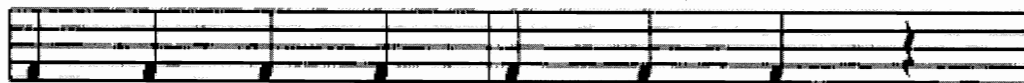


LEH	.	LEHL	.	LED	.	LEG	.	LENGTH
MIH	.	MILL	.	MID	.	MIG	.	MING
NEE	.	KNEEL	.	NEED	.	NEAT	.	NIECE
LA	.	LAB	.	LAD	.	LAG	.	LANG
BAH	.	BALL	.	BOMB	.	BOND	.	BONG

Instructions: Keep the vowel sound in each line *identical* as you move from one syllable or word to another. On words that end with NG, N, and M, test for nasality by holding nose shut during production of the vowel.

Important: Place ending consonants precisely on the last eighth note of the measure (the “and” of beat two). (The “A” vowel is a “short A” sound as in the word “bad.”) (p. 274)

Figure 6. “L” articulation, consonant articulation, and vowel nasalization control exercise. Fisher (1991).



BEAD	.	MET	.	TAN	.	DAWN	.	NOD	.	DOME	.	MODE
BID	.	DIM	.	MAD	.	LAMB	.	PIT	.	DING	.	CAT
DEAD	.	LED	.	TOD	.	DONG	.	COB	.	PAWN	.	BET
BED	.	BEG	.	TAB	.	FLAG	.	TIP	.	PING	.	PIN
FELL	.	LEG	.	GET	.	DILL	.	LID	.	DEED	.	DEAL

Instructions: Work to pronounce the vowel sound in each line consistently *identical*. In words containing M, N, or NG, *imagine* that you are holding your nose shut as you sing the vowel sound. Let no air escape from your nose. **Important:** Place each final consonant sound precisely on the last eighth note of beat. (p. 274)

Figure 7. Phoneme and word environments and rhythmic articulation exercise. Fisher (1991).



HAD TO . THAT THEY . BLACK GOAT . NEED THERE . FRONT DOOR
 WAS SO . STOP BEAT . TAB PIN . HAVE FOR . BRAVE HAD
 HAS HE . HAS SHE . COULD YOU . SOME MORE . GOOD DEED
 AND HE . GLIB HAVE . NEAT TALK . SONG GONE . FLAG CAN

“Instructions: Articulate the final consonant of the first word in each pair precisely on the last sixteenth beat of the first pulse in each measure” (p. 275).

Figure 8. Phoneme and word environments and rhythmic articulation exercise. Fisher (1991).



LOSS STRETCH . ES DEEP IN THEIR WAY
 LOST WRETCH . ES DEEP . EN THEIR WAY
 YOUR RIDE TO MORN . INC A . GES
 YOUR RIGHT TO MOURN EN . GA . GES
 THERE RISE OF YOU A NO . TION
 THERE EYES TO VIEW AN O . CEAN
 IIEA . VEN SEND TO WHERE HE STANDS
 IIEA . VEN'S SENT TO WAR . Y STANDS
 THAT TALL LOVE YOU SING A . BOUT
 THAT ALL OF YOU SING A . BOUT

“Articulate final consonants precisely on the sixteenth of the beat. (Begin with tempo at 60 and increase with experience to no greater than 110)” (p. 275).

Figure 9. Word-pair and group environments exercise. Fisher (1991).

An experimental study completed by Debaney (2003) examined the effect of time in computerized versus classroom instruction on musician's ability to correctly pronounce English words that were phonetically transcribed into the International Phonetic Alphabet (IPA). This study followed the pre-test/posttest design. Sixty-three undergraduate and graduate students from a major southern university, with a minimum of three years of study in their primary instrument were selected as participating subjects. Subjects whose primary emphasis was voice were excluded.

The pre-test/posttests consisted of sample passages of the standardized IPA examination administered by the International Phonetic Association. Two pilot studies were also used to determine the nature of the subjects' performance. In an attempt to use unbiased subjects, instrumentalists were chosen, and to control for their lack of singing experience, it was recommended that only spoken English be used. The subjects were randomly assigned to three groups according to method of instruction: (1) class, (2) computer-assisted, and (3) class and computer-assisted.

The subjects in the "class" group gave positive feedback concerning their experience, and reported they were challenged and motivated to learn the new method. Subjects in the computer-assisted class reported a great deal of frustration with the phonetic training tool. The program did not provide the learners with the opportunity to read anything. The computer gave individual sound but no real words; therefore, the subjects reported that they were unable to put the sounds together. There was not much

of a transfer between the computer program and pre-test/post-tests because the software taught only isolated sounds and symbols and not words. Subjects in the class and computer-assisted group reported that they were not completely satisfied with the software, they were more motivated and had a better attitude toward learning the IPA symbols than the computer/assisted group. It was reported that with more time for study, they would be able to master the IPA without much difficulty. (p. 206-215)

Bailey (2007) described activities that utilized movement to assist in developing artistic expression. To anticipate specific dynamic markings in the music, students were instructed to stand during *forte* markings and to sit for *piano* markings. To illustrate crescendo/decrescendo markings, students imagined that they were holding a large rubber band. As they approached the peak of the phrase, students stretched their imaginary rubber bands. As the phrase tapered, they loosened the stretch of the rubber band. To illustrate articulations, students were directed to make gentle fists and to open the fists (jazz hand) on each syllable of text in the *marcato* phrase and to sweep the arms across the body for the *legato* phrase. For *staccato* markings, the students were asked to poke the air with the index finger. Bailey suggests that these physical movements assist in internalizing artistic expression in the students.

Austin (2008) stressed that there are two articulations that have been an important part of the pedagogical process for over two hundred years: *staccato* and *marcato*. He addressed the issue of articulation from a performance perspective by stating that

staccato is correctly produced at the larynx while the breath flow remains constant. He further stated that in teaching *staccato*, he begins by demonstrating a good theatrical laugh and points to the larynx to indicate the source. *Marcato* is almost the opposite as it is produced with a constant tone and a pulsed sub-glottal pressure from the muscles of the chest wall and the muscles of the abdomen.

Bennett (1977) discussed proper instruction in phrasing in his book entitled *The Choral Singer's Handbook*. He stated that singers should not feel inadequate if they are unable to sing a phrase in one breath, especially phrases that run bar after bar with no natural place to take a breath. On long phrases Bennett suggested staggered breathing, or breathing while a neighboring chorister is singing. The effect to the audience will be one of continuous sound. According to Bennett, the text can dictate where breaths are to be taken. Punctuation marks are ideal places to breath; however, Bennett states that the conductor should always have the last word. Unless otherwise indicated in the score, the last note of a phrase should be at the same dynamic level as the first.

Bennett further stated that when there are no rests, don't break the rhythm to breathe, but "steal" time from a note, especially before an attack note. The singer should sing softly when reentering after "stealing" a breath, as this will make the breath less noticeable. If the singer runs out of breath before finishing a word that ends with a consonant, don't pronounce the consonant. Take a breath and start singing again at the beginning of the next word. This will prevent the singer from sounding the consonant

before other singers who do not take a breath. Anticipate the need for a deep breath by marking long phrases in the piece. (p. 51-52)

Roe (1970) offered the following suggestions for rests and precise endings that are most likely to occur in choral music:

If there is a rest following a note, normally the cut-off occurs *on the rest* and the end consonant and/or vanishing vowel is placed exactly on that rest by the singers as they end the phrase. If there is no rest following a note but the phrase suggests a release, cut off soon enough so that the singers can take an adequate breath and come back in on time. If the end note is longer than a beat, it is usually a good plan to cut off exactly one beat before the new attack. This will give the singers adequate time to make a good release and a full inhalation for the new attack.

Other complications may arise; for example, the sustained part cannot be released until the coinciding moving part has sounded its final note in the phrase. (p. 94)

Roe also offered suggestions for conducting techniques that help in securing good phrasing. He stated that the conductor must feel the surge of the correct musical phrase within himself and must impart this feeling of phrasing to his choral groups. Always feel compelled to interpret the music. Following a beat pattern is necessary for clarity, but the conductor's attitude and what his body and face say are always more important than the beat pattern. The following are specific techniques for carrying phrases successfully:

- 1.) *A circular motion toward the group* indicates that the musical phrase is to be

extended and a breath must not be taken. This circular movement must commence at least one beat (and in faster tempi, two beats) prior to the end of the phrase. Make "one roll per beat," starting before the phrase begins to sag and moving past the danger point. This circular motion should start in front of the body and pull *toward* the body, then roll over the top out *toward* the choir. The bottom of the circular motion should hit *on* the beat each time.

2.) *The lifting up of the left hand* with intensity (usually moving toward the choir) will help the choir continue a phrase without breathing, *if* the vital lifting action anticipates the collapse of the phrase and starts before the sound starts to fade.

3.) *A pulling motion with the open hand* asks for continuance of the phrase. This pulling motion (or lifting left hand) may indicate the sustaining of a phrase while the right hand beats time.

4.) *Use the fingers only* to show clearly that the consonants are to be ended but the phrase is to continue. This procedure will give the director complete control of consonant precision and timing.

5.) Phrase endings must be treated with particular care. The director must keep his body expanded and lifted to support phrase endings, especially those that have a tendency to die out. (p. 231-232)

Vocal Production

The final category in this analysis is vocal production. Austin discussed seven

different ways to build strong voices in students at the secondary level. These seven categories included: (1) register studies, (2) a stable larynx, (3) jaw opening, (4) velocity, (5) articulations, (6) breath management, and (7) posture. He stressed the importance of a strong chest register in both male and female choir members, and stated that the use of falsetto is helpful to young men learning to properly balance the weight of chest register in the high voice. According to Austin, every female should be encouraged to sing in the "flute voice" or "flute register" to also balance the weight of chest register in the high voice.

It is usually the natural response of the larynx to go up when we ascend in pitch, and Austin further stated that many students have limited training in keeping the larynx stable. It is possible to learn to sing the full range with the larynx remaining perfectly stable and in its optimum position. Austin addressed "jaw opening" by stating that the amount of jaw opening that a singer uses is dependent upon the timbre of the voice and the style of music being performed. He suggested excerpts from Handel's *Messiah* as useful vocalizes for improving velocity.

In reference to breath management, Austin stated that the voice requires a positive pressure in the lungs in order to drive the vocal folds into oscillation and to keep them moving freely. He further stated that the amount of support varies depending upon pitch, intensity, register, etc. The posture of the head on the neck has tremendous implications for what a singer is able to do. He discouraged lowering the chin as it constricts the

airway, and encouraged lifting the head to let go of improper tensions carried in the tongue, jaw and throat. (p. 59-73)

Drew (1944) addressed the issue of proper breathing in singing by stating that the best breathing for healthy living is also the best for singing. According to Drew, any willful attempt to interfere with reflex action in breathing causes concern. In general, he stated that singers must do what the child does naturally; allow the breath in singing to be controlled by the auditory centers. The singer should not let their attention be distracted by thinking about the throat or diaphragm, or any part of the mechanism they are using. Drew expressed that it is better to think of anything but the throat. He further stated that breath-control by itself is of no use to the singer unless it is coordinated with the actions of the larynx. (p. 107-109)

Gollobin (1977) interviewed eight renowned voice teachers that offered their views on a wide range of technical issues concerning vocal performance. Topics that were covered included: common vocal problems; methods used to eliminate vocal tension; vowel modification; and nasality. Three out of eight of the instructors interviewed cited improper breathing as the most common vocal problem. Other vocal issues cited by the group were: vocal abuse; physical tension; breathiness of tone; volume weakness in the lower part of the range; and hyper-function. Hyper-function was defined as: singing too loudly, too long, too high, too low, or a combination of all of these.

Throughout the interview, the instructors suggested the following methods to eliminate vocal tension: breathing exercises, relaxation techniques; persistence in feeling the tension in the voice and feeling it lessening, and learning to trust the voice. Seven out of eight of the instructors agreed that vowel modification is necessary, especially at the top of the range. One of the teachers disagreed with the use of vowel modification and stated that pronunciation should be as near to the source as possible. (p. 40-51)

Four out of eight of the instructors offered suggestions to improve nasality. (p. 40-51) One of the instructors offered insight into the issue of nasality by expressing that: "a nasal tone is not to be confused with the normal coordinated post-nasal resonance, which is desirable and essential" (p. 51). Another instructor commented that: "nasality is a question of individual taste, comfort and physical structure" (p. 50).

Mack (1964) recommended four general areas of concern in voice building at the secondary level: (1) correct breathing, (2) good enunciation of vowels and consonants, (3) improved use of the resonating areas of the body, and (4) expanded range and flexibility of the voice. He suggested techniques for student improvement in all four areas. According to Mack, these goals can be accomplished through regular choral group and small ensemble rehearsals. He also recommends the organization of voice classes.

Recommendations to improve breathing included an explanation and demonstration of diaphragmatic inter-costal breathing, and the presentation of various *staccato* and *legato* exercises. According to Mack, the second most important area of

concern in the development of young voices is diction. He suggested giving special concentration to the sound and quality of vowels and consonants and pointed out that correct vowel pronunciation is both an aural and a mental process. He also stressed that words and phrasing should be given considerable attention to help interpret the meaning and increase the beauty of the vocal line.

Mack's suggestions concerning improved resonance of tone included unhinging the jaw and opening the throat as students produce a tone. An explanation of high forward resonance using the hard palate, forward sinuses, nasal passages, and eye cavities was recommended as it adds ring to the quality of the tone. Mack believed a considerable amount of time should be spent teaching the students to form the vowels correctly and then directing the air stream through the formed vowel to the hard palate behind the upper teeth. Easy rhythmic articulations of consonants and vowels occur when students have complete freedom of the jaw, lips, and tongue.

According to Mack, flexibility of range should occur rapidly with sufficient vocal exercises and performance of music that is challenging to young singers. Flexibility is dependent upon the freedom of the vocal apparatus and the correct placement of the voice. Mack suggested teaching students to sing in high and low ranges through the use of *staccato* and *legato* exercises keeping in mind at all times good breath support and focus of tone. (p. 95-96)

Barresi and Simons (1969) discussed the need for voice training classes to improve large group performances at the secondary level. Their premise was that through voice training classes, students will (1) achieve a greater appreciation of music through a degree of mastery of one area; (2) students will improve their singing and speaking voices, poise, and musicianship; and (3) they will contribute to the general improvement of the school's choral ensembles. The authors believed that when class members sing for one another and share in criticism, they acquire an appreciation for the discipline as well as the art of music. Specific objectives for the voice training classes were: production of good tone; vocal agility; good diction; development of a working range; and development of poise through performance. (p. 83)

White (1976) also stressed the importance of voice classes, and noted that they save the instructor time throughout performance rehearsal. The instructor can introduce basic principles in voice class that are often eliminated during rehearsal due to time constraints. Another advantage is that students feel no pressure to develop a repertory thus allowing the director more time to focus on vocal production. (p.41)

An experimental research study completed by Davis (1998) examined two senior high school choral directors (both beginning and advanced choirs) as they prepared for a festival performance. They were selected for accessibility for observation by the researcher and by evidence of continued performance excellence at Florida Vocal Association District and State Festivals. The purpose of the study was to determine the

amount of time spent on: non-academic activity; teacher instruction (academic); teacher instruction (social); student practice/response (non-performance); student practice/response (performance); teacher feedback positive; and teacher feedback negative and how these activities affect the overall performance rating achievement.

The rehearsals of both groups were videotaped and an experienced high school choral adjudicator evaluated 28% of all videotaped rehearsals. The two choral directors in this study achieved performance improvement at the same rate with both beginning and advanced choruses, yet, between schools, performance achievement differed in proximity to the festival performance. The director of school "X" achieved performance success for both choruses during the final two rehearsals, while school "Y" achieved and maintained a high level of performance during the second half of total rehearsals leading to the performance. Although both teachers provided their students with a superior performance experience, the rate of ensemble achievement seemed unique to the director from school "Y". (p. 496-509)

Activities/Techniques

The literature reviewed in the final portion of this chapter focuses on activities/techniques that can be utilized to teach theoretical concepts and music history throughout rehearsal. Corbin (2001) suggested that warm-ups, sight-reading, music history, music theory and stylistic elements be integrated into high school rehearsal. She indicated that this brings meaning to what may appear to be disconnected activities.

According to Corbin, "if we consider the implementation of most state curricula and the National Standards for Music Education, too often we do not get past singing alone and with others a varied repertoire of music" (p. 34). Integrating the suggested subject matter into rehearsal will require more rehearsal planning and more marketing as the students may initially resist this method. However, if students can see the relevance of the task and become proficient in a variety of musical skills, less time will be spent on rehearsing individual parts in the selected literature.

Corbin states that any known work can serve to begin the rehearsal with students singing, rather than the teacher talking. The students will be asked to identify legato articulations and long arched phrases. Corbin provided examples of classic pieces that are in similar form to assist students in the understanding of legato and phrasing. Suggested pieces that assist in teaching these concepts were: Mozart's "Ave Verum", Palestrina's "Sicut Cervus" and Morley's "April Is in My Mistress Face". To reinforce legato style, she recommended the neutral syllable "loh" as the vowel is effective in developing a resonant tone.

Other suggestions were: warm-ups that include deep-breathing, good posture, relaxation of the vocal mechanism, and expansion of range. Corbin suggested that students look for rhythm patterns and locate interval relationships in all parts, not just their own. She commented that the keyboard should be used to reinforce, not to lead.

Corbin introduced a sample lesson plan that included: objectives, prior

knowledge/experience, materials, and procedure. In addition to the lesson plan, a worksheet entitled "Composer Worksheet" was provided. This worksheet was an assessment that required the students to identify the time period, form, and texture of the piece selected for daily rehearsal. There was also a question concerning the location of the melody. Which part contained the melody? Did the melody move to other parts throughout the piece, or did it remain in the same part? The worksheet established a pattern of analysis that could be used on more than one occasion. (p. 34-38)

Hoffer (1966) recognized the importance of teaching music through rehearsal and offered the following suggestions:

- 1.) Pieces from various stylistic periods should be incorporated into rehearsals.

These pieces serve as a model for their periods and provide students with some understanding of style.

- 2.) In warm-up, simple chords and harmonic patterns can be presented, as well as scales; these can be produced in a variety of rhythmic patterns. To obtain a better understanding of transposition, simple melodies can be performed first in one key and then transposed to another.

- 3.) Compositions can be grouped together for study of similar musical elements.

For example, the treatment of 6/8 meter in two different pieces could be compared.

- 4.) All pieces of music offer possibilities for teaching notation, chords, keys, and

intervals.

5.) Students can become familiar with the names of the composers of the music they perform. A **brief** study of a composer's work and their place in music history could be examined. (p. 93-94)

Lynch (1983) also provides suggestions for incorporating the teaching of music into singing rehearsal. In developing sight-singing skills, she suggested practicing in conjunction with the planned repertoire of the day. A short phrase could be assigned to an individual section to be sung on solfège, scale numbers, or letter names. To increase tonal awareness, she suggested having students sing resolutions of dominant seventh chords. She also stressed the importance of daily practice in rhythmic reading and rhythmic notation. Knowledge of musical style and composer's backgrounds is helpful in interpreting and executing the written score. Lynch suggested that students work in pairs to prepare a brief talk on a composer's life and their compositions. (p. 42-43)

CHAPTER THREE METHODOLOGY

Throughout this portion of the analysis, an attempt will be made to apply select methods from the literature reviewed in chapter two. The selected techniques will assist in teaching theoretical concepts to students from rural communities with limited musical experience. These methods have been adapted to suit the needs of the above-mentioned population. Preparation for performance is a large part of high school choral music programs; therefore, the most practical approach is to teach theoretical concepts throughout rehearsal.

The suggested literature for teaching rhythm, intonation and pitch should be appropriate to the age and level of ability of most students in grades nine through twelve. To determine whether or not music is age appropriate, one area to consider is the text. Students should be able to comprehend the meaning of the text which should relate to the student's life both intellectually and emotionally. Students often "tune out" when the text is too difficult (for example, a text that is written in "old" English), and some repertoire contains subject matter that is disturbing to students at an early age. For example, a song concerning the death of a parent or family member could be disturbing to a student who has recently lost a loved one. Perhaps a song that describes the "cycle of life" or songs about nature would be appropriate in this instance. Farjion and Steven's arrangement of "Morning Has Broken" and Alicia Ann Scott's piece entitled "Think on Me" provide inspiration to young students in troubled times.

In addition to appropriate text, the vocal range should also be appropriate for the students' age and level of ability. The selected materials should be stimulating enough to maintain student interest throughout the class period. For example, "Rhythm of the Rain" by Estes is a fun piece for beginning choir members as the rhythms, harmonies and vocal range are appropriate for young singers. To make the piece more interesting, the composer incorporated percussive instruments; and an onomatopoeic text with the inclusion of the phrase, "pitter patter pitter patter" (p. 4), to depict the sound of falling rain.

Selecting age appropriate literature is also helpful to the music instructor. According to Davis (1998), "age appropriate literature enables the teacher to provide less modeling during practice" (p. 507). While modeling is appropriate in many situations, overuse of the voice is a potential hazard for vocal music instructors and less modeling could assist in correcting this problem.

The following repertoire provides the basis for the teaching of theoretical concepts and will be incorporated throughout this analysis:

- *Rhythm of the Rain* - Jerry Estes, Two-Part, Alfred Publishing Co., Inc.
- *Hands Across the Ocean* - Jill Gallina, Two-Part, Shawnee Press, Inc.
- *Think on Me* - Alicia Ann Scott, SAB, Shawnee Press, Inc.
- *My Johnny's a Soldier* - Arr. by Catherine Bennett, SSA, Hal Leonard Corp.

- *I Will Follow* - Mary Donnelly, Two-Part, Hal Leonard Corp.
- *Just a Single Voice* - Sally K Albrecht & Jay Althouse, Two-Part, Alfred Publishing Co., Inc.
- *Everlasting Melody* - Rollo Dillworth, 3-Part Mixed, Hal Leonard Corp.
- *At Twilight* - Audrey Snyder, Two-Part, Hal Leonard Corp.
- *The Wind* - Mary Lynn Lightfoot, Three-Part Mixed, Heritage Music Press
- *Reach for the Light* - Barry Mann & James Horner, Two-Part, MCA Music Publishing
- *Sweet and Low* - Joseph Barnby, SATB, Colla Voce Music, Inc.
- *All that Hath Life and Breath Praise Ye the Lord!* - René Clausen, SATB, Fostco Music Press
- *Impossible Dream* - Mitch Leigh, SATB, Cherry Lane Music Co.
- *Send in the Clowns* - Stephen Sondheim, SATB, Hal Leonard Corp.
- *Because My Love Has Come to Me* - Edvard Grieg, Two-Part, Lawson-Gould Music Publishers, Inc.
- *Bless the Lord, O My Soul* - Ruth Watson Henderson, Unison, Hinshaw Music, Inc.
- *The Ash Grove* - Leonard Stone, SA or TB, Belwin, Inc.
- *Pick A Little, Talk a Little and Good Night Ladies* - Meredith Wilson, SATB, Frank Music Corp.

- *Neighbors' Chorus* - Jacques Offenbach, SATB, Broude Brothers
- *Chitty, Chitty Bang Bang* - Richard & Robert Sherman, SATB, Unart Music Corp.
- *Morning Has Broken* - Eleanor Farjion and Cat Stevens, SATB, Freshwater Music, LTD
- *Annie's Song* - John Denver, Two-Part, Cherry Lane Music Co.
- *Ching-A-Ring Chaw* - Aaron Copland, SATB, Boosey & Hawkes
- *Bist du bei mir* – Johann Sebastian Bach, Unison, Gordon Thompson

Rhythm:

One may choose to consider rhythm, the most basic element of music, in the initial stages of incorporating music instruction into preparation for performance events. Warm-up is a vital part of every rehearsal, and experience with various rhythms should be included in the daily warm-up activities. The instructor and students could begin by verbally counting or clapping rhythms in specific warm-up exercises. In the initial stages, the director should begin by using warm-up activities that employ only basic quarter note, half note, whole note, and eighth note rhythms in simple meter.

Two pieces that demonstrate rhythms in simple meter are *Rhythm of the Rain* by Jerry Estes and *Hands Across the Ocean* by Jill Gallina. In the beginning stages of reading rhythms, allow students to identify like and unlike rhythm patterns in all parts. In Jerry Estes' two-part arrangement of *Rhythm of the Rain*, rhythm patterns differ in

measures 27-34 and 45-65 (see figure 10)⁴. Use highlight markers to identify these patterns. Jill Gallina's *Hands Across the Ocean* is another example of a partner song in two-part that contains like and unlike rhythms. In this piece there are four measures of varied rhythms; all other measures have matching rhythms in both parts. Ask students to highlight differing rhythm patterns in parts one and two of *Hands Across the Ocean*.

The image displays a musical score for a two-part arrangement of a song. The score is divided into two systems, each containing four staves. The first system covers measures 28, 29, and 30, while the second system covers measures 31, 32, and 33. The top two staves in each system represent the vocal parts, with lyrics written below the notes. The bottom two staves represent the piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The lyrics for the first system are: 'fall - ing rain. Lis - ten to the rain, rhy - thm of the rain.' and 'pat - ter goes the rhy - thm of the fall - ing rain.' The lyrics for the second system are: 'Lis - ten to the rhy - thm of the fall - ing rain, lis - ten to the rhy - thm of the' and 'Pit - ter pat - ter pit - ter pat - ter goes the rhy - thm of the'. The piano accompaniment features a consistent rhythmic pattern of quarter notes in the right hand and quarter notes in the left hand, with some rests and dynamic markings.

Figure 10. Example of two-part arrangement with differing rhythm patterns. Estes.

Boyle (1970) stated the belief that “sight-reading deficiencies are in large part due to difficulties with rhythm patterns” (p. 307). From this statement, one could surmise that the instructor continue to spend time on rhythm throughout sight-singing instruction. Sight-singing can be a source of frustration for many students; therefore, the director should provide instruction in reading rhythms before attempting to add pitches.

The instructor may lead the students in either verbally counting or clapping the sight-singing excerpt. Middleton states that: “rhythm is tangible, measurable, precise, easy to comprehend, and easy to express verbally”(p. 30). There are a variety of ways to count rhythms. The number method is one option (*one, ee, and uh, two ee and uh*). To assure that students are not getting too overwhelmed in the beginning stages of reading rhythms, consider exercises that utilize basic quarter note, half note, eighth note, and whole note rhythms in simple meter (see figure 11)⁵.

8

Exercise 11

Part 2 should sing silently with Part 1 until it is time for their entry.

Gently
mp

Part 1 Bird sings cuck - oo on the hour all the day;

Part 2 Bird sings cuck - oo

mp

Brown door o - pens up when it sings cuck-oo this way: cuck - oo.
on the hour all the day; Bird sings cuck - oo this way: cuck - oo.

Figure 11. Sight-singing excerpt utilizing basic rhythms. Telfer (1992).

Another technique in teaching rhythm is rhythmic dictation. Wipe-off boards can be utilized by each student, and the instructor can clap an excerpt from the selected repertoire (*My Johnny's a Soldier*, *I Will Follow*, or *Just a Single Voice*) as the students dictate the clapped rhythm. These pieces employ rhythms in simple meter and are appropriate selections for the beginning stages of rhythmic dictation. This technique is an effective way to focus the students' attention at the beginning of class time and address difficult rhythms that may occur throughout rehearsal.

Introducing dotted rhythms could be the next step in teaching rhythm by again beginning with warm-ups and sight singing activities that incorporate dotted rhythms. Suggested pieces that utilize dotted rhythms are *My Johnny's a Soldier* by Catherine Bennett, *I Will Follow* by Mary Donnelly, and *Just a Single Voice* by Sally K. Albrecht and Jay Althouse. In *I Will Follow* (measures 15, 34, and 53), Donnelly clearly placed a dotted rhythm against an even rhythm in other parts. This effectively demonstrates the relationship between even and uneven rhythms (see figure 12)⁶. The even rhythms fall on the beat and the uneven rhythms do not. The students can visualize this relationship by numbering the underlying beats in their music.

Musical score for measures 13-15. The score is in G major (one sharp) and 3/4 time. It features a vocal line with lyrics and a piano accompaniment. Measure 13 is marked with a box containing the number 13. The lyrics for measure 13 are "Some - day I will fol - low_ you". Measure 14 has the lyrics "fly - ing down the". Measure 15 has the lyrics "day I will fol - low you fly - ing down the_".

Musical score for measures 34-36. The score is in G major (one sharp) and 3/4 time. It features a vocal line with lyrics and a piano accompaniment. Measure 34 has the lyrics "fly - ing down the mead - ow.". Measure 35 has the lyrics "fly - ing down the_ mead - ow.". Measure 36 has the lyrics "I will fol - low where the".

Musical score for measures 52-54. The score is in G major (one sharp) and 3/4 time. It features a vocal line with lyrics and a piano accompaniment. Measure 52 has the lyrics "fol - low_ you". Measure 53 has the lyrics "fol - low you fly - ing down the mead - ow.". Measure 54 has the lyrics "fly - ing down the_ mead - ow. I will".

Figure 12. Sample excerpt that demonstrates dotted rhythms. Donnelly (2004).

Syncopation, the placement of rhythmic accents on weak beats, is often a challenge as students find it difficult to feel uneven rhythms. To reinforce this concept, select warm-up and sight-singing activities that employ syncopated rhythms. Ask half of the students to keep the underlying beat by tapping their feet while the other half claps the syncopated rhythm. Allow the students to switch so that all students experience the difference between the underlying beat and the given rhythm in the excerpt. This activity could be effective in teaching both rhythm and meter.

Utilize this technique when rehearsing measures 58-64 in the piece entitled *Everlasting Melody* by Rollo Dilworth (see figure 13)⁷. The rhythm in the alto and baritone parts is particularly difficult. Another piece that contains syncopated rhythms in simple meter is *Reach for the Light* by Barry Mann.

57 **Tempo I** *mf* 57 58 59

My heart sings a mel - o - dy, an ev - er - last - ing mel -

My heart sings a mel - o - dy,

My heart sings a mel -

57 **Tempo I**
mf
 A^b(add9) D^b6/A^b D^bm⁹/A^b A^b(add9)

60 61 62

- o - dy, a tune of love, a song — of peace, — an

a tune — of love, a song — of peace, — an

o - dy, an

E♭m7 A♭7(5)/D D♭maj7 A♭2/C

63 64 65 *poco a poco cresc.*

an - them that sets — me free. Just when I think there's no song —

an - them — that sets — me free. — Oh, — Just when I think there's no song —

an - them — that sets — me free. — Oh, — Just when I think there's no song —

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

B♭7 A♭/C Ddim E♭ B♭7/F F♯dim E♭7/G A♭7(5)/D D♭maj7 E♭/D♭

63

poco a poco cresc.

Figure 13. Musical excerpt with syncopated rhythms. Dilworth (1999).

Pacing in rehearsal is of first concern to choral music directors. It is always important to make good motivational choices like starting and ending class with a piece students perform well. Varying tempo, keys, etc, also assists in maintaining student interest. To reinforce syncopated rhythms, ask students at the beginning and the end of the period to sing any simple melody in 4/4 meter while stepping on beats one and three and clapping on beats two and four. Select any unison piece that allows the students to focus on rhythm.

Funga Alafia and *Harriet Tubman*, arranged by Rene Boyer-White (see figure 14, samples I and II), are examples of African children's songs that contain syncopated rhythms. *Funga Alafia* is an African "nonsense" song. The text is repeated over and over again, maintaining a focus on the rhythm. Also included is a chant or rap entitled "Harriet Tubman Rap" (figure 14, sample III)⁸ that can assist in teaching students syncopated rhythms.

Provide accompaniment by incorporating percussive instruments into the lesson. Divide the class and ask half to play the instruments and half to chant the "Harriet Tubman Rap". Assign each instrumentalist a specific syncopated rhythm. Repeat the rap a second time so that all students have an opportunity to play an instrument.

Sample I.

Score

Funga Alafia

[Subtitle]

African Children's Song
Arr. by Rene Boyer-White

Funga Alafia Ashay Ashay; Funga Alafia Ashay Ashay ♩ = 120

Soprano

Soprano Glockenspiel

Soprano Xylophone

Alto Xylophone

Soprano Metallophone

Bass Xylophone

S

SG

SX

AX

SM

BX

The musical score is written for a 4/4 time signature with a tempo of 120 beats per minute. It consists of ten staves. The first staff is for the Soprano voice, followed by five percussion staves: Soprano Glockenspiel, Soprano Xylophone, Alto Xylophone, Soprano Metallophone, and Bass Xylophone. The final four staves are labeled with single letters: S, SG, SX, and SM, and the last staff is labeled BX. The notation includes various rhythmic patterns, rests, and dynamic markings such as accents and slurs.

8
SG

SX

8
AX

8
SM

Detailed description: This musical score consists of four staves, each with a treble clef. The first staff is labeled 'SG' and has an '8' above the first measure. The second staff is labeled 'SX'. The third staff is labeled 'AX' and has an '8' above the second measure. The fourth staff is labeled 'SM' and has an '8' above the second measure. Each staff contains a single note in the second measure, which is covered by a fermata. The notes are: SG (G4), SX (G4), AX (G4), and SM (G4). The first measure of each staff is empty.

Sample II.***Harriet Tubman***

One night I dreamed I was in slavery,
'Bout 1850 was the time
Sorrow was the only sign,
Nothing around to ease my mind
Out of the night appeared a lady
Leading a distant pilgrim band
Firmly did this lady stand,
She lifted me up and took my hand, saying

Come on up, I've got a lifeline
Come on up to this train of mine
Come on up, I've got a lifeline
Come on up to this train of mine
She said her name was Harriet Tubman
And she drove for the Underground Railroad.

Sample III.***The Harriet Tubman Rap***

Harriet, Harriet. Born a slave,
Worked for your master from your cradle to your grave.
Harriet clean, Harriet sweep,
Harriet, rock your child to sleep.

Harriet hear tell about the promised land,
How Moses led the slaves over Egypt's sand.
How Pharoah's heart was as hard as stone,
How the Lord told Moses, he was not alone.

Harriet pray to the Lord at night,
For strength to free your people, when the time is right.
Harriet grow bigger, Harriet grow stronger,

Harriet Tubman Rap (Cont.)

Harriet work harder, Harriet work longer. Then...

The North star shone to light Harriet's way,
And they marched by night, and they slept by day.
Some were afraid, but none turned back,
For close at their heels howled the bloodhound pack.
A snake said "Hiss!" An owl said, "Who!" but
Harriet said, "We are coming through."

A runaway slave with a price on her head,
"I'll be free said Harriet, or I'll be dead."
She said, "Believe in the Lord!" She said, "Believe in me!"
She said, "Brothers! Sisters!" We're going to be free!

They slept in a barn with the barnyard fowl,
And Harriet kept watch like a night yard owl.
Good people gave them food to eat,
And a chance to rest their weary feet.

Then the North wind howled like a bloodhound pack,
But none were afraid and none turned back.
They marched through the cold, they marched through the heat,
And the only sound heard were their marching feet.

Now they marched by day, and they marched by night,
Still the promised land, was not in sight.
Now Harriet grew weary and sick at heart,
And the Lord sent Harriet a chariot.

The chariot was sent by the Lord's own hand,
And Harriet rode the chariot to the promised land.
Harriet, Harriet, Born to be free.
Led her people to Liberty!

Figure 14. Songs and rap that assist in teaching syncopated rhythms. Boyer-White (1997).

Another activity that can be used to teach syncopated rhythm is taking any simple melody and allowing the students to change the rhythm to create more syncopation. For example, *Mary Had a Little Lamb* can be transformed into a syncopated rap song. Provide a visual (overhead transparency) of *Mary Had a Little Lamb* as it was originally written and then another in a syncopated rap form. Teachers can construct these visual aids with a computer program that notates melodies. The teacher will model by singing or rapping both melodies aloud to the class.

Assemble students into groups, and assign each group a simple melody. Ask the students to transform the melody into a syncopated rap song, and then ask the group to present their rendition of the melody to the rest of the class. A small group of students could provide body accompaniment by either clapping or snapping on the off beats (one, clap, two, clap, three, clap, four, clap). Encourage the students to count silently so the rest of the class can hear the chant. The next step is to notate the melody. Students could do this by hand or with the assistance of a computer program.

Compound meter could also be introduced through warm-up and sight-singing activities, specifically 6/8, 9/8 and 12/8 meter. Students should count the sight-singing activity aloud before attempting to sight-sing the given excerpt from their textbook. The counting method (*one and uh, two and uh*, and so on) should be used for compound meter. Point out the difference between counting in compound meter and counting in

simple meter (*one and two and*). Introduce passages that alternate measures in compound and simple meter in the students' performance repertoire. Use the counting methods suggested above to count rhythms in octavos. Consider movement to assist students in the "feeling" of compound meter. For example, for pieces that are written in duple meter, ask students to move back and forth in a "wave-like" motion.

According to Boyle, "rhythm instruction is best approached through bodily movement at both elementary and secondary grade levels. Bodily movement in the form of foot tapping to mark the underlying beat and hand clapping as a method for practicing rhythm patterns in relationship to the beat is often most effective" (p.308-309).

Speaking the text in rhythm also assists the students in getting a sense of compound meter and improves the students' diction. To reinforce diction and compound meter, half of the class might clap the underlying beat while the other half chants the text in rhythm. Take for example, "*Impossible Dream*" (see figure 15)⁹; the students could take turns chanting the text and clapping the underlying beats in measures 27-32. This piece can present a challenge to secondary students as the meter changes frequently throughout. Count these sections aloud (*one and uh, two and uh, three and uh, four and, uh; one and uh, two and uh, three and uh*).

The musical score is written in compound meter (6/8) and consists of several systems. The first system includes a vocal line with lyrics: "try — when your arms are too wear - y, — to reach — the un-reach-a-ble". Below it are piano accompaniment lines for the right and left hands, with lyrics: "Try, — reach the un-reach-a-ble". The piano part includes a grand staff with a treble clef and a bass clef. The second system shows a grand staff with lyrics: "star." and "star. This is — my quest, to fol-low that star no mat-ter how". The piano part includes a grand staff with a treble clef and a bass clef. The score includes various musical markings such as *cresc.*, *Unis.*, *f*, and chord symbols: Dm^7 , $Ebmaj^7$, Cm^7 , Cm^7/F , Eb/F , Bb , and Gm^7 . Measure numbers 27, 30, and 31 are indicated.

Figure 15. Excerpt from "Impossible Dream" in compound meter. Leigh (1965).

Sweet and Low (6/8 meter) by Joseph Barnby, *All That Hath Life and Breath*
Praise Ye the Lord! (6/8 and 9/8 meters) by René Clausen, *Impossible Dream* (9/8 meter)
by Mitch Leigh, and *Send in the Clowns* (12/8, 6/8 and 9/8 meter) by Stephen Sondheim
all demonstrate the concept of compound meter. Compound meter is often difficult for
students to grasp, and the suggested repertoire may or may not work for every choir.
Always select pieces that fit the ability of your students. It is important that the students
feel a sense of accomplishment, and the concept can be taught with the utilization of less
complex pieces sung in unison. The goal is not to become perfectly proficient at all
aspects of music, but to attain some level of musical independence so that students can
enjoy music throughout their lives.

Stamer states that: “one of the expected outcomes of choral music instruction
[should be] the development of independent musicians who are capable of performing
music throughout their lives” (p. 46). By teaching students the basic elements of rhythm,
dynamics, diction, phrasing and intonation, one is providing them with the opportunity to
attain musical independence. Brunner (1996) also supports the goal of musical
independence by stating that we as music educators should “involve the singers directly
in the active experience of music reading, listening, singing, and critical evaluation.
Modeling is valuable, but have your students sing more than you do” (p. 38). Many
music educators have embraced fostering musical independence as a primary
responsibility.

Students' evaluation of one another is often effective in teaching rhythm, pitch, expression, and vocal production. Students that participate in solo/ensemble contest each year could evaluate each of their classmates' performance during class time using a specific evaluation form. (See Evaluation Form I, Figure 16¹⁰; and Evaluation Form II, Figure 17.) According to Stamer, "a supplementary step in the performing process is self-evaluation. Using available information (e.g., audience critiques and/or videotapes), the students can evaluate their performance" (p. 51). (See Evaluation Form III, Figure 18¹¹.) Self-evaluation allows the students to determine goals for themselves. Students are given the opportunity to reflect on problem areas, and to determine how committed they are to the task at hand.

Evaluation Form I

Student or Students Performing: _____

- 5 - Superior performance - outstanding in nearly every detail.
- 4 - An excellent performance - minor defects
- 3 - A good performance - lacking finesse and/or interpretation.
- 2 - A fair performance - basic weaknesses.
- 1 - A poor performance - unsatisfactory.

_____ Tone Quality - Consider: resonance control, clarity focus, consistency, warmth.

_____ Intonation - Consider: within ensemble or solo, accuracy to printed pitches.

_____ Rhythm - Consider: accuracy of note and rest values, duration, pulse, steadiness, correctness of meters.

_____ Balance, Blend - Consider: likeness of qualities, awareness of ensemble, accompaniment.

_____ Technique - (facility/accuracy) - Consider: artistry, attacks, releases, control of ranges, musical and/or mechanical skills.

_____ Interpretation, Musicianship - Consider: style, phrasing, tempo, dynamics, emotional involvement.

_____ Diction

_____ Other Performance Factors - Consider: choice of literature, appropriate appearance, poise, posture, general conduct, mannerisms, facial expression (vocal), memory (if required).

Comments:

40-36 = I, 35-28 = II, 27-20 = III, 19-12 = IV, 11-8 = V

Figure 16. Sample evaluation form from a state solo-ensemble contest. NFSA (2008).

Evaluation Form II

Technique

Breath Support

- satisfactory; breath taken and used effectively
- needs improvement
- use diaphragm; breathe from below the belt
- posture; stand erect, but not rigid
- relax jaw and shoulders
- support through the end of phrases

Entrances/Releases

- well-executed
- not clean because:
 - sections are not responding as one
 - some singers "scooping" as they enter
 - consonants are not crisp, energetic

Tone Quality

- full, free, well-placed in all registers
- breathy; staccato vocalises may help
- pinched, thin; strive for vibrato for warmth
- forced
- focus the tone forward, behind upper front teeth
- give attention to breath support
- open mouth for better projection
- keep throat relaxed and open
- work toward brighter vowel colors
- work toward darker vowel colors

Intonation

- very good, accurate pitches
- generally good, occasional faulty pitches

Reasons for Faulty Intonation

- lack of proper breath support
- lack of unity in vowel purity
- failure to listen carefully
- better mental anticipation needed
- end of phrases suffer; lack of support
- crucial intervals not accurate

Rhythm

Tempo

- appropriate to the music
- too fast
- too slow

Rhythm

- rhythmic values are correct
- rhythm seems sluggish at times
- rapid passages are rushed
- pattern(s) not correctly reproduced

Balance/Blend

- good
- (S S A A T T B B) overbalances other sections
- voices stand out in (S S A A T T B B) sections
- (S S A A T T B B) too weak for good balance

Accompaniment

- sensitive, expressive
- too loud
- too soft
- needs to follow performance more closely:
 - inaccurate _____ pitches _____ rhythms

Diction

Vowels

- vowels produced properly, purely
- some vowels too bright
 - Examples: _____
- some vowels too dark
 - Examples: _____

Diphthongs and Compound Vowels

- satisfactory
- sing on the pure, first vowel sound—too much attention to the second, vanishing sound

Consonants

- distinct, well-articulated
- muffled; make them clearer, crisper
- initial and final consonants need attention

Interpretation/Musicianship

Phrasing

- satisfactory, artistic
- meaning of the text is broken by breathing in the wrong places
- musical line needs more direction toward the main idea of the text
- music lacks flow; sing through the notes, not note-by-note

Expression

- shows emotional maturity and understanding
- shows need for more dynamic contrast
- move dramatically toward and away from the emotional peaks

Musicianship

- generally fine musical taste
- interpretation questionable regarding the performance practice/style of the selection

Figure 17. Sample evaluation for student use in evaluating solos or small ensembles. Stamer (2002).

Evaluation Form III

Stage Presentation

first rate

appearance hindered by:

weak posture

not watching fellow singers

unnecessary moving or talking

lifeless faces for "living" pieces

Music

suitable to the capabilities of the performers

appears to be too difficult for capabilities

could perform more challenging literature for apparent talent level

Memorization

secure, confident performance

problems because of insecurity

Figure 18. Sample evaluation for either self-evaluation or audience critique. Stamer (2002).

Intonation:

Intonation is another important issue that instructors address throughout the rehearsal of performance pieces. Teaching students to sing in tune is often a challenge for many choral directors. Slow-moving chords in warm-up (excerpts from the performance repertoire) are effective in getting students to focus on intonation. (See Votaw's suggestions for improving intonation in Chapter Two - Review of Literature.) Also included in this section are suggestions concerning harmony and blend.

Songs included in this analysis that assist students in improving intonation are:

The Ash Grove (Leonard Stone) and *Bless the Lord, O My Soul* (Ruth Watson)

Henderson). *The Ash Grove* is a two-part piece with simple harmonies that avoids extreme registers and allows students to focus on intonation (see figure 19)¹².

The unison piece entitled *Bless the Lord, O My Soul* affords the same opportunity.

The musical score is presented in three systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 4/4.

System 1: The vocal line begins with a circled number '3' above the first measure. The lyrics are: "dome. The fac - es of oth - ers bend for - ward to". The piano accompaniment starts with a piano (*p*) dynamic.

System 2: The vocal line continues with the lyrics: "greet me, The ash grove, the ash grove a - lone is my". The piano accompaniment continues with simple harmonic support.

System 3: The vocal line concludes with the lyrics: "home. The ash grove, the ash grove a - lone is my home." Above the first measure of this system is a circled number '4' and the instruction "A little slower" followed by a *mf* dynamic and a *cresc.* marking. Above the final measure is a circled number '5'. The piano accompaniment also features a *mf* dynamic and *cresc.* marking.

Figure 19. Musical excerpt in two-part that allows students to focus on intonation. Stone (1968).

The Ash Grove can also be utilized as an introduction to singing harmony parts. Ask the students to think of the harmony as a part that moves in conjunction with the melody; however, at a different level, either higher or lower. In the beginning stages of singing harmony, consider instructing the students to learn the harmony part as if it were the melody. In other words, isolate the harmony from the melody. Do not add the melody until the student can sing their part as a separate entity. Singing in relation to one another is important. Emphasize the importance of hearing all parts, not just their own. Partner songs and rounds are helpful in teaching students to sing harmony parts.

Bless the Lord, O My Soul by Ruth Watson Henderson can also be utilized in the instruction of vocal blend. Blend is often a problem when singing in unison. It is not uncommon for one student to overpower another in the group. If a singer is unable to hear the person next to them, it is likely they are singing too loudly. A unison piece permits students to listen to one another and work together to achieve a unified sound.

Another suggested piece that could assist in improving intonation is *Because My Love Has Come To Me* by Edvard Grieg. This piece, like *The Ash Grove*, is a two-part arrangement. There are some harmonic challenges posed throughout this piece, especially for singers at the ninth or tenth grade level. See the introduction of the minor second interval in the second measure of the following excerpt (figure 20)¹³. To provide an aural point of reference, play the excerpt on the piano and ask the students to raise their hands when they hear the minor second interval. Select two students that are

capable of singing the interval and ask the students to sing the excerpt (figure 20) aloud to the rest of the class.

Because My Love has Come to Me is an appropriate piece for more advanced students and it provides the instructor with the opportunity to focus on difficult intervals. It is up to the director to select literature that assists students in improving intonation. Literature that is appropriate for one choir is not necessarily right for another. Consider introducing more advanced literature throughout the final semester.

The musical score consists of four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are "boughs are bent with thickest fruit,". The score includes dynamic markings: "piu cresc." and "f" for the vocal parts, and "piu cresc.", "f", and "p" for the piano accompaniment.

Figure 20. Musical excerpt in two-part. Grieg (Arr., 1993).

Pitch

Pitch is another important concept that should be incorporated into the instruction of performance pieces throughout rehearsal. Curwen hand signs are one technique that is utilized in the Kodály method to address pitch. This technique provides the choral teacher with an alternate vehicle for warm-ups and instruction of difficult passages in

performance materials. According to Turpin (1986), “using hand signals, the teacher can rehearse major, minor and modal passages; scales; and difficult interval skips. The hand signs also allow the teacher to communicate without the use of a piano” (p. 59). This method allows the instructor to communicate without talking, thus preventing the instructor from overusing the voice. Students’ attention often wanders when the director speaks too much throughout rehearsal. Hand signals are effective in getting students to watch and listen. Turpin states that “the possibilities of using Kodály practices with the secondary choral program are endless” (p.59). A director may seek specialized training in the Kodály method.

Aural training exercises are often utilized to detect errors in pitch and develop the ear. Select a five-note passage from the performance repertoire, and notate the passage on the marker board. Direct the students to do the same on staff paper. Next, the instructor plays an incorrect version of the passage on the piano and asks the students to identify errors in pitch by marking a “P” above the incorrectly played pitches in the five note phrase. The next step could be to notate the phrase correctly. Through this activity, students are learning to identify errors in pitch, as well as learning passages from the repertoire. (See Domek’s pitch activities in Review of Literature – Chapter Two.)

Daily sight-singing is an important part of the pedagogical process that will be discussed in detail throughout this portion of the analysis. Henry confirmed that

“...sight-singing instruction is a normal and important part of many daily choral rehearsals. Not only are sight-reading skills included within music Content Standard Five-“reading and notating music”-of the National Standards for Arts Education (CNAEA, 1994), but sight-reading is a component of choral contests and all-state choir auditions in many states” (p. 206). Middleton further stated that:

just a few minutes a day will soon add up to a more effective music-reading level. The amount of time is not as important as the consistency of daily routine. Too often the choral director gives up and falls back on the rote method of teaching. Both teacher and student lose – the teacher because rote teaching is laborious, stifling, and a dead end, and the student because it robs him or her of lifelong independence in music reading. (p. 32)

Many instructors begin rehearsal with daily sight-singing activities. These activities often assist in getting students focused at the beginning of the class period. Telfer (1992) states that:

Sight-singing should be taught regularly. Some teachers like to do it for a few minutes at the beginning of rehearsal; others use it as a break later on; and some schedule a special half-hour before the rehearsal. Some teachers may do four or five exercises in a session; others may do only one. All of these methods work as long as the sessions are regular. (p. 5)

Once the music educator establishes a routine of sight-singing, it will soon begin to feel

like part of the program to the instructor and the students. If the students seem frustrated with a particular sight-singing passage, the instructor may wish to review prior sight-singing activities to provide the students with a sense of accomplishment.

In keeping with the theme of teaching concepts as well as preparing for a performance, one may wish to consider that the sight-singing activities accomplish the same end as the repertoire selected for performance. Before introducing the two-part literature entitled "The Ash Grove" and "Because My Love Has Come to Me", the instructor may reinforce two-part singing by beginning rehearsal with a two-part sight-singing activity. Sight-singing activities are often more interesting to the students when written in parts (see figures 21 and 22)¹⁴. Telfer states that: "sight-singing in two parts encourages the singers to be independent. When sight-singing in unison, it is difficult for singers to know whether they are inadvertently getting cues (rhythmic or tonal) from the other singers" (p. 8).

Sample I.

Sometimes both parts are written on one staff:
 upper voices (Part 1) = notes with stems up
 lower voices (Part 2) = notes with stems down

Part 1
 Part 2

Ev'ry time I think of the

Part 1
 Part 2

Ev'ry time I think of the

TIP

Breathe two beats before the beginning of your part.

Exercise 38

Warmly
mf

Part 1
 Part 2

Ev'ry morn-ing, ev'ry eve-ning, ev'ry night while I sleep;

ev'ry time I think of the spring time I hear the gen-tle breez-es speak. Ev'ry

morn-ing and eve-ning, each night while I sleep;

V77S

Figure 21. Sight-singing activity that contains two parts. Telfer (1992).

Sample II.

20

15

Exercise 20

REMINDER

Hold the music up. Move your eyes quickly from the end of the first line down to the beginning of the next line.

Slowly
mp

Part 1
Bron - to - sau - rus and pter - a - dac - tyl, ste - go -

Part 2
mp
Bron-to- sau- rus and pter-a - dac- tyl, ste- go -

sau - rus and ty - ran-no-sau-rus rex, tri - cer-a-tops.

sau - rus and ty-ran-no-sau-rus, ty - ran-no-sau-rus rex, tri - cer-a-tops.

f *p*

21

Exercise 21

With a steady beat
mp

Part 1
Stretch 2 3 4, stretch 2 3 4, stretch 2 3 4; reach for the sky, then

Part 2
mf
Move to the mu - sic; let your bod - y feel a - live. Feel the

bend to the floor. Gent - ly, gent - ly re - lax.

pulse of life in your move - ments. Gent - ly re - lax.

p *p*

unison

Everyone sings the same words and pitches at the same time.

Figure 22. Sample of a daily sight-singing activity in two-part. Telfer (1992).

Cappers (1985) confirmed the notion that sight-singing in two-part is effective by stating that “even the simplest two-part exercise is more rewarding to the singer than a unison solfege work” (p. 47). He also suggests that the instructor: “review previous solfege/rhythm work constantly. It’s fun to do things well, and it cements the patterns for future reference” (p. 47).

Sight-singing is an important part of rehearsal as it provides the students with an understanding of intervallic relationships. There are a variety of sight-singing methods and it is left to the discretion of the individual instructor to determine which is best for their choral situation. A recommended method is Nancy Telfer’s *Successful Sight Singing* books. The student books include daily exercises that require only a few minutes of rehearsal time.

Students are often more focused and ready to rehearse performance materials when directors begin class time with daily sight-singing activities. Telfer recommends that instructors:

Discourage singers from looking at sight-singing materials in advance; if the singers are already familiar with the exercises it will not be sight-singing for them. Necessary equipment includes: good lighting; a copy of the music and a pencil for each individual singer. A piano, tuning fork or pitch pipe is also recommended to determine the true beginning pitch of each exercise. Students are provided with individual sight-singing books and asked to identify specific

intervals before attempting the sight-singing passages. Always begin by introducing the first interval in a given exercise. In sight-singing, a strong sense of tonic and dominant, and a strong sense of the beat should be developed first. These are the two strongest elements in most Western music. These two elements provide the framework for everything else. (p. 4-5)

Prior to sight-singing an excerpt, the instructor can direct the students' attention to various aspects of the passage. For example, instruct the students to look at the rhythmic and tonal elements in the passage. What is the meter? What is the tempo? What is the first interval in the passage? Is the passage in a major or minor key? After determining all of these factors, the singer should be encouraged to sing the entire excerpt silently before attempting to sing it aloud.

In order to provide students with a visual representation, the director should identify specific intervals for example: major thirds, minor thirds, perfect fifths, and perfect fourths using some type of visual aid (solfege chart, marker board with staff, etc..). An explanation such as: a major 3rd is four half steps, a minor 3rd is three half steps and so on is helpful at the secondary level. Next, the teacher could ask students to identify intervals throughout the sight-singing exercise. The director can also assist students in identifying intervals in performance repertoire. The instructor could play specific intervals (M3rd, m3rd, P4, P5) and then allow the students to sing them aloud to provide an aural point of reference.

Divide students into small groups, assign each group a sight-singing exercise, and ask students to practice singing the exercise to one another. Follow the same procedure with a passage from the performance repertoire. Assign each group a different passage. When they have completed the activity, allow each group to perform the passage for the rest of the class. It is important to note that some students are good at sight-singing and some clearly are not. Consider placing a leader in each group to assist the others. Selecting students to sing passages aloud in front of the entire class is usually not an effective technique. Intuitive instructors know their students and are able to assess their capabilities. Telfer described two types of singers in her textbook series entitled

Successful Sight-Singing, Book 1:

Those who learn to sight-sing remarkably well, whether taught by a specific method or simply by exposure to a large quantity and variety of music; and those who never learn to sight-sing very well (especially when away from a piano or other singers) no matter how much music they see. There are many extremely talented people in both of these groups and yet, one type of singer learns to sight-sing and the other does not. Group one singers have the kind of minds that naturally discover certain techniques which help them succeed. The techniques are simple and effective. When teachers formally teach these techniques to poor sight-singers, there is an immediate improvement and the singers are able to reach an advanced level without great difficulty. (p. 4)

The Nancy Telfer sight-singing approach works well with incorporating performance pieces into your lesson. As stated earlier in this analysis, one should select sight-singing activities that correspond with concepts that you wish to teach through your selected literature. Telfer's approach allows the instructor to use the sight-singing method that works best for their choir. The Telfer sight-singing activities allow the director to choose the number system, the moveable "do" system, or a combination of both.

Students respond to the number system as well as the moveable "do" system, and the instructor may incorporate both of these methods into their sight-singing instruction. Powell (1991) stated that:

...the solfège approach offers three major advantages: students can learn to read in minor keys by changing the tonic note to *la* (*la, ti, do, re, mi, fa, sol, la* is the natural minor scale, and all of the intervals between the syllables remain identical to those in the major scale); chromatic notes are incorporated in the system; and there is a standardized set of hand signs corresponding to each of the syllables.

(p. 41)

Demorest and May's study (as cited in Henry, 2004) indicated that "singers using moveable-*do* solfège achieved significantly higher scores in sight-reading than those using fixed-*do* syllables; however, they cautioned that in previous research, investigators found no significant difference between sight-reading systems" (p. 207).

Success in sight-singing depends upon many factors. Students are often more successful at sight-singing when they are comfortable with the instructor and their surroundings. Allow the students to make mistakes and do not make corrections until they have completed the entire exercise. Assure the students that in sight-singing, one should be concerned with finding the right pitches rather than always making the perfect sound. Being able to hear and sing the correct pitches is the objective in beginning sight-singing.

Provide the students with a considerable amount of verbal praise and encourage the students to keep trying. Killian states that: "clearly, some singers are successful sight-singers and others are not. A review of previous research has resulted in contradictory findings about potential reasons for this discrepancy" (p. 53). Celebrate even the smallest success. Sight-singing is difficult and teachers should allow for the fact that each student is improving at a different rate.

According to Cappers there are three conditions that music educators must accept in teaching sight-singing activities to students.

First, we need to have at least two class meetings per week. The second premise that has to be accepted is that less literature, or at least literature that is at a less-advanced level, will be covered first. The third premise is that making music enjoyable is of paramount importance in everything we do. A vibrant, enthusiastic, and curricular-based system is necessary. That means performances

must be scheduled and eagerly anticipated, as they are proven motivators. (p. 47)

Cappers understands the performance demands placed upon choral music educators. In the beginning stages of sight-singing, less literature or less-advanced literature is the key to success. Many instructors are hesitant to incorporate sight-singing into their daily rehearsal as they fear the impact it will have on performance outcome. Cappers states that it is possible to instruct students in sight-singing as well as prepare for performance events. As students improve their sight reading skills, more advanced literature can be introduced.

How do we as music educators accomplish this goal of music understanding and continue to make music enjoyable for our students? The instructor should allow the students to sing as often as possible and incorporate the teaching of theoretical concepts into the rehearsal of performance repertoire. Learning activities such as numbering the underlying beats in performance repertoire, writing the names of notes in sight-singing passages, marking phrasing and dynamics in the score, and numbering measures can be included at the onset of rehearsal. These activities should last no more than five minutes. Make students aware that a "daily activity" will be listed on the board at the beginning of each rehearsal and explain that the students should begin the activity as soon as class begins. To make the activity more interesting, the students can use colored pencils. For example, red for dynamics, green for phrasing, and blue for numbering measures. The instructor should consider giving points for these activities. Students will take the

assignment more seriously if they know the director is checking their work.

Expression

According to Woody, recent arts philosophers have continued to emphasize the thesis of ineffability, or the notion that music can express features of human experience, including emotional states that verbal communication cannot. According to research, music educators consider expressivity to be the most important attribute of performance. Woody further stated that the instructional strategies in teaching expressivity are often dominated by teacher talk. (p. 21) For this reason, teaching expression in music can be a challenge.

Diction, dynamics, well-articulated melody and phrasing are essential in conveying the appropriate message in a given song. Diction, for example, is more than enunciating the text of a piece for understanding. Fisher indicates that “diction in choral music performance serves two primary functions. It assists in transmitting the textual message, and it also brings to choral performance a large set of vowel colors and consonant articulations that affect the choir’s overall tonal qualities” (p. 270). At a meeting of the American Choral Director’s Association in July 2007, Linda Spevacek spoke of the importance of good diction instruction. She stated that when instructing her students in diction, she often relays that “the drama is in the consonants and the beauty is in the vowels” (ACDA, 2007). This is especially important in ensemble singing.

Researchers and educators have stressed the importance of diction in many

different ways. According to Mack:

Correct diction for singing is the second most important area of concern in the development of young voices. Beautiful diction in singing is a result of analytical listening to one's self, giving special concentration to the sound and the quality of vowels and consonants. Remember that correct vowel pronunciation in singing is both an oral and a mental process. Marking phonetically the vowel sounds of the words and on what fraction of the measure the consonants are executed helps achieve clarity and precision. (p. 96)

As Mack recommended, allow students to make phonetic markings in their music.

Question the students in regard to what fraction of the measure the consonants are executed. Allow the students to be a part of the decision-making process. This encourages musical independence and frees the instructor from having to do it all. The students are more apt to retain the information if they are marking their own scores.

There are a number of ways that the instructor can incorporate diction instruction into the daily warm-up exercises. Fisher provides specific warm-up activities that address problem consonants, for example B, P, and C; along with difficult vowel sounds (see figures 5-9). These warm-up activities can be incorporated at the beginning of rehearsal. Examine the music being prepared for performance and locate problem areas. Consider warm-up activities that address these problem areas.

Many instructors employ up-tempo songs with many words, such as the piece

entitled *Neighbors' Chorus* from the comic opera, "La jolie Parfumeuse," to assist in improving diction issues (see figure 23)¹⁵. Other suggested literature includes: *Pick a Little, Talk a Little and Good Night Ladies* by Meredith Wilson, *Chitty Chitty Bang Bang*, by Richard and Robert Sherman, or *Ching-A-Ring Chaw* by Aaron Copland.

The instructor may wish to take this opportunity to also teach phrasing or vocal line in the music. Consider selecting an easier piece when working on range and phrasing. The students become overwhelmed when presented with too much information at once.

(Phrasing will be dealt with in more detail throughout this analysis.)

NEIGHBORS' CHORUS
from the comic opera "La jolie Parfumeuse"
For Mixed Chorus (S., A., T. div., B.) and Accompaniment

English text by Peter John Stephens

JACQUES OFFENBACH
Edited by Jan Meyerowitz

Allegretto (♩ = 89) 5

Soprano *p* Please ex-cuse us, mis-ter, we don't want to both-er, we on-ly

Alto *p* ... we don't want to both-er, we on-ly

Tenor *p* Mis - ter, we on-ly

Bass *p* Mis - ter, we on-ly

Allegretto (♩ = 89) 5

Piano *p*

10

1 want to know. All of us are neigh-bors, so we're ver-y cu-rious. Why do you look so low?

2 want to know. All of us are neigh-bors, so we're ver-y cu-rious. Why do you look so low?

3 want to know. Neigh - bor, why do you look so low?

4 want to know. Neigh - bor, why do you look so low?

10

Piano *p sempre*

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New York

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R. R. 130

Figure 23. Musical excerpt that assists in addressing diction issues.
Offenbach (Arr., 1954).

Dynamics are another important issue to address when teaching students the expressive qualities in music. Directors may employ warm-up and sight-singing activities that introduce various dynamic markings (*p*, *pp*, *ppp*, *mp*, *f*, *ff*, *fff*, *mf*), and the concept of crescendo/decrescendo. Provide an explanation concerning “most phrases” - most musical phrases begin softly with a gradual crescendo to the middle and taper off (decrescendo) at the end. Introduce warm-up and sight-singing activities that contain long phrases or exercises that contain the crescendo/decrescendo markings.

Allow the students to take turns being the director. Instruct students in simple hand gestures that indicate specific dynamic change throughout a piece (i.e. crescendo/decrescendo). Teach the students basic conducting patterns, and allow them to direct loud and soft passages in the performance repertoire. Direct the students in the appropriate size of the conducting pattern. How does the dynamic marking affect the size of the conducting pattern?

Suggested pieces for performance that demonstrate a considerable amount of dynamic change are: *The Twilight* by Audrey Snyder and *The Wind* by Mary Lynn Lightfoot. As described earlier, marking dynamics and phrasing in the music is helpful to students at the secondary level. This encourages students to anticipate change in dynamics throughout the piece (see Figure 24)¹⁶.

The musical score is divided into three systems. The first system (measures 7-9) shows the vocal line with the lyrics "I like the wind." and a piano accompaniment. The second system (measures 10-12) features a crescendo leading to a *mf* dynamic, with lyrics "like the wind. I like the wind." and a circled '2' indicating a second ending. The third system (measures 13-15) continues with lyrics "Laugh-ing, danc-ing, oh, sun-ny wind, Whis-ling, howl-ing, oh," and a piano accompaniment. The score includes dynamic markings such as *cresc.* and *mf*, and a circled '2' in measure 11.

Figure 24. Music excerpt that demonstrates frequent dynamic change. Lightfoot (2007).

Phrasing is another important component in teaching expression through song. The editor of *Music and Letters* (1928) stated that: “a good deal of bad phrasing comes from simply not reading the text carefully” (p. 2). Allow the students to read the text prior to marking the phrases in their music. Discuss the meaning of the text.

An explanation of long and short phrases should be provided to the students, and examples of each could be included in warm-up and sight-singing activities. Phrases can either begin on the beat, on an upbeat or on the offbeat. Allow the students to practice marking phrases in their warm-up activities and the selected repertoire.

A piece that contains particularly long phrases is *Morning Has Broken* by Eleanor Farjion, (figure 25)¹⁷ and an example of a piece with short phrases is *Annie's Song* by John Denver (figure 26)¹⁸. As illustrated in the figure, students should mark the phrases in their music. The following activity assists students in feeling the rise and fall in musical phrases. Ask students to join hands in a circle and sing the phrases in the following excerpts. Begin with hands at waist-level, as the phrase builds the students hands should go up and as it tapers off, their hands should come down. This is an effective way for the students to feel the shape of the phrase together.

Another effective technique in demonstrating the shape of a phrase is to crumple a piece of paper into a ball and throw the paper ball underhand across the room. The paper ball starts out low, arches and then falls to the ground. This activity is often more effective than simply telling students about the shape of the phrase.

2

Morning Has Broken

Arranged by RICHARD AVERPE

by Eleanor Fitterer and Cal Stevens

Moderate (♩ =)

Piano *mf*

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending pattern, while the left hand provides a steady accompaniment of quarter notes.The piano accompaniment continues with a similar rhythmic pattern. The right hand features a melodic line with some grace notes, and the left hand maintains the accompaniment. The tempo marking *rall.* is present at the end of this section.

A *mp* *a tempo*

S. *mp*
Morn-ing has bro-ken like the first

A. *mp*
Morn-ing has bro-ken like the first

T. *mp*
Morn-ing has bro-ken like the first

B. *mp*
Morn-ing has bro-ken like the first

A *mp* *a tempo*

This section contains the vocal entries for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each part begins with the lyrics "Morn-ing has bro-ken like the first". The piano accompaniment continues with the same rhythmic pattern, marked *mp* and *a tempo*.This section contains the vocal entries for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each part begins with the lyrics "morn-ing, Black-bird has spo-ken like the first bird." The piano accompaniment continues with the same rhythmic pattern, marked *mp* and *a tempo*.

Figure 25. Example excerpt from a piece that contains long phrases. Farjion (1971).

Annie's Song
for Two-Part Chorus and Piano
with Optional Rhythm Guitar and Bass

Words and Music by
JOHN DENVER
Arranged by Frank Meur

Moderately (♩ = 132)

Voice I
Voice II
Piano
Bass*

mf
D Dsus4 D Dsus4

I
II

sens - es like a night in the
You fill up my sens - es

G A Bm G

I
II

for - est, like the moun - tains in
like a night in the for - est,

D D/C# Bm F#m/A

Figure 26. Example excerpt from a piece that contains short phrases. Denver (1974).

Melody and its location in a given piece should also be considered when teaching expression in choral music. One of the first steps in teaching melody is to ask the students to locate the melody in their score. Students could use markers to highlight sections containing the melody. This also assists the students in anticipating harmony parts throughout the piece. Question students as to which vocal part has the melody.

Does the melody move around or does it remain in the same voice throughout the piece?
Move students to various points throughout the room to aid in hearing individual parts.
Stress the importance of hearing all parts, not just their own.

The instructor could employ warm-up activities that contain both melody and harmony parts. Allow the students to determine which part has the melody (soprano, alto, tenor or bass). To demonstrate the difference between melody and harmony, rehearse a piece that contains the melody in only one voice, for example *Bless the Lord, O My Soul* (Henderson). Next, introduce a piece that employs the melody in different voices throughout, for example *Just a Single Voice* by Sally Albrecht and Jay Althouse. Ask students to identify which part has the melody using specific measure numbers.

The instructor could utilize Domek's activity that was suggested in chapter two - review of literature to assist in improving listening skills. The instructor will notate a short melody from the performance repertoire on the board. The students will copy the melody on staff paper. The instructor will then play a slightly different version of the melody on the piano and will ask students to mark pitch errors on their staff paper. Instruct students to place a "P" above the incorrectly played pitches. The recommended number of hearings is three. This is a good way to introduce new melodies and to get the students focused at the beginning of the period.

In reference to the performance of melody and harmony parts, remind students that the harmony part should be sung as expressively as the melody. Students often sing

the harmony part with a straightforward, monotonous tone. Remind students that one of the primary functions of harmony is to enhance the melody. Demonstrate the expressive quality that you are attempting to achieve by singing the harmony part aloud to the students. Demonstrate again what it sounds like when sung with a straightforward, monotonous tone. Students relate to the differences in sound when the instructor is willing to model it for them. In teaching vocal music, modeling is sometimes necessary and in this instance, the instructor should model the desired outcome.

Diction, dynamics, well-articulated melody, and phrasing are all essential in conveying the message that the composer intends. Assure that students know how to interpret expressive symbols in their music. An assessment of the understanding of expressive symbols is helpful to students at the secondary level. Expressive choral singing should be high on our list of priorities in rehearsal. Many directors make the mistake of saving expression until the end, after all the notes are learned, and as a result never get around to it.

Vocal Production:

Teaching vocal production is a challenge in that there are varying opinions concerning the most effective approach. According to Gollobin (1977) "the elusive art of singing is based on the technique of producing a pleasing, freely produced, and well-supported tone. No matter how imaginative or deeply felt a student's interpretive approach, his or her technical equipment remains the means to all musical ends. Yet little

real consensus exists among voice teachers on methodologies to achieve good vocal technique” (p.41). The goal in this portion of the analysis is to assist in simplifying this issue by making suggestions for four important components of vocal production, namely, breathing, voice registers, the resonator, and expanded range. Diction is another important component of vocal production that was discussed earlier in this analysis. How do we as secondary music educators incorporate the instruction of proper breathing techniques, smooth transition of vocal registers, improved resonance of tone, and expanded range into our rehearsal time?

Mack addressed the problem of teaching vocal production with the crowded schedules of many high school students by stating that “...much of this training can be done in our regular choral group and small ensemble rehearsals; and through the organization of voice classes” (p. 95). Rehearsal for participation in state contests in which students sing in small ensembles is an opportune time to work with students on techniques that improve vocal production. State contests are often considered “extra-curricular” at the secondary level; therefore, instructors may schedule after school sectional times. Holding after school rehearsals accommodates students that are unable to attend sectionals throughout the day due to scheduling restraints.

Four out of eight of the voice teachers interviewed in Gollobin’s article agreed that breathing is the most common vocal problem encountered with vocal students. They also agreed that it is the most difficult to correct. Willard Young (as cited in Gallobin,

1977) stated that: "there are several different ways of teaching breath control, and the proponents of each method defend them to the death" (p.42). In this analysis, the problem is not necessarily finding the "right" method, but rather finding a method that is practical for choral rehearsal. Bailey and Boardman (1996) provide suggested activities for improved breathing technique for choral students at the secondary level.

In Bailey's suggested exercise, students begin with their palms together; one hand on top of the other, and slowly open their hands vertically as they inhale. The vertical motion reminds students to take a deep, low breath. Hands held apart represent the expansion of the abdominal area when students take full breaths. As the students sing, they draw their hands back together. When the palms touch, it reminds the students to take another breath. According to Bailey, since the fingers naturally curve, this exercise also serves as a reminder to raise the soft palate (p.25).

Boardman suggests five breathing exercises that could be incorporated into the daily choral rehearsal. She gave each of the activities a name – three-in-three, side-to-side bending, backward-and-forward bending, charging breath, and the twenty-one breath exercise. Boardman explained that the instructor should lead the class in these activities at the beginning of each class period, and she stated that it takes approximately seven to ten minutes. The instructor should lead the exercises at least once a week to assure that students are completing them correctly. After the first week, the instructor may select a student to lead the daily exercises (p. 26-30).

In the three-in-three exercise, students stand with their feet together and their legs and buttocks firm. The students then bring their arms up over their head and allow air in through their nose (see figure 27)¹⁹. Ask students to blow out through the mouth as they bring their arms down to their sides. Perform this cycle three times: in-out, in-out, in-out. The students are then to relax and put their attention on their spine. Repeat the exercise two more times.

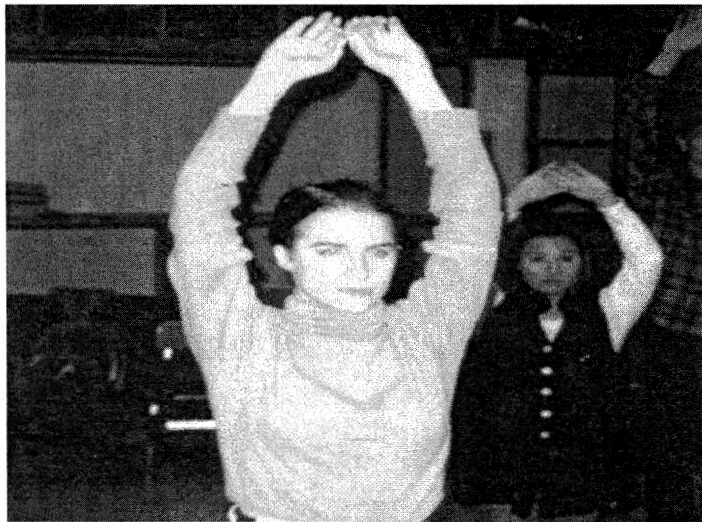


Figure 27. Three-in-three breathing exercise. Boardman (1996).

The next exercise is called side-to-side bending. The students are asked to stand with their feet shoulder-distance apart with their hands placed on their hips. Their elbows are forward in a straight line with their body (see figure 28). The students will then lean over from the waist and exhale. Next, the students straighten up and bend to one side, and let elbows fall down toward the legs and heads should drop to the side. Ask the students to repeat the same with the other side of the body. The students should perform this

exercise slowly and consciously with an awareness of how they feel. Ask the students to bring their arms down and put their feet together. Again, direct the students to relax and put their attention on their spine.



Figure 28. Side-to-side bending exercise. Boardman (1996).

In the backward-and-forward bending exercise, the students should stand with their feet shoulder-distance apart with their hands on hips and elbows forward. The students will bend backward from the waist and allow air in through the nose. Next, bend forward, and blow air out through the mouth (see figure 29). The students should lead the motions with their head, keeping their neck flexible, and allowing their knees to be loose to keep from falling. Repeat this cycle seven times. At the end of the eighth cycle, the students will let their body droop forward and hang from their tailbone; allow the arms to hang and relax the knees.



Figure 29. Backward and forward bending exercise. Boardman (1996).

The students should feel the tension begin to seep out of their back, legs, hands, and neck. Very slowly and consciously, roll the body upward, feeling each vertebra piling on top of the one preceding it, like a tower of blocks. The students should let their shoulders fall into place, with their heads coming up last and balancing on top of their column of vertebrae. Allow the vertebrae to lift the chest, while the hips and pelvis rotate under them. Ask the students to relax and put their attention on their spine.

For the charging breath exercise, students are asked to stand with their feet together and their legs and buttocks firm. Allow air in through the nose and, holding their breath in, quickly rotate the arms up and back eight times with the hands relaxed (see figure 30). Blow air out, take another breath, and rotate the arms up and back again eight times. Perform the exercise a third time. Again, ask students to relax and put the

attention on their spine.

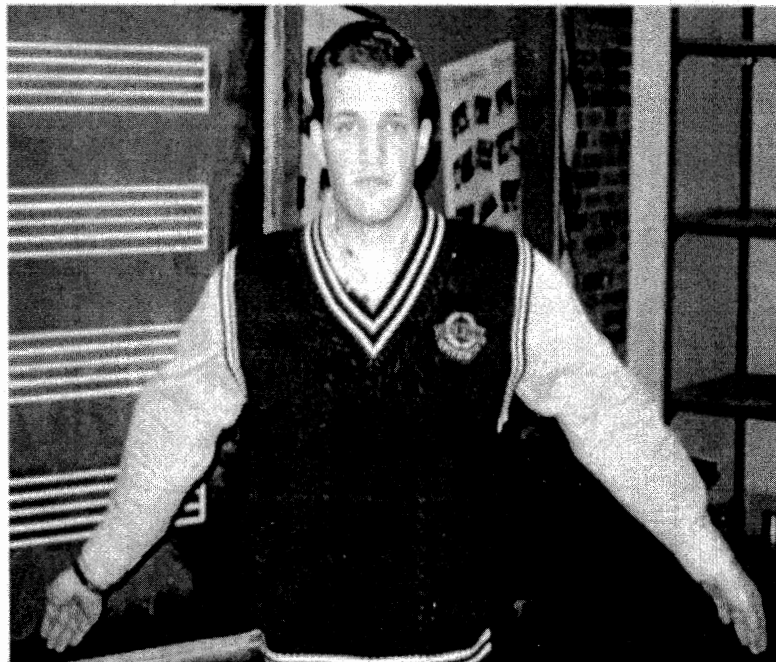


Figure 30. Charging breath exercise. Boardman (1996).

In the twenty-one breath exercise, the students begin by standing with their feet together, their legs and buttocks loose, and their hands on their thighs (see figure 31). Let the head fall back and allow air in through the nose. Let the head fall forward and blow air out through the mouth. Repeat the cycle twenty times, keeping the movement very regular. Do not rush!

The purpose of this exercise is to propel as much air in and out of the lungs as possible. On the last cycle, let the head fall forward on the chest. Ask the students to lift their heads and let them fall on the right shoulder. Then lift the head and let it fall back

with their mouth open. Lift it again and let it fall on the left shoulder, and then lift it and let it fall forward. Perform this process in the opposite direction and end with the head hanging back. The students will then open their mouth and relax their jaw and facial muscles. Finally, allow the head to float up over the top, feeling their neck become elongated in the process. Again, ask students to relax and put their attention on their

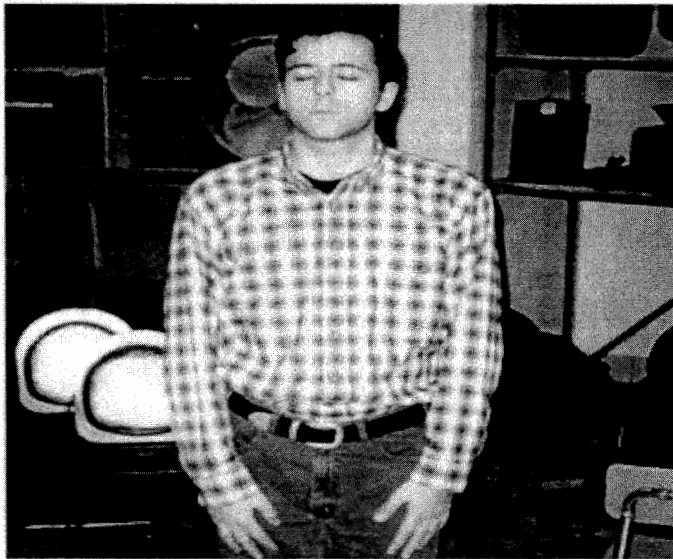


Figure 31. Twenty-one breath exercise. Boardman (1996).

spine. Boardman (1996) states that:

Putting the attention on the spine makes the students aware of any sensations – pain, tension, warmth, tingling, or nothing at all – in the center of the back, from the tailbone to the neck. The practice of focusing attention on the center of the back is an important first step in correcting poor posture and developing good body alignment. The spine is the human body’s center of balance, and to develop

good posture – erect and relaxed – one must become aware of that center. It has been known and taught for generations that good posture is essential to good vocal production. (p. 28)

Boardman's breathing exercises could be easily incorporated into the beginning of each daily period. It will take time to get into the routine. However, once the students learn the breathing exercises, they can begin on their own with a student leader. Consistency is the key and getting the students focused at the beginning of the period can save the instructor a good deal of energy and frustration.

Austin defined the word register as "different qualities of sound associated with different parts of the singing range and that those different qualities are produced by different adjustments at the vocal folds" (p.59). How do we provide students at the secondary level with an understanding of vocal registers? Some theorists believe that the best way to assist high school students in this transition is to avoid the discussion of registers all together.

Fields (as cited in Finks, 1992) in his article entitled "How Mind Governs Voice," stated that students should not fear register breaks. He chose to stay away from teaching high and low areas of the voice, as he believed that this could cause register breaks. He encouraged his students to practice progressive technical and melodic exercises, throughout their entire singable range, with expression as the constant motivating factor (p. 48).

The instructor should consider warm-up activities that cover the full range of the student's voice as well as song selections that do the same. The expressive songs composed by Johannes Brahms, for example, could facilitate instruction in developing the lower, middle, and upper registers, as many of his pieces require the singer to utilize the full range of the voice. An example is his classic piece entitled, *How Lovely is Thy Dwelling Place*. Another expressive piece that requires frequent change of register is *Bist du bei mir* by Johann Sebastian Bach. This is a unison arrangement that allows students to focus on vocal production. Again, let expression (dynamics, well-articulated melody, and phrasing) be the overall goal.

Oncley (as cited in Finks, 1992) in his book entitled *Dual Concepts of Singing Registers*, discussed the problem of the vocal break:

...students should be able to sing a descending scale and bridge the gap between head and chest registers. The active portion of the cords should lengthen throughout the descending scale exercise until the whole glottis is active. The singer can then continue down the scale as the whole cord vibrates and this should eliminate the gap between head and chest registers. (p. 22)

Consider song selections that employ the descending scale to assist in bridging the gap in vocal registers. Measures 10-15 and 24-28 of Clausen's *All that Hath Life & Breath Praise Ye the Lord!* employ the descending scale in the soprano part and would be a good place to begin in daily warm-up. Students who have developed their lower range

at a young age sometimes experience difficulty bridging the gap between chest voice and head voice. This song selection is appropriate as it assists in the development of the student's upper range. According to Austin:

Some voices are naturally dominated by the chest voice and cannot seem to do anything else. For instance, it is not uncommon for a young woman to develop her chest voice beyond its normal limit sometimes as high as third-space C... if she has to exceed the range of the chest voice, the tone suddenly becomes very breathy, usually with a noticeable break. If her goal is to learn to sing higher successfully, the use of the chest voice needs to be rebalanced. Part of the solution would be for her to severally restrict her use of the chest voice for a time and sing only in the lighter mechanism (head voice) until it becomes stronger...young men whose chest voice is naturally strong can also be limited in range at the top. (p. 60)

Weekly sectional rehearsals would be the most productive time to address the issue of vocal registers. It is not necessary at the secondary level to provide a lot of background information concerning vocal registers, which may make young singers overly self-conscious about their register changes. Providing students with appropriate materials (song selections) to assist in strengthening the student's upper register is the instructor's primary responsibility.

Fields encourages this positive approach to the instruction of vocal registers by

stating that:

The laryngeal muscles would most likely act correctly for singing when posture is correct, the ear governs the output, and expression rather than technique is the motivating factor. An effective teacher should apply a positive approach in achieving these goals. Suggestions should be carefully thought out and stated with kindness and encouragement. The student's interest and enthusiasm are driving forces in the growth of their singing voice, and artistic singing contains freedom of spirit; that joy helps to release the voice. (p.53)

Expression should be a driving force in teaching vocal production; a positive and encouraging approach is always best at the secondary level. Students often lack the confidence required to produce a free and relaxed tone. Encouraging comments are helpful in relieving tension.

The resonator is defined by the *Harvard Concise Dictionary of Music and Musicians* (1999) as "a device that amplifies or reinforces a musical sound by vibrating at the same frequency" (p. 557). In singing, this device includes the nasal cavity, sinuses, lungs, pharynx, and mouth. "Amplify" is the key word here. How do we assist students in strengthening their voices to achieve increased volume? How do we find time to accomplish this during rehearsal? Richardson (1936) offered suggestions concerning the shaping of vowels that could be incorporated into either choir or sectional rehearsal. He stated that:

...some of the resonators, the nasal cavity and sinuses, are fixed, but the larger ones, the lungs, pharynx and mouth, are more or less adjustable in size and shape...it is the size of the mouth cavity and opening at the lips that the singer must vary to colour the vocal cord note for the different vowels. A singer may vary the size of the mouth opening considerably between different vowels; in that case they need not use the pharynx muscles to such a large extent. The best method is to adopt a fairly wide-open (but not fixed) mouth-opening, with suitable variations in the size of the pharynx for different vowels. It is obvious that if a vowel requires a resonance fairly low in the clef, this resonance will not be excited when the vowel cord note lies high; on the other hand a vowel like "ee" in "reed" with high resonances is readily excited at a high pitch: in fact most sopranos have to modify to make an "ee" [work] for any vowel at the top of their range (p. 601, 602).

Repertoire that allows students to employ both their upper and lower register is most effective in demonstrating the different vowel colors. In sectional rehearsal, ask students to sing excerpts to one another from their performance repertoire. When asking students to sing in front of one another, it is best to begin in small groups. Direct a specific student in the group to sing an excerpt that is in their lower register and then another that is in their upper register. Ask students to identify the difference in vowel color in the upper register and in the lower register. What happens to the vowel color in

the top of the vocal register? What happens to the vowel color in the lower part of the vocal register? Is it ever necessary to change or modify the pronunciation of the vowel?

Webb (2007) stated that “the need for vowel modification often arises when a combination of physical demands - such as extreme range of pitch and singing phonetically pure vowels - can’t be met without negative vocal consequences” (p.29). To demonstrate this understanding, the instructor or a select student could sing an excerpt that contains text that requires vowel modification. Model what it sounds like if we sing the text with the “normal” vowel sound; now demonstrate what it sounds like if we use a modified vowel sound. Which was the most aesthetically pleasing to the ear?

Mack provides suggestions concerning vocal resonance that could be incorporated into sectional or small group rehearsal. He stated that students should be reminded to “...unhinge the jaw and open the throat as they produce a tone. Explain and demonstrate what is meant by high forward resonance using the hard palate, forward sinuses, nasal passages, and eye cavities to add ring, or what is called “ping”, to the quality of the tone” (p.96). The instructor could demonstrate what is called “ping” by singing an excerpt from a piece that employs the upper register. This ring or “ping” assists in amplifying the vocalist’s sound.

Richardson’s comment about the “ee” vowel could also be incorporated into the above discussion/demonstration. It should be noted to students that according to Hilton (1932), the “ee” vowel was “...spoken of as giving ‘carrying power’ to the voice, and

that it helped to account for the resonance of Italian singers” (p.897). Allow students to discuss and express their views on the history of the “ee” vowel. Why does it have more carrying power than the other vowels? Why is it important for singers to have “natural” carrying power? It is possible to use microphones to assist in projecting the vocalist’s sound. Why not simply use a microphone? Allow the students to express their views. Students may agree or disagree with the use of sound equipment to amplify the vocalist. This is often dependent upon their preference of musical style. Instructors should be open to all styles of music and should welcome students’ comments concerning their individual preferences.

Many students at the secondary level struggle with nasal tone quality, especially in their lower register. Richardson’s suggestions concerning the shape of the mouth for specific vowels could be helpful in improving the issue of nasality. Modeling the vowel sounds for the students is also helpful at the secondary level. Consistency is the most important factor in instructing students on how to shape vowels.

Gollobin’s interview of eight vocal teachers offered various suggestions for improving vocal nasality. Most of the teachers interviewed felt that a nasal tone was not pleasing and offered suggestions on how to eliminate this problem. Three of the instructors interviewed had their students close the nostrils with their fingers as they vocalize to demonstrate the difference between an “open” sound and a nasal sound. One of the instructors reported that closing the nostrils helps keep tone out of the nose.

Another stated that during this exercise, if the student feels a vibration in the nostrils, this indicates excessive nasality. Opening the mouth more to reduce tightness is often helpful, and, the employment of lower, back vowels is also effective (p. 50, 51). These activities could be easily incorporated into sectional rehearsal.

Assisting in expanding the student's vocal range is another responsibility of the secondary vocal music instructor. According to Mack:

Throughout the learning of correct breathing, diction, and increased colorful resonance, instructors should be improving and developing the range and flexibility of young voices. Flexibility is dependent to a great degree upon the freedom of the vocal apparatus in young high school singers and upon the correct placement of the voice. Teach them to sing in high and low ranges through the use of staccato, semi-staccato, and legato exercises, keeping in mind at all times good breath support and focus of tone (p. 96).

As a vocal music instructor, it is tempting to assign a young male or female to a specific harmony part because the instructor is confident the student can hear and sing the part. This is especially the case when the number of choir members in an ensemble is limited. If students are capable of singing other parts, and their range will allow it, the director should move them around to allow for flexibility in range. Another option is to incorporate unison pieces that employ the full range of the voice.

Bless the Lord, O My Soul, contains two passages that employ the young student's

upper register. (See measures two through eight and measures 41-44, figure 32²⁰.) In the beginning stages of assisting young students in increasing their vocal range, it is best to select pieces that are written in unison. This allows students to focus on pitch and range, rather than being concerned with difficult harmony parts. The resourceful choir director will spend time selecting pieces that assist in improving students' vocal range.

The musical score is presented in three systems. The first system shows the beginning of the piece. The top staff is labeled 'Voices' and contains a unison vocal line starting with a rest followed by the lyrics 'Bless the Lord, O my soul: and'. The tempo is marked 'Allegretto' with a quarter note equal to 66 (♩ = 66). The dynamic is 'f' (forte). The bottom staff is labeled 'Keyboard' and features a 'non legato' accompaniment with a dynamic of 'f'. The second system begins at measure 5, with the vocal line continuing the lyrics 'all that is with-in me bless his ho-ly Name.' and a 'dim.' (diminuendo) marking. The keyboard accompaniment also includes a 'dim.' marking and a 'mp' (mezzo-piano) dynamic. The third system begins at measure 41, repeating the lyrics 'all that is with-in me bless his ho-ly Name.' and the keyboard accompaniment with a 'mp' dynamic.

Figure 32. Musical excerpt that assists in improving vocal range. Henderson (1991).

Mack suggested that instructors use *legato* and *staccato* exercises in their high and low registers to assist in improving flexibility of range. The instructor could also use select phrases from their performance repertoire rather than isolated vocal exercises to achieve the same result. A fun way to lead students in this activity is to add movement. Bailey suggested that students distinguish a *marcato* phrase by opening their hands to a starburst (jazz hand) for each syllable of text. For a *staccato* phrase, they could poke the air with their index finger; and for the *legato* phrase, they could sweep their arms across their bodies.

Bailey also offered interesting movement activities for vocal technique. Students could hold their hands (palms down) beside their cheeks and cup and flatten their hands as they raise and lower their soft palates. In developing the student's range, it is important that they understand how to raise the soft palate to create a more open sound. (p. 25)

Realistically, it is difficult to find time to address the issue of vocal production in the secondary level choral rehearsal. Barresi stated "there is simply not enough time in rehearsal to work to any extent on the foundations of good vocal production" (p. 83). As music educators, it is essential that we work with our administrators and fellow teachers to find pockets of time throughout the day to help improve this situation. Possible scheduling options are: before or after school, after testing in the regular classroom, or throughout summer or holiday breaks.

The researcher's intent throughout this chapter was to provide suggested activities/methods that would assist secondary teachers in the instruction of theoretical concepts (rhythm, intonation, pitch, expression and vocal production). Repertoire that nourishes the teaching of these theoretical concepts was also recommended throughout the chapter. The recommended activities can be executed throughout the regular rehearsal time and allow the instructor to continue to prepare for upcoming performances. To varying degrees, all music literature assists in acquainting students with concepts that foster musical independence. However, planning lessons to assure that learning takes place requires time and effort on the part of the instructor. The end result is a rehearsal that is enjoyable for the students as well as the director.

CHAPTER FOUR
OBSERVATIONS/RECOMMENDATIONS/SUMMARY/CONCLUSIONS

Observations and Conclusions:

Many of the activities/techniques described in chapter three of this analysis have been observed throughout an entire school year in a small community school where many of the students have not studied privately, or have had limited experience in music at the elementary level. The activities were observed in both beginning choir (freshman and students with little or no music reading skills) and advanced choir (students who had past choir experience, private piano or band).

Using the suggested activities, students moving from the beginning choir level in the past year to the advanced choir level in the current year showed marked improvement in their sight-singing ability and the ability to verbally count or clap rhythms. The students were assessed on expressive symbols, note names, and note values, at the end of each semester in the past year, and improved scores were noted from fall to spring semester. Improvement was noted in vocal production for students that had prior performance experience. Many of the techniques concerning vocal production were too advanced for students with no prior performance experience. These techniques were utilized throughout weekly sectional rehearsals and when relevant were incorporated into large ensemble rehearsal.

A movement activity that incorporated syncopated rhythms was utilized with both beginning and advanced choirs. Half of the class was asked to step on the underlying

beat and the other half clapped the rhythm in a given excerpt from the students' performance repertoire. It was observed that this activity was effective in helping the students distinguish the rhythm from the underlying beat. This technique was used as a warm-up and to assist students with difficult passages in their performance repertoire. The beginning choir members with no prior experience were unable to clap some of the syncopated rhythms, but all students were successful in maintaining a steady beat.

Student evaluation forms were an effective tool with both beginning and advanced choirs. The students were asked to complete evaluations on fellow students preparing for a state solo/ensemble contest using "Evaluation Form I" (figure 16). The assessment included all of the theoretical concepts discussed in this analysis as well as performance factors (appearance, poise, facial expression, etc...). The criterion was defined by the instructor prior to the assessment. It was noted that the students took the assessment of their fellow classmates very seriously. The students were given points for participating in this activity and were successful in completing the assessments as well as providing insightful comments at the end of the evaluation form.

Votaw's suggestions for improving intonation were useful and the effectiveness was observed throughout an entire semester with both beginning and advanced choirs. Students were more confident in singing their individual parts when voices were classified appropriately. Allowing the students plenty of space in the classroom and curving students inward encouraged students to listen to one another and hear all parts,

and it was noted that students were more focused when they knew their tone in the beginning chord and understood its relation to the opening chord.

At the beginning of the school year, it was noted that sight-singing activities worked best at the beginning of the class period for both beginning and advanced choirs. However, as the year progressed it was determined that beginning with a piece that students enjoy and incorporating sight-singing later in the period was most effective. Some of the students were questioned about the effectiveness of the sight-singing activities. The students commented that daily sight-singing was helpful and stated that they were more confident in their ability to read at sight.

Chanting the text often assists students in improving diction issues. This activity was observed throughout one class period with both beginning and advanced choirs. Chanting the rhythm of the text was effective in getting students to enunciate clearly. In addition to this activity, the instructor demonstrated the different vowel colors and stressed the importance of being consistent.

Phrase marking was a continual practice throughout rehearsal of performance repertoire. Colored pencils were used to mark phrases. The class worked together to determine the length of phrases, and where breaks in the phrase should occur. This was an effective technique and the students were eager to provide answers. The students also marked dynamics in music from the performance repertoire. Although this activity was effective in getting students to focus on the expressive symbols, many of the students

became distracted. Perhaps completing this activity during small group rehearsals (sectionals) would be more effective.

No observations were made on Boardman's suggested activities for breathing; therefore, further investigation into the effectiveness of these activities is recommended at this time. Many of the suggestions for smooth transition of vocal registers, improved resonance of tone, and expanded vocal range were addressed in weekly sectional rehearsals throughout an entire semester with both beginning and advanced choir members. The techniques discussed in this analysis concerning vocal production were most effective with students who had had prior performance experience. Select literature that employed the lower, middle, and upper range was effective in expanding the vocal range of both beginning and advanced choir members.

Instruction of the concepts discussed throughout this analysis (rhythm, intonation, pitch, expression and vocal production) did not hinder, but rather enhanced the preparation for performance events. The performance events spanned an entire school year and included: two choral festivals, a fall concert, a spring concert, and a state solo-ensemble contest. Approximately 35 students participated in the solo-ensemble contest event.

Summary:

The overall objective in this analysis is to continue to teach musical concepts (rhythm, intonation, expression, and vocal production) as well as prepare students for

upcoming performances. Performance is motivating and provides a means of expression for many students. For this reason, it is essential that educators continue to research ways to incorporate the instruction of musical concepts into the preparation for upcoming performances.

Another important objective in this research is the achievement of musical independence. Music is therapeutic in times of physical, emotional, and spiritual need. It is crucial that we continue to nurture our students' musical growth so that they can carry on with musical endeavors that enrich their lives even after they leave high school.

Music workshop presentations, education courses, and professional research all assist in improving music instruction. Much of the information provided in this analysis was obtained through one-on-one interactions with other music instructors, and through research that professionals have shared in professional music journals. As music educators, it is our responsibility to continue to learn from individuals that promote the validity of music as part of the regular school curriculum.

Recommendations:

Further research into the development of individual sight-singing tests, and effective techniques that incorporate sight-singing skills into the reading of individual parts (soprano, alto, tenor, bass) in performance repertoire is recommended at this time. Another recommendation is the development of voice classes, as well as continued research into pedagogical processes that assist in rhythm and pitch study.

Recommendations that teachers from small communities should consider are: repertoire for unbalanced voices, communication with elementary music teachers to unify instruction, and sectional rehearsal times throughout the school day.

END NOTES - FIGURES

- ¹ P.K. Cappers (1985), "Sightsinging Makes Middle School Singers into High School Musicians", *Music Educators Journal* 72(2), 46.
- ² R. Domek (1979), "Teaching Aural Skills to High School Students", *Music Educators Journal*, 65(5), 55.
- ³ R.E. Fisher (1991), "The Design, Development, and Evaluation of a Systematic Method for English Diction in Choral Performance", *Journal of Research in Music Education*, 39(4), 274.
- ⁴ J. Estes, "Rhythm of the Rain", New York: Alfred Publishing Co., 6.
- ⁵ N. Telfer (1992), *Successful Sight-Singing, Book 1*, San Diego: Neil A. Kjos Music Co., 8.
- ⁶ M. Donnelly (2004), "I Will Follow", Milwaukee: Hal Leonard Corp., 3, 5, 7.
- ⁷ R. Dilworth (1999), "Everlasting Melody", Milwaukee: Hal Leonard Corp., 10-11.
- ⁸ R. Boyer-White (1997), *Sharing Music in Our Multicultural World*, Cincinnati: University of Cincinnati, 22, 61.
- ⁹ M. Leigh (1965), "The Impossible Dream", Milwaukee: Hal Leonard Corp., 5.
- ¹⁰ NFHS (2008), "NFHS Music Adjudication Form Small Ensembles", Indianapolis: Printed by Authority of the National Federation of State HS Associations.

¹¹ R.A. Stamer (2002), "Choral Ensembles for Independent Musicianship", *Music Educators Journal*, 88(6), 52.

¹² L. Stone (1968), "The Ash Grove", Long Island: Belwin, Inc., 7.

¹³ E. Grieg (1993), "Because My Love Has Come to Me", USA: Lawson-Gould Music Publishers, Inc., 4.

¹⁴ N. Telfer (1992), *Successful Sight-Singing, Book 1*, 32.

¹⁵ J. Offenbach (1954), "Neighbors' Chorus", *La jolie Parfumeuse*, New York: Broude Brothers, 1.

¹⁶ M.L. Lightfoot (2007), "Wind", U.S.A.: Heritage Music Press., 3.

¹⁷ E. Farjion (1971), "Morning Has Broken", London: Freshwater Music, LTD., 2-3.

¹⁸ J. Denver (1974), "Annie's Song", New York: Cherry Lane Music Co., 3.

¹⁹ S.D. Boardman (1996), "Breathing Your Way to a Better Chorus", *Music Educators Journal*, 82(6), 27-30.

²⁰ R.W. Henderson (1991), "Bless the Lord, O My Soul", Chapel Hill, NC: Hinshaw Music, Inc., 5.

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