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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

ADAPTING THE WARD METHOD FOR USE IN  
THE PRIVATE VOICE STUDIO

A Dissertation Submitted in Partial Fulfillment  
of the Requirements for the Degree of  
Doctor of Arts

Michael Patrick Kilcoyne

College of Performing and Visual Arts  
School of Music  
Vocal Performance

December 2019

This Dissertation by: Michael Patrick Kilcoyne

Entitled: *Adapting the Ward Method for Use in the Private Voice Studio*

has been approved as meeting the requirement for the Degree of Doctor of Arts in the College of Performing and Visual Arts in the School of Music, Program of Vocal Performance.

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## ABSTRACT

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The Ward Method is a progressive approach to vocal music education designed for elementary and intermediate students in Catholic Schools. However, due to the solid foundation of vocal pedagogy inherent to the Method, as well as its philosophies of educational psychology that govern its structure and approach, the Ward Method has implications that go far beyond elementary parochial music education.

The concepts of vocal and educational pedagogy that distinguish the Ward Method are presented and compared to historical and current sources. An description of the component elements of the method and how they are used in the context of a lesson is also included.

Three case studies examine how the Method may be adapted for use outside of the classroom setting to address a broad spectrum of vocal applications, including: correcting non-amusic “tone-deafness” in an adult male; addressing specific deficiencies of musical and vocal understanding in an adolescent female; and preparing difficult literature with a chorus of amateur singers. In each case, lesson plans are included with notes explaining what modifications were made and, more importantly, which elements of the Method were followed.

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## CHAPTER I

### INTRODUCTION

Our current academic structure often separates educators and performers into two tracks. The vocal performer becomes highly qualified in the areas of vocal pedagogy, opera, and art song, but may have little background in music education methodology or conducting. The educator receives training in choral conducting, rehearsal techniques, and the various prevailing methods of music education (eg. Orff, Kodály, Dalcroze), but often has limited understanding of vocal physiology or pedagogy. The nature of today's careers in music education requires both performers and educators to develop skills beyond the typical training they receive. Whether in their classrooms or private businesses, both performers and educators will encounter students whose needs lie outside of their spectrum of knowledge.

The Ward Method is a progressive approach to vocal music education designed for elementary and intermediate students in Catholic Schools that incorporates the fundamentals of music theory, aesthetics, and voice production. The Method is unique in that it is focused entirely on vocal music education and does not seek to move students to instruments. Therefore, every element of a Ward lesson points toward developing young singing musicians.

The purpose of my study was to demonstrate via three case studies how simple adaptations of the Ward Method could be useful to both teachers who lack vocal experience and singers who lack teaching experience when dealing with adult students in

a private studio or choral rehearsal scenario, by providing teachers with a curriculum that is vocally and educationally sound.

### **Incidence**

I first encountered the Ward Method when I was tasked with building a children's choir program for St. Mary Parish in Littleton, Colorado, where I had recently been hired as the Director of Music. With a background in both music education and vocal pedagogy, I felt confident in my ability to run such a program. Still, I was intrigued by the Ward Method, an educational method that was designed specifically to teach Catholic music to Catholic students in Catholic schools. I became certified in the first of three levels under the direction of Dr. Alise Brown at the University of Northern Colorado and have since completed my second level of certification. Because of my background in vocal pedagogy, I recognized instantly that the Ward Method held potential beyond its original design, and I began to incorporate it with great success into my adult choir rehearsals and into my private voice instruction. The Ward Method can be a powerful tool in the private voice studio, because – no matter the age of the student – it helps guide the learner through the process of inventing music for themselves in a way that leads to deep understanding.

### **Delimitations**

The scope of this study was limited to practical adaptations of the Ward Method that go beyond its original intent of working with children. Namely, for the private voice studio and in choirs, in both cases when working with adults. Children's choirs and lessons with children were not included. A detailed history of the Ward Method and its founder, Justine Ward is readily available in others' work and were not included here.

Because the Ward Method is inextricably linked to Gregorian chant, some discussion of relevant topics was included, but chant as a whole and its history were not discussed. This study did not offer comparisons with other methods of music education (eg. Orff, Kodály, Dalcrose), nor was this a controlled study to determine the effectiveness of the Ward Method on children or adults but, was rather an exploration of applications of the Method outside of its intended scope.

### **Literature Review**

The most important source for this study is the Ward Method itself, which exists in three editions. The first is a set of 4 volumes printed from 1920 to 1938. The first edition predates Justine Ward's contact with Dom Mocquereau at the Solesmes Abbey and thus demonstrates a limited understanding of chant. The second edition, a set of 8 volumes printed in in the 1950s, presents the Method in its entirety. The third edition was actually written by Theodore Marier, although he still lists Justine Ward as the author. This most recent edition is a three-volume set that includes a portion of the instructional material provided in the second editions but, is meant to be used with students covering a larger range of ages.

Other publications by Justine Ward include a hymnal, a collection of musical settings for the Propers of the Mass, and "The Reform of Church Music," an article that illustrates the concepts of music and beauty that permeate her method. A recent publication by Wilko Brouwers, *Now I Walk in Beauty*, is a song book that expands the available song repertoire for the Method.

Biographical information about founder Justine Ward and the development of her method can be found in two studies: *Justine Ward and the Genesis of the Ward Method of*

*Music Education*, a dissertation by Richard Raymond Bunbury, and *The Life of Justine Ward, Her Work in Comparison to Orff and Kodaly, and Applications for the Public School Classroom*, Alise Brown's dissertation.

Methods of singing that represent schools of thought contemporary to Ward include *How to Sing* by Lilli Lehman and *Bel Canto: A Theoretical & Practical Vocal Method* by Mathilde Marchesi. William Vennard's *Singing: The Mechanism and the Technic* discusses a modern, scientific approach to vocal pedagogy, while Richard Miller's *Solutions for Singers: Tools for Performers and Teachers* discusses technical solutions to common vocal problems. *What Every Singer Needs to Know About the Body* by Melissa Malde, MaryJean Allen, and Kurt-Alexander Zeller offers a modern, wholistic approach to singing that balances academic and experiential content. Issues with changing voices are discussed by John Cooksey in his *Working with Adolescent Voices*, while Brittany Redler's *Pedagogical Efficacy in the Singing Voice Studio: Working with Self-Assessed "Tone Deafness"* is a comparative study of four methods for working with so-called "tone deafness" not related to congenital or acquired amusia.

### **Methodology**

Participants included two individuals and one group. Of the individuals, one is an adult male who describes himself as being "tone-deaf"; the other individual is an adolescent female who is preparing to audition for a local theater company. The group consisted of 19 adult volunteers who are members of a church choir. Each participant received an explanation of the study and signed a letter of consent. In the study, I designed lesson plans that employ adaptations of the Ward Method that are specifically designed to aid each participant. I kept a journal of each lesson or rehearsal for

assessment. Participants were members of the St. Mary Parish in Littleton, CO, who – with the exception of the “tone-deaf” adult male – were already active members of the music program.

Each participant was given an initial assessment based on their specific focus in order to establish a base-line for comparison. For example, the “tone deaf” student was asked to match sample pitches from a voice and instrument; determine whether the pitches he hears are higher or lower and similar skills. Subjects were allowed to discuss their progress with me throughout the session.

Data were stored via hand-written notes transcribed into an electronic document. These notes are available to anyone reading the dissertation, however the identity of the participants is concealed by descriptive titles such as “adult male, non-pitch matching.” The only record indicating the identity of participants is their Institutional Review Board consent forms.

### **Structure and Elements of a Ward Lesson**

#### Ward Lesson Plan

A Ward lesson plan is typically divided into nine segments that total approximately 20 minutes of instruction time. Terms in italics are exercises or gestures from the Ward Method that will be explained below.

1. Vocal Exercises (2 minutes, semi-relaxing)<sup>1</sup> begin by matching pitch on [n] and finding proper head voice placement. These exercises evolve to include

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<sup>1</sup> Justine Ward, *That All May Sing: Book One Teacher's Manual* (Washington, D.C.: The Catholic University of America Press, Washington, D.C., 1976), 185.

vowel production, breath management, dynamics, and phrasing. This time is also used for pitch or interval matching games and vocal exploration for those students who aren't matching pitch yet. Vocal exercises also reinforce concepts learned during Intonation exercises.

2. Intonation (2 minutes, maximum concentration)<sup>2</sup> exercises are performed using charts and accompanied by *finger notation*, and *measuring* to practice intervals, chords, and harmonic concepts such as modulation. Because the Ward Method is intended to introduce Gregorian chant to the students, these exercises are based on the authentic and plagal ranges of the church modes but also include elements of common practice theory such as modulating to the dominant or the relative minor.
3. Rhythm (3 minutes, relaxing)<sup>3</sup> uses *rhythm gestures* to establish concepts of steady beat and meter. Eventually these larger gestures lead to *arsis-thesis* exercises which provide the tools for *chironomy*, the conducting gesture of Gregorian chant. Stick notation introduces written rhythm before real notation is introduced.
4. Ear Tests (1 minute, maximum concentration)<sup>4</sup> equate to aural and rhythmic dictation. The teacher sings a short example on a neutral syllable or speaks a rhythmic pattern and the students either write it down, sing it back, or draw it

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<sup>2</sup> Ward, *That All May Sing: Book One Teacher's Manual* (1976), 185.

<sup>3</sup> Ward, *That All May Sing: Book One Teacher's Manual* (1976), 185.

<sup>4</sup> Ward, *That All May Sing: Book One Teacher's Manual* (1976), 185.

in the air in the case of a rhythmic pattern. These are presented as Listening Games.

5. Eye Tests (1 minute, maximum concentration)<sup>5</sup> teach the student to perceive music as groups of notes. Short phrases are presented quickly by using a pointer and the intonation chart, flashcards, *human diagram*, *measuring*, *finger notation*, or are written on the board and quickly erased. The student then performs the examples from memory. These exercises are usually melodic but can also be rhythmic.
6. Vocal Exercises (2 minutes, semi-relaxing)<sup>6</sup> are repeated as they were at the beginning of the lesson. This repetition offers a mental break for the students and an important return to concepts of vocal technique.
7. Rhythmic Dictation (3 minutes, semi-relaxing)<sup>7</sup> begins with the students correctly identifying which of several examples were performed by the teacher. In later lessons the students draw the dictation in the air with their fingers or write it down. Students may also have to correctly place barlines as well as *rhythm gesture/arsis-thesis* lines and determine the meter.
8. Creative Work (2-4 minutes, semi-relaxing)<sup>8</sup> begins with short *musical conversations* wherein the teacher asks a “question” and the students respond with an “answer.” In this way the students learn the basics of composition such as beginning and ending on DO, how to extend a conversation by

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<sup>5</sup> Ward, *That All May Sing: Book One Teacher's Manual* (1976), 185.

<sup>6</sup> Ward, *That All May Sing: Book One Teacher's Manual* (1976), 185.

<sup>7</sup> Ward, *That All May Sing: Book One Teacher's Manual* (1976), 185.

<sup>8</sup> Ward, *That All May Sing: Book One Teacher's Manual* (1976), 185.



avoiding DO. Students also learn how to place barlines based on the emphasis of words and are thus able to compose their own simple songs.

9. Songs (2 minutes, relaxing)<sup>9</sup> with and without words are the culmination of each lesson. The students are able to read, without the aid of a piano or recording, a short song that is appropriate to the corresponding season of the school year and that reinforces learned concepts. The songs are meant to be “a musical experience, a source of pure delight.”<sup>10</sup>

Ward provides the basic instructional material for the week’s lessons and explanatory material to describe what is being taught. Daily lesson plans are also provided by Sister Rose Vincent, S. L. for the ease of the teacher. Ward reiterates that it is not necessary to follow these lesson plans exactly, however, the structure of the lesson and the sequence of the material should be maintained. The diligent structure of each lesson means that each element builds upon the last to give the student the tools of self-discovery, so that by the end of the lesson they are capable of combining the elements to perform short songs. Likewise, each lesson builds on the last. Therefore, according to Ward, “although the exercise is to be studied with great care, the teacher need not stay too long on each one: each is a foundation for the exercise to follow, which in its turn perfects what has been learnt in the preceding lessons.”<sup>11</sup>

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<sup>9</sup> Ward, *That All May Sing: Book One Teacher’s Manual* (1976), 185.

<sup>10</sup> Justine Ward, *Music 1: That All May Sing Teacher’s Manual* (Washington, D.C.: The Catholic Education Press, 1956), 8.

<sup>11</sup> Ward, *Music 1: That All May Sing Teacher’s Manual* (1956), 187.

## Ward Method Terminology

The Ward Method uses unique terminology and exercises that one learns by attending a series of three Ward Method certification classes. Below is a list of those terms that will be used in my study and an explanation of how they are employed.

### **Vocal Exercise and [nu]**

Stand with feet one shoulder-width apart and one foot slightly ahead of the other. With both arms raised, point toward the ceiling with the index fingers. Bend arms at the elbow and bring the index fingers to rest on the forehead just above the bridge of the nose. Begin singing on [n]. When the pitch has settled bend the knees and while returning to standing, open to [u], and move arms in a sweeping arc beginning directly above head and ending with arms at sides. This exercise is used at the beginning of every Ward lesson. The positive vocal benefits of this action will be discussed later.

### **Measuring Gesture and Finger Notation**

Similar to Kodály/Curwen hand signs, Ward employs a *measuring* gesture as part of Intonation Exercises, Eye-Tests, and Ear Tests to help the student distinguish between higher and lower pitches. Like the Curwen signs, each solfege syllable has a distinct corresponding sign, and the hand moved up and down according to the direction of the pitch. There is a great benefit to the student by being able to perceive of the pitch visually and kinesthetically in this way. Unlike the Curwen signs, Ward's system of *measuring* only uses the open hand, held palm-down and has fixed positions on the body. *Finger Notation* is a similar, more compact, idea, reminiscent of the Guidonian Hand. Both of these tools help reinforce the distance between intervals throughout the scale.

















DO – the open hand is held at the abdomen		
RE – at the chest		
MI – below the chin		
FA – at the upper lip, below the nose		
SOL – on top of the head		
LA – lifted slightly off the head		
TI – above the head		
DO – The hands articulate out with the palms comfortably upward		

Figure 1.1: Measuring Gesture and Finger Notation.

Ward, *That All May Sing: Book One Teacher's Manual* (1976), pp. 6, 28, 39, 80.

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## Rhythm Gestures

Rhythm Gestures are full-body exercises that train the students to recognize the steady-beat as well as stronger or weaker beats. The fluidity of the movement reinforces the legato line. Gestures I and II accompany music in simple duple time. Gesture II is added for variety but works the same as Gesture I. Gesture III is for music in triple meter. Justine Ward believed that “since rhythm implies movement, children learn it best by motion: movements of the whole body that bring large muscles into play.”<sup>12</sup> No Gesture, nor any other component of a Ward lesson, is devoid of a sense of musicality. Ward describes, “the gesture represents a rise and a fall, a taking off and an alighting, an energy and a repose.”<sup>13</sup> In each case the gesture begins on the upbeat. This is a significant difference between the first printing of the Ward Method and later editions. Teaching the steady beat in this way contributes to a better understanding of legato line and translates easier to singing Gregorian chant. All of the gestures begin with a “starting pose” and end with a “closed position.” Starting and stopping accurately is just as important as the gestures themselves.<sup>14</sup> Rhythm Gestures I, II, and III use an “up-pose” and “down-pose” respectively to indicate strong and weak beats. In all of the Rhythm Gestures, Ward cautions the teacher to never clap or stomp percussively to keep the students together. She says, “such noises are fatal to good phrasing...[w]e beg the Teacher to avoid this grave error.”<sup>15</sup>

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<sup>12</sup> Ward, *That All May Sing: Book One Teacher's Manual* (1976), vii.

<sup>13</sup> Ward, *That All May Sing: Book One Teacher's Manual* (1956), 10.

<sup>14</sup> Ward, *That All May Sing: Book One Teacher's Manual* (1956), 10.

<sup>15</sup> Ward, *That All May Sing: Book One Teacher's Manual* (1956), 10.

### Rhythm Gesture I

- Feet placed one shoulder-width apart with one foot slightly ahead of the other.
- Starting pose: Weight on the front foot, arms raised to the level of the shoulders.
- Up-pose: Up on toes, arms raised slightly above the head.
- Down-pose: Down on the heels, arms at the level of the shoulders.
- Closed-position: Weight on the heels, arms crossed over the chest.

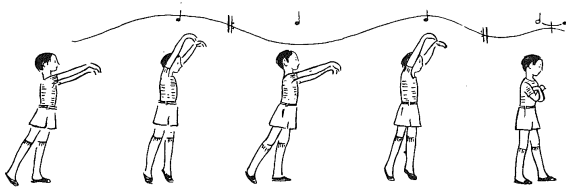


Figure 1.2: Rhythm Gesture I

Ward, *That All May Sing: Book One Teacher's Manual* (1976), 2.

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### Rhythm Gesture II

- Feet placed one shoulder-width apart with one foot slightly ahead of the other.
- Starting pose: Weight on the front foot, arms lifted out to the side at the level of the shoulders.
- Up-pose: Up on toes, arms lifted out to the side slightly above the head.
- Down-pose: Down on the heels, arms out to the side at the level of the shoulders.
- Closed-position: Weight on the heels, arms crossed over the chest.

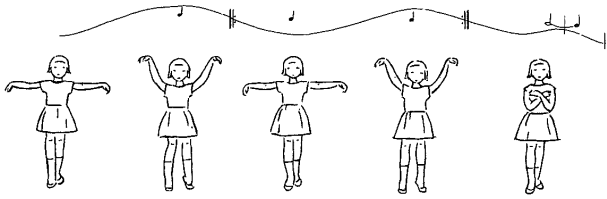


Figure 1.3: Rhythm Gesture II

Ward, *That All May Sing: Book One Teacher's Manual* (1976), 2.

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### Rhythm Gesture III

- Feet placed one shoulder-width apart with one foot slightly ahead of the other.
- Starting pose: Weight on the front foot, both arms raised to the left at the level of the shoulders.
- Up-pose (left): Up on toes, both arms lifted to the left, slightly above the head.
- Down-pose (left): Both arms lowered at the left.
- Down-pose (right): Both arms cross low to the right.
- Up-pose (right): Up on toes, both arms lifted to the right, slightly above the head.
- Closed-position: Weight on the heels, arms crossed over the chest.

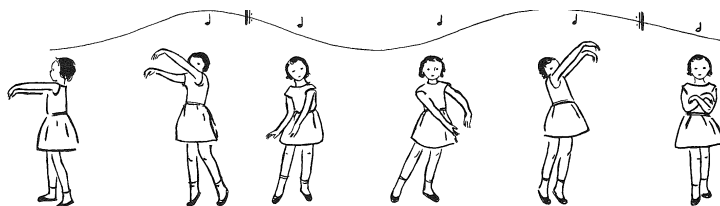


Figure 1.4: Rhythm Gesture III

Ward, *That All May Sing: Book One Teacher's Manual* (1976), 82.

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#### Rhythm Gesture IV (Arsis-Thesis)

Rhythm Gesture IV is the beginning of *chironomy*, the gesture used to conduct Gregorian chant. This technique is born of the collaboration between Justine Ward and Dom André Mocquereau, the choirmaster at the Abbey at Solèsmes. The gesture consists of two parts that can be combined in a number of ways. *Arsis* is a lifting or rising and is shown in a clockwise, circular motion with the hand that increases in diameter every time it is repeated, as shown in Figure 1.5. *Thesis* is a falling or repose and is shown as a convex curve that undulates like a sine wave when it is repeated. In Gregorian chant there are many rules to determine whether a rhythm is *arsic* or *thetic*; at this elementary level, an *arsis* is used at the beginning of a phrase, rising melody, or at the accented part of a word. A *thesis* is used at the end of a phrase, descending melodic line or at the end of a word.

- Right arm extended forward at the level of the shoulder
- Arsis gesture - a circular, clockwise motion that increases in diameter for every consecutive Arsis.

- Thesis gesture – an undulating movement like that of a sine wave on the horizontal plane that continues to the right and diminishes in amplitude for every consecutive Thesis.

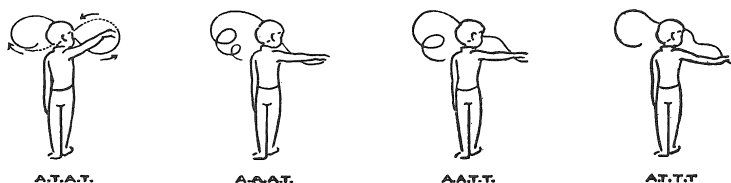


Figure 1.5: Rhythm Gesture IV (Arsis/Thesis) this figure shows four possible combinations of Arsis and Thesis and the resulting pattern.

Ward, *That All May Sing: Book One Teacher's Manual* (1976), 133.

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### Metrical Gesture

The Metrical Gesture is a more compact form of the Rhythm Gestures. The movement is done by touching the finger of one hand on the palm of the other.

- Left hand open, palm up.
- Right hand with index finger extended and palm resting on the open palm of the left hand.
- The pad of the right index finger touches the open palm of the left hand on the beat without tapping or force and without adding vocal emphasis.
- The index finger of the right hand lifts in time of the half-beat.
- To close, the left hand closes over the right hand.





Figure 1.6: Metrical Gesture

Ward, *That All May Sing: Book One Teacher's Manual* (1976), 2.

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### **Vocal Pedagogy Specifically Discussed in the Ward Method**

#### Musical Literature

As with any instrument, the quality of literature used is essential to development of technique. Ward's ideas are no different:

But what shall they sing? Not the shoddy, the trite, the commonplace. A sound selection must be made lest, through music, we corrupt the hearts of our children. Music can frolic, it can pray, it can be tender, it can be noble – but never vulgar nor commonplace. If music is to form character, integrate the intellect and the emotions, lift the soul into a world of truth and beauty, the type of music selected is all important. Technique, alone, will accomplish nothing. Nor will music per se. A commonplace musical fare can become an inoculation against true music. We have endeavoured, in this series of textbooks, to provide only what is simple, lest we corrupt the childrens' minds and only what is pure lest we corrupt their hearts.<sup>16</sup>

Because the Ward Method was designed to be taught in Catholic schools, most of the music provided is religious in nature. Furthermore, the Method is centered around teaching Gregorian chant in response to the Motu Proprio, "Tra le sollecitudini," issued in 1903 by Pope Pius X, as explained by Ward:

For it is not enough that [music] should not hide the faith; it must reveal it, even interpret it, and, through the outward manifestation of faith, raise the heart to an understanding of its inner meaning; it must, by means of the natural, help the weak human heart to rise to the heights of the supernatural.<sup>17</sup>

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<sup>16</sup>Ward, *That All May Sing: Book One Teacher's Manual* (1956), 1.

<sup>17</sup>Ward, "The Reform of Church Music." *The Chant of the Church* no. 5 (1930): 3.

When making modifications to the Method it stands to reason that it can be applied, in part, to music of a secular nature, but the quality of literature the student sings remains a primary factor in the quality of the developed musician.

#### Timbre or Tone Quality

Vocal Exercises are the principal means of developing quality tone production in the Ward Method. These exercises begin by learning to distinguish between the speaking voice and the singing voice. Later lessons focus on vocal placement and reinforcing a timbre that is ringing, sweet, pure, light.

Ward mentions several times the importance of relaxed cheeks, lips that are rounded and slightly protruding, but not tense, and dropping the jaw. She draws the connection between poor production and “flattening” in pitch and stresses the importance of allowing time on each note for the student to assess their tone and effect the appropriate changes.<sup>18</sup> The idea of placement “in the mask” or “forward and high” is common to earlier vocal methods. Nevertheless, modern vocal science understands that the sympathetic vibration of the facial bones does not cause quality tone or resonance. In fact, many singers do not experience a sensation of vibration. Melissa Malde cautions that:

The idea of ‘placing the tone’ in any specific location is dangerous. The bones of the skull do vibrate with the sound wave. These sensations provide excellent information to singers. However, where a singer feels vibration is very individual, and descriptions of its location should always be solicited rather than dictated.<sup>19</sup>

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<sup>18</sup> Ward, *That All May Sing: Book One Teacher’s Manual* (1956), 18.

<sup>19</sup>Melissa Malde, MaryJean Allen, and Kurt-Alexander Zeller, *What Every Singer Needs to Know About the Body* (California: Plural Publishing, Inc., 2009), 43.

Both the second and third editions of the Method contain images of students singing particular vowels which are meant to demonstrate proper application of technique. In most of these images I find the subject to be providing rather poor or, at least, exaggerated model compared to what is physiologically ideal. As with the imagery-based descriptions which we now know do not hold up to modern science, these pictures can act as a starting place but should not be held up as authoritative references.

### Resonance

Ward states that “all resonance in a voice comes from the bony cavities of the head and not from the throat. The latter is merely an open passage through which the air current must pass unobstructed.”<sup>20</sup> This idea of resonance is concurrent with contemporary philosophies of vocal production. The source for Ward’s vocal pedagogy was Fr. John B. Young, a priest and director of music at Saint Francis Xavier’s College in New York. Fr. Young’s vocal training came from an Italian coach named M. Rialp. In searching for M. Rialp I came across a book by a Francis Charles Maria de Rialp, a voice teacher in New York, entitled *The Legitimate School of Singing*.<sup>21</sup> It seems likely that this may be the same Rialp who taught Fr. Young. In his book Rialp argues that “if the reader will admit that *where there is bone there is sound to be obtained*, he will enter at once, into our theory of the enclosing sounds, and will become quickly disabused of the idea that sounds may be obtained from the *fleshy* parts of the body.”<sup>22</sup> Lilly Lehman also describes the sensation of resonance, but as one that is only experienced by beginners:

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<sup>20</sup> Ward, *That All May Sing: Book One Teacher’s Manual* (1956), 5.

<sup>21</sup> Francis Charles Rialp, *The Legitimate School of Singing* (New York: Published by the Author, 1894).

<sup>22</sup> Rialp, *The Legitimate School of Singing*, 16.

The sensation of the resonance in the head cavities is perceived chiefly by those who are unaccustomed to using the head tones. The resonance against the occipital walls of the head cavities, when the head tones are employed, at first causes a very marked irritation of the nerves of the head and ear. But this disappears as soon as the singer gets accustomed to it.<sup>23</sup>

We now understand that the vocal tract, the tube that extends from the glottis to the edge of the lips, is the primary resonator of the voice. As Richard Miller describes, “Bony structures of the head can be set into sympathetic vibration, but not into actual resonance; they do not contribute to the complex tone the listener hears. Nonetheless, the sensations they produce are realistic to the singer, becoming reliable indicators of resonance balance.”<sup>24</sup>

### Breath and Phrasing

Ward uses Eye-Tests as a means to establish the concept of phrasing, and thereby deal with breath management.

The faculty of visualizing a phrase as a whole is even more necessary to a musician [than to a reading class], both that he may phrase intelligently and that he may take into his lungs a supply of air sufficiently to carry him through to the end of the phrase. This habit of visualizing, once formed, enables us to dispense with breathing drills which, during the early years, end by producing self-conscious and consequent contraction of the muscles. It is best with very young children to allow breathing to be an automatic reaction rather than a conscious act of volition. The phrasing itself will gain in natural power.<sup>25</sup>

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<sup>23</sup> Lilli Lehmann, *How to Sing* (New York: Dover Publications, Inc., 1993), 52.

<sup>24</sup> Richard Miller, *Solutions for Singers: Tools for Performers and Teachers* (New York: Oxford University Press, 2004), 69.

<sup>25</sup> Ward, *That All May Sing: Book One Teacher's Manual* (1956), 3-4.

This idea is also part of Rialp's "law of the *Calculation of the Phrase*."<sup>26</sup> He speaks of one's innate ability to anticipate the amount of breath needed for a given phrase in the following parable:

If we throw a stone at a boy, the latter, without art, and simply by an impulse of nature, distinguishes and divides, in one instant, three ideas: the evil which threatens him; the direction of the stone; and the movement he must make to evade the blow.<sup>27</sup>

Rialp and Ward both believe that no specialized training is necessary for a new student to inhale the correct amount of air necessary for any given phrase. Like the child who dodges the rock, the singer breathes out of instinct. This idea of breathing can be a useful concept when dealing with an adult student who has no prior experience. They will learn just as a child would how to manage their breath based on the length of a phrase.

#### Vowels

In the first year (first grade) all of the Vocal Exercises are sung on [nu]. Ward pays close attention to reminding the singer how to correctly form the vowel. She also reminds the teacher that "when children lose good tone [or pitch] quality in singing a Song or Intonation Exercise, this defect is often caused by lips that are not in a position to function freely."<sup>28</sup> So that the students may focus on vowel production and tone quality she insists that each exercise must proceed "very slowly to allow time to place the tone and to drop the chin each time."<sup>29</sup>

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<sup>26</sup> Rialp, *The Legitimate School of Singing*, 16.

<sup>27</sup> Rialp, *The Legitimate School of Singing*, 16.

<sup>28</sup> Ward, *That All May Sing: Book One Teacher's Manual* (1956), 18.

<sup>29</sup> Ward, *That All May Sing: Book One Teacher's Manual* (1956), 26.

## Inner Hearing

Ward believes strongly that the children must develop an accurate interior sense of pitch. She makes constant mention that “the teacher does not sing with the children”<sup>30</sup> because “a teacher who yields to this temptation makes parasites of the children who depend on her entirely and make no effort of their own;”<sup>31</sup> and similarly, “under no circumstances should a mixed sound composed of a number of different tones [from pitch-matching and non-pitch-matching children] sung simultaneously by various children be tolerated in the classroom”<sup>32</sup>

### **Vocal Pedagogy Inherent to the Ward Method**

#### Alignment and Dynamic Equilibrium

As noted above, every Ward lesson begins by singing the syllable [nu] with an accompanying gesture. The student places their feet one shoulder-width apart with one foot slightly in front of the other. They lift their arms straight up and point to the ceiling. Bending at the elbow, they place their index fingers on their forehead just above the bridge of their nose. While they sing [n] on the given pitch they should use their fingers to feel for vibration in their skull. They bend their knees slightly and as they straighten they open to the vowel [u] and bring their arms in a graceful, sweeping gesture up and back to their sides by the end of the phrase. As MaryJean Allen describes, by achieving balance at the atlanto-occipital joint, arm structure, thorax in relation to the lumbar spine, hip joints, knee joints, and ankle joints “creates a more beautiful, healthy, and expressive

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<sup>30</sup> Ward, *That All May Sing: Book One Teacher's Manual* (1956), 15.

<sup>31</sup> Ward, *That All May Sing: Book One Teacher's Manual* (1956), 26.

<sup>32</sup> Ward, *That All May Sing: Book One Teacher's Manual* (1956), 17.

vocal quality.”<sup>33</sup> Richard Miller further suggests that "because the relationship between breath management and phonation is fundamental to solid technique, physical alignment must become a standardized procedure.”<sup>34</sup> This Ward exercise activates all 6 points of alignment in one, dance-like, movement that kinesthetically reflects a beautiful, musical phrase. Additionally, raising the arms at the beginning of the movement allows for unimpeded articulation of the ribs and the release of the abdominal muscles at the start of inhalation. Because the full body is in motion over the full duration of the phrase means that no one part (abdominal muscles, knees, shoulders, etc.) are locking while singing. The fact that the procedure is repeated several times in every lesson engrains this healthy, elastic, balance into the student’s muscle memory.

#### Registration

For the elementary student, the gesture of *measuring* as described above aids in understanding the different intervals of the scale. For the adult student, *measuring* not only accompanies the direction of pitch and reinforces intervals, but mimics the sensation of registration. The teacher may find this *measuring* can also be a strong visual and kinesthetic reminder of how to approach the *passaggio*, especially with students who carry their lower register above the point where they should be changing registers.

#### Long Tones

The Vocal Exercises of the Ward Method are not dissimilar to the elementary exercises presented in contemporary vocal methods of her time. Lilly Lehmann, in her

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<sup>33</sup> Malde, *What Every Singer Needs to Know About the Body*, 43.

<sup>34</sup> Richard Miller. *Solutions for Singers: Tools for Performers and Teachers* (New York: Oxford University Press, 2004), 35.

chapter on practical exercises says, “the practical study of singing is best begun with single sustained tones...The pupil must first be able to make a single tone good, and judge it correctly before he should be allowed to proceed to the second.”<sup>35</sup> Ward spends the first two weeks of Vocal Exercise on a single pitch. While her purpose is to help the children find their singing voice and match pitch, the effect of this procedure on an adult student is no different from that achieved in the early exercises of Lilly Lehmann.

#### Approach to Music

From the beginning of first grade the student is taught to approach new music by studying “first the meaning, feeling and rhythm of the text.”<sup>36</sup> Any voice student would do well to follow this model to recognize that text, translation, rhythm, pitch, musical elements, and vocal technique are separate layers that deserve individual attention before being combined: “do not, therefore, attempt to use the singing voice until the words can be recited with the speaking voice, legato, rhythmically and with meaning.”<sup>37</sup>

#### Transposition

The Ward Method uses number notation in which the scale degrees are expressed numerically. Sharps and flats are indicated by drawing a forward or backward slash through the number, much like figured bass. Rhythm is indicated by a simple system of lines or dots above or beside the number. The simplicity of this system means that most music can be easily written in number notation, making transposing music especially easy to better fit the range of the students in the private studio or choral setting. Technical

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<sup>35</sup> Lilli Lehmann, *How to Sing* (New York: Dover Publications, Inc., 1993), 94.

<sup>36</sup> Justine Ward, *That All May Sing: Book One Teacher's Manual* (Washington, D.C: The Catholic Education Press, 1956), 8.

<sup>37</sup> Justine Ward, *That All May Sing: Book One Teacher's Manual* (Washington, D.C: The Catholic Education Press, 1956), 8.



issues can be easily dealt with in the transposed key and the student or the choir can gradually work their way up to the written range of the piece.

### **Educational Elements**

#### Stages of Development

Ward describes three stages of educational development: *imitation*, *reflection*, and *growth*, emphasizing the importance of leading the student quickly from imitation to personal effort, and always avoiding the temptation to teach by rote:

A good teacher will help the child in other ways: by singing the first tone of an exercise, by leading him indirectly to a solution...yet the most effective help of all is a well-planned lesson wherein the various elements to be studied are placed in a sequence which makes each one a stepping-stone to the next.<sup>38</sup>

In a private studio or choral setting the temptation of using one's voice to sing along with the students can reasonably be extended to the use of the piano to teach notes and should also be avoided.

#### Structure of a Lesson

In the 2nd and 3rd editions of Ward Teacher's Manuals, lesson plans are provided for the convenience of the teacher, but it is not required that they be followed exactly. Nevertheless, Ward insists on maintaining the basic framework of the lesson in order to retain the proper sequence of the curriculum, the order of higher and lower concentration activities, and the pattern of active and relaxing physical postures.<sup>39</sup>

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<sup>38</sup> Ward, *That All May Sing: Book One Teacher's Manual* (1956), 2.

<sup>39</sup> Ward, *That All May Sing: Book One Teacher's Manual* (1956), 7-8.

### Separation of the Elements

Music is a complex art form. Ward recognized that each element of music – pitch, rhythm, timbre, dynamics, notation, and text – should be mastered separately. In the Ward Method each element is practiced in isolation. Then, elements are gradually combined. For example, Vocal Exercises combine elements of vocal technique with melody and rhythm; Songs without Words combine pitch and rhythm; Songs with Words combine all of these elements “and that is why they make such great demands on the children’s power of concentration.”<sup>40</sup>

Likewise, Mathilde Marchesi describes in her method that “in order to obtain a speedy and satisfactory result, pupils should never be burdened with more than one difficulty at a time, and they should be assisted in overcoming obstacles by having them presented in a natural and progressive order.”<sup>41</sup>

It is important when working with adults who have limited experience to remember that, even though they are not children, they may be functioning with a child-like understanding of musical concepts that the teacher may not even remember having learned. While it may seem slow to spend an entire lesson singing DO and RE, or infantile to practice a steady-beat, these concepts form the underpinning of the student’s music education. Without providing the student with a solid foundation, both the teacher and the student will be frustrated later on.

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<sup>40</sup> Justine Ward, *That All May Sing: Book One Teacher’s Manual* (1976), 7-8.

<sup>41</sup> Marchesi, *Bel Canto: A Theoretical and Practical Vocal Method*, preface.

## CHAPTER II

### CASE STUDY: ADULT MALE, SELF-DESCRIBED “TONE DEAF”

As described in Brittney Redler’s dissertation, *Pedagogical Efficacy in the Singing Voice Studio: Working with Self-Assessed “Tone Deafness,”* only a small percentage of the population is truly “tone deaf.” This neurological condition is called *congenital or acquired amusia* which is “a deficit solely in pitch perception and processing for music, without interference or deficits in speech, memory, or intellectual capacity.”<sup>42</sup> This population has a neurological inability to process music, similar to the inability of someone who is colorblind to perceive certain colors. Although this group represents a very small percentage of the population, many more people describe themselves as being “tone deaf.” In reality, these people are simply “non-pitch matchers” who never learned to accurately coordinate their singing voice.

Redler’s dissertation identifies three approaches to dealing with “non-amusic inaccurate singing”<sup>43</sup>: auditory, visual, and proprioceptive. In Redler’s study, the auditory group received rote training using her own voice or the piano as reference. She offered the participants feedback, such as: “Were you too high or too low? Did we sound the same? Which pattern did that sound like? Listen to the direction of the notes. Listen to

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<sup>42</sup> Brittany Redler, *Pedagogical Efficacy in the Singing Voice Studio: Working with Self-Assessed “Tone Deafness.”* (PhD diss., New York University, 2018), 9.

<sup>43</sup> Redler, *Pedagogical Efficacy in the Singing Voice Studio*, 18.

how high/low the note is. Listen to the shape of the pattern.”<sup>44</sup> The visual group was shown the material on piano keyboard and in the computer program, Sing and See. They received feedback, such as: “Look at where you have to move your hand. Look at where the line is going. Look at the direction of the note/melody. Follow the direction with your voice. Based on the picture (biofeedback), were you too high or too low?”<sup>45</sup> The proprioceptive group received kinesthetic information related to issues of vocal production and received feedback, such as: “Make sure the voice stays buzzy in the nose. How did that feel? Did that feel buzzy at the lips? Feel the breath expand in the ribs/back/stomach. Did that feel the same or different? That sounded light/easy/nosy/clear. Where did you perceive the sound? Do you feel vibrations? Where/how strong are the vibrations?”<sup>46</sup> Redler’s study revealed improvement in each of these groups and noted the need for future study in which these approaches were combined. In my own experience, I have found “tone deafness” to be caused both by a lack of musical understanding, such as the distance between pitches in a scale, and physiological barriers or vocal production issues.

The adult male in this case-study loves to sing and does so with the kind of abandon that would make a professional singer jealous. He is the embodiment of the maxim, “God gave you that voice and God should have to listen to it.” When I put out the call for participants in this study it was, in fact, his wife who identified him as being “tone deaf.” This student has no prior experience with music or voice lessons.

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<sup>44</sup> Redler, *Pedagogical Efficacy in the Singing Voice Studio*, 60.

<sup>45</sup> Redler, *Pedagogical Efficacy in the Singing Voice Studio*, 66.

<sup>46</sup> Redler, *Pedagogical Efficacy in the Singing Voice Studio*, 63.

### **Initial Assessment**

The purpose of this lesson was to distinguish whether this subject was truly “tone deaf” in the sense of *acquired* or *congenital amusia*, or if he could grasp musical concepts but has difficulty hearing, remembering, and producing pitches accurately for reasons not related to physical or neurological disability. This established the baseline for comparison at the end of the study. Following the initial testing and, regardless of the results, we proceeded through a first-day Ward lesson.

#### **Test #1: Matching Single Pitches from the Piano**

The subject was asked to listen to a single pitch played on the piano and reproduce it on an [a] vowel. This test was repeated four times using the following pitches: D<sub>3</sub>, F<sub>3</sub>, A<sub>3</sub>, C<sub>4</sub>.

#### **Result**

The subject was not able to reproduce the pitches above. It is interesting to note that when the next, higher note was requested, the pitch he approximated was relatively higher than the previous. This demonstrates the possibility that he is able to recognize higher or lower relative frequencies.

#### **Test #2: Matching Single Pitches from the Voice**

The subject was asked to listen to a single pitch sung by the teacher and reproduce it on an [a] vowel. This test was repeated four times using the following pitches: D<sub>3</sub>, F<sub>3</sub>, A<sub>3</sub>, C<sub>4</sub>.

**Result**

The subject demonstrated a higher degree of accuracy in approximating pitches generated from a vocal source. While his responses were not totally accurate, they were much closer to the requested pitch than in the first test.

Test #3: Determining Lower or Higher Pitches  
from the Piano

The subject was asked to listen to two pitches played on the piano and determine whether the second pitch was higher or lower than the first. This test was repeated four times using the following series of pitches: D<sub>3</sub> - F<sub>3</sub>, A<sub>2</sub> - D<sub>3</sub>, C<sub>4</sub> - A<sub>3</sub>, F<sub>4</sub> - F<sub>5</sub>.

**Result**

The subject was able to accurately determine whether the second pitch was higher or lower. It was easier for him to distinguish the relative position of pitches when they were in lower ranges.

Test #4: Determining Lower or Higher Pitches  
from the Voice

The subject was asked to listen to two pitches sung by the teacher and determine whether the second pitch was higher or lower than the first. This test was repeated four times using the following series of pitches: D<sub>3</sub> - F<sub>3</sub>, A<sub>2</sub> - D<sub>3</sub>, C<sub>4</sub> - A<sub>3</sub>, F<sub>3</sub> - F<sub>4</sub>.

**Result**

The subject was able to accurately identify higher and lower pitches. Again, it was easier for him to distinguish between pitches that were in a lower range.

## Lesson Plans and Assessments

### Lesson 1

#### Vocal Exercise

- Standing with feet one shoulder-width apart and one foot slightly ahead of the other, the students sing the pitch Eb<sub>3</sub> on [n].
- When the pitch is stable the student may sing on [nu] and add the motion of the arms as described on pg. 23.



Figure 2.1: Vocal Exercise 1

This exercise is repeated 3 times with DO being Ab, Bb, then C. The teacher strikes the pitch on a pitch-pipe. The exercise can be sung first on solfège, then on [nu].

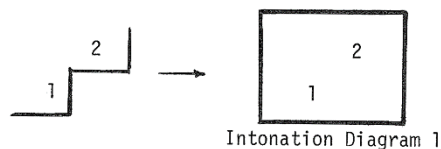
Ward, *That All May Sing: Book One Teacher's Manual* (1976), 1.

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#### Intonation

- Introduce 1 (DO) and 2 (RE) using intonation diagram 1 and *measuring* gesture.
- Sing Intonation Exercise 1 (Key of Eb rather than Ab). Renew pitch at the beginning of each line.

## Intonation



Intonation Exercise 1 Teach on Diagram 1

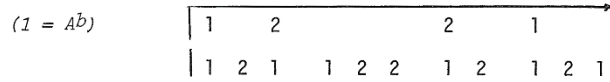


Figure 2.2: Intonation Exercise 1

DO is Ab. The teacher strikes the pitch on a pitch-pipe and points to the Intonation Diagram according to the pattern indicated in the Intonation Exercise. The space between scale degrees indicate that they are separated by a short period of time.

Ward, *That All May Sing: Book One Teacher's Manual* (1976), 1.

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## Rhythm

- Practice finding steady beat with feet alone (up on the toes, down on the heels).
- Introduce Rhythm Gesture I (see Figure 1.2) “starting pose,” “up pose,” “down pose,” “closed position.”
- Describe how everything in music must be beautiful, including the arm movements.

## Ear Test

Using the patterns below which are borrowed from Intonation Exercise, the teacher identifies DO by singing “this is DO, I’m starting on DO,” and sings those pitches on the syllable [nu] using the *measuring* gesture to provide a visual aid. The student writes those pitches on the board using number notation. The student follows each space with his finger asking, “does the note go up, down, or stay the same?” When he has the correct answer, we sing it together.

- 1 2 2 1



- 1 2 1 1
- 1 1 1 2

### **Eye Test**

Using the patterns below which are borrowed from Intonation Exercise, the teacher identifies DO by singing “this is DO, I’m starting on DO,” and demonstrates the pattern silently and quickly using the measuring gesture. The student transcribes them on the board in number notation. When he has the correct answer, we sing it together.

- 1 2 2 1
- 1 2 1 1
- 1 1 1 2

### **Rhythmic Dictation**

- Introduce stick notation (see Figure 2.3).
- The teacher performs one of three rhythmic examples written on the board. The student chooses the correct example.

Rhythm Patterns - Series 1Meaning of the signs:

One stroke, that is, | = note of one pulse duration.

Each dot adds one pulse duration to the note.

For example: | . = two pulses


| . . = three pulses


Metrical Language:


1a = | Note of one pulse duration.

long = | . Note of two pulses duration. This word is also used for notes of more than two pulses duration.

RHYTHM PATTERNS

a) 

b) 

c) 

Measure bars have their usual function of defining the metrical units of the rhythm, whether these be two beats, or three or more beats. Curved lines indicate the UP and DOWN of rhythm gestures.

Figure 2.3: Introduction to stick notation and the first 3 rhythm patterns.

Ward, *That All May Sing: Book One Teacher's Manual* (1976), 2.

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### Vocal Exercise

- Repeat Vocal Exercise 1 (see Figure 2.1).

### Songs

- Sing Song 1 from the board. Speak the solfege on rhythm first, sing the solfege with *measuring* gesture.
- Sing the song on [nu].

Song 1      \*p. 1  
(A )

2 | 1 2 | 1 2 | 1 2 | 1  
2 | 1 2 | 1 2 | 1 . | . ||

Figure 2.4: Song 1.

Ward, *That All May Sing: Book One Teacher's Manual* (1976), 3.

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## Notes

In the initial testing the student exhibited an excessively breathy attack, which probably compounds his difficulties with accuracy. Additionally, and also related, he exhibited hypofunctional, overly breathy, phonation. In his book, *The Diagnosis and Correction of Vocal Faults*, James McKinney names several causes for this kind of hypofunction, among them which are poor posture, lack of suspension phase of breathing, and failure to recognize good vocal quality.<sup>47</sup> As a possible remedy to this condition he recommends “the nasal consonants – [m], [n], and [ŋ] – coupled with other consonants that require firm lip and/or tongue action.”<sup>48</sup> This is similar to Titze’s studies using a semi-occluded<sup>49</sup> vocal tract or Berton Coffin’s fully-occluded<sup>50</sup> vocal tract exercises<sup>51</sup>. The Ward Vocal Exercises should address this fault without the need for modification by adding additional exercises because the Vocal Exercise with [nu] utilizes the same nasal consonant prescribed by McKinney. Should the need arise, [nu] could be easily replaced with raspberries, humming, hand resistance, or straw phonation exercises which would provide a more resistance in the vocal tract.

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<sup>47</sup> James McKinney, *The Diagnosis and Correction of Vocal Faults* (Illinois: Waveland Press, Inc., 2005), 83.

<sup>48</sup> McKinney, *The Diagnosis and Correction of Vocal Faults*, 85.

<sup>49</sup> Ingo Titze, "One More Small Step in Solving the Mystery of the Benefits of Semioccluded Vocal Tract Exercises," *Journal of Singing*, no. 69 (Jan/Feb 2013): 305-06.

<sup>50</sup> Berton Coffin, *Coffin's sounds of singing: Principles and applications of vocal techniques with chromatic vowel chart* (Lanham, MD: Scarecrow Press, 1987).

<sup>51</sup> An occluded vocal tract is one in which the flow of air through the pharynx is blocked. In the case of Berton Coffin’s exercise, the singer uses one hand to quickly cover the mouth while singing. Ingo Titze’s work involves a semi-occluded vocal tract in which the flow of air is impeded by the lips, tongue, or another object like a straw. In both cases the resulting build-up of pressure above the glottis counteracts excessive air pressure from below the glottis. For singer who forces too much air through the vocal tract, an exercise of this type may help him find the proper balance of breath pressure or “flow phonation.”

In the Vocal Exercises and Song, I alternated between singing with the student and the student singing alone. Ward is clear that the teacher should not sing with the student<sup>52</sup> but in her classroom, to some degree, the students were self-correcting based on input from their neighbors. This is the reason that Ward does not want the “droners” to sing with the pitch-matching students. By choosing to sing with the student on occasion I am attempting to provide a similar experience. I avoid singing with him as a means of correcting pitch during the Intonation Exercise, Eye Test, or Ear Test. I tend to sing with him at the very end when he’s ready for a culminating experience.

The solfège patterns for the Eye and Ear Tests are taken directly from the material in the Intonation Exercise. The goal is not to trick the student but to set him up for success.

By the end of the lesson the student was matching pitch about 50% of the time. Often, the times when he was not singing in tune corresponded to times when he was being imprecise with the *measuring* gesture.

I assigned the following simple homework assignments:

- Write the numbers 1-8 in consecutive order and practice saying the solfège forward and backward.
- Write the numbers 1-8 in random order and practice speaking the solfège.

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<sup>52</sup> Ward, *That All May Sing: Book One Teacher’s Manual* (1956), 15.

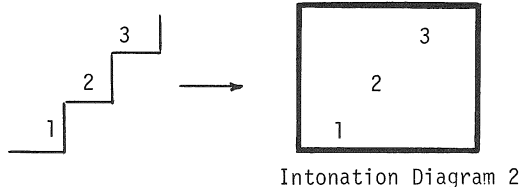
## Lesson 2

**Vocal Exercise**

- Standing with one foot ahead of the other, the student sings the pitch Eb<sub>3</sub> on [n].  
When the pitch is stable the student may sing on [nu] and add the motion of the arms on Eb<sub>3</sub>, F<sub>3</sub>, G<sub>3</sub> (see Figure 2.1).

**Intonation**

- Introduce 3 (MI) using intonation diagram 2 and *measuring* gesture. Sing Intonation Exercise 3-a, 3-b, and 3-c (Key of Eb). Renew pitch at the beginning of each line.

*Intonation*

Intonation Exercise 3 *Teach on* Intonation Diagram 2

(1 = A<sup>b</sup>)

a)	1 2 3		3 2 1	b)
	1 2 3 3 3		3 2 1 1 1	
	1 1 1 2 3		3 3 3 2 1	
c)				

Figure 2.5: Intonation Diagram 2 and Intonation Exercise 3.

The Intonation exercise can be performed first using column “a,” then column “b,” and finally “c” is the combination of both columns.

Ward, *That All May Sing: Book One Teacher’s Manual* (1976), 27.

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**Rhythm**

- Rhythm Gesture I. Begin by moving up on toes and down on heels, then and adding arms (see Figure 1.2).

### Ear Test

The teacher identifies DO by singing, “this is DO, I’m starting on DO,” singing the pattern below using the syllable, [nu] and the *measuring* gesture for visual aid.

- 1 2 3 3 3
- 1 1 1 2 3
- 1 2 3 3 2 1

### Eye Test

The teacher identifies DO as above and indicated the patterns below on Intonation Diagram 2 (see Figure 2.5). The student sings the pattern back.

- 1 2 3 3 3
- 1 1 1 2 3
- 1 2 3 3 2 1

### Rhythmic Dictation

The teacher performs 2 of the 3 samples and student determines which was performed (see Figure 2.3).

### Vocal Exercise

- Learn and sing Vocal Exercise 2. Separate elements by speaking the rhythm without the pitches, asking the student to speak the rhythm while the teacher performs Rhythm Gesture I, combining elements when ready.

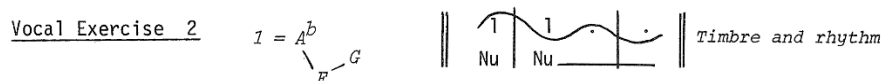


Figure 2.6: Vocal Exercise 2.

Ward, *That All May Sing: Book One Teacher's Manual* (1976), 1.

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## Songs

- “Immaculate Mary,” see Example 2.1 (transposed to key of Eb but read in the original key of G) – the song was written on the board in number notation. We read those measures that are possible given what we have learned. We learned the rest of the song by rote with the student singing what I demonstrated. I wrote the words in the measures that we could not read using solfège, and wrote the number notation in the measures that we could.

## IMMACULATE MARY

LOURDES PILGRIM'S TUNE

1 Im - ma - cu - late Ma - ry! Our hearts are on fire;  
 2 We pray for God's glo - ry, May His king - dom come;  
 3 We pray for our Moth - er, The Church up - on earth,

That ti - tle so won - drous Fills all our de - sire!  
 We pray for His Vi - car, Our Fa - ther in Rome.  
 And bless, sweet - est La - dy, The land of our birth.

A - ve, A - ve, A - ve, Ma - ri - a!

A - ve, A - ve, Ma - ri - a!

Example 2.1: "Immaculate Mary," Lourdes Pilgrim's Tune. Public Domain.

**Notes**

Ward is extremely clear that there is no place for rote learning in the classroom.

However, when dealing with an adult student, two considerations contradict that



mandate. First, that rote learning has been their primary way of learning music up to this point. I find it productive to engineer a scenario that juxtaposes both rote learning and reading. Often, the student recognizes that, while reading is harder, they are more accurate and successful when reading. Second, while adults may be deficient in one area or another, they are still intelligent people, and the slow pace of learning to match pitch and read notes can be frustrating. A strategic amount of rote learning combined with reading at the appropriate level can foster an enormous sense of accomplishment and allow the student to consume more literature which provides a compromise to the slower pace of the other learning.

The Intonation diagram can be quickly transferred to the staff by drawing lines through the numbers, then, drawing circles around the numbers and reading the “music.” Squares may also be drawn around the numbers. The next step is to fill in the circles or squares and realize that you can’t tell which one is DO therefore, we need to indicate DO with a “DO-finder” or DO-clef (c-clef). I try to place the “DO-finder” on the line or space that matches the song. For example, if the song is in the key of G, the “DO-finder” will be on the second line from the bottom. Conversely, I make a point of moving DO to different lines and spaces to reinforce the concept of moveable DO.

The student is now matching pitch most of the time. His intonation still suffers when the *measuring* gesture is not accurate, or he is having trouble remembering which solfège syllable is represented in the number notation. When this happens, I correct him by telling him “higher” or “lower.” We will not begin any exercise until he is precisely on pitch.

## Lesson 3

**Vocal Exercise**

- Sing [nu] on Eb<sub>3</sub>, F<sub>3</sub>, G<sub>3</sub> (see Figure 2.1).
- Vocal Exercise 4, solfège only. Start by striking DO and singing with *measuring* gesture, “this is DO but we’re starting on RE.”

Vocal Exercise 4

1 = A<sup>b</sup> - B<sup>b</sup> - F

Timbre and Rhythm

2 Nu | 1 Nu | 2 Nu | 1 Nu | . |

Figure 2.7: Vocal Exercise 4.

Ward, *That All May Sing: Book One Teacher's Manual* (1976), 37.

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**Intonation**

- Introduce 4 (FA) and 5 (SOL) using Diagram 3 and the *measuring* gesture.
- Intonation Exercise 5 (Key of Eb). Renew pitch at the beginning of each line.

Diagram 3

(1 = F)

1st | 1 2 3 4 5 | 5 4 3 2 1 |

2nd | 1 2 3 4 5 5 5 | 5 4 3 2 1 1 1 |

3rd | 1 1 1 2 3 4 5 | 5 5 5 4 3 2 1 |

Figure 2.8: Diagram 3 and Intonation Exercise 5.

Ward, *That All May Sing: Book One Teacher's Manual* (1976), 38.

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**Rhythm**

- Rhythm Gesture I with Rhythm Exercise 2. Speak the rhythm on [la]. “Does the [la] feel as smooth and connected as your arms?”

Rhythm Patterns - Series 2


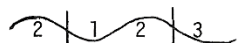



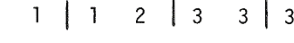

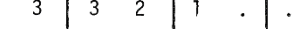
		MELODIC APPLICATION
a)		
b)		
New c)		
New d)		

Figure 2.9: Rhythm Exercise 2.

Ward, *That All May Sing: Book One Teacher's Manual* (1976), 40.

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### Ear Test

Blank spaces are drawn on the board. The teacher sings the patterns below on [nu] after indicating the starting pitch. The student writes down the pattern he hears. Then, the student draws a staff line on the board, indicates DO with a c-clef, and transposes the dictation to the staff.

- 1 2 3 3 2 1
- 1 2 3 4 5
- 5 4 3 2 1

### Eye Test

The teacher shows the pattern by pointing to the staff instead of Diagram 3

- 1 2 3 3 3
- 1 1 1 2 3
- 1 2 3 3 2 1

### Rhythmic Dictation

The teacher performs one of the three patterns (see Figure 2.9). "Which of the three am I singing?"

- 1 | 1 1 | 1 . | .

## Vocal Exercise

- Vocal Exercise 2 (see Figure 2.6).
- Add Rhythm Gesture I following the undulating line.
- Sing on [nu] with Rhythm Gesture I asking, “Is it beautiful?” “Is it smooth and connected?”

## Songs

- “Regina cæli,” see Example 2.2 (DO = Eb) – If we transpose the Gregorian antiphon, “Regina cæli,” so that it begins on DO and not SOL, as it is written, we have the tools to read the first phrase of music. We read it from number notation first. The student didn’t recognize the song until I added the words. The student felt an enormous sense of accomplishment after this reveal.

### REGINA CÆLI, Simple Tone

VI



R E-gí-na cæ-li \* lætá-re, alle-lú-ia: Qui- a quem me-  
 ru- ísti portá-re, alle-lú-ia: Re-surré-xit, sic-ut di-xit,  
 alle- lú-ia: O-ra pro no-bis De- um, alle-lú- ia.

Example 2.2: The Church Music Association of America, “Regina cæli, simple tone,” from *The Parish Book of Chant*, 216. Creative Commons.

- “Immaculate Mary,” see Example 2.1 (transposed to key of Eb) –continuing to convert more of the song from rote to reading as we were able.

## Notes

Each of these lessons should be enough material for five weekday classes for children. Moving at an accelerated pace of one lesson per chapter is possible for an adult learner but caution should be taken, especially when introducing the first half-step (MI – FA), that the intervals are being internalized accurately. Once introduced the pentachord, 1 2 3 4 5, becomes the basis for lessons for the next five chapters. This is an important developmental stage I have observed in my own work with children’s choirs. If the pentachord is not firmly established, then the introduction of the rest of the scale can go very badly. While it is possible to work at a quicker pace with adults, the proportion of time spent on these elements should remain the same.

I have mentioned before the conflict between the child-like pace of learning to match pitch and the adult need to consume more information. Therefore, while we pause on the treatment of the pentachord, now is a good time to begin adding complexities in other areas like key signatures, time signatures, and division of the beat. It is also a good time to use the pentachord to begin other voice building exercises and work through technical issues.

By this point the student needs very little help to match the starting pitch, but we follow Ward’s instruction to renew the pitch each time. For the sake of variety I gave the pitch from a piano, my voice, or a pitch pipe (which sounds in the higher octave).

## Lesson 4

### Vocal Exercise

- Sing [nu] on Eb<sub>3</sub>, F<sub>3</sub>, G<sub>3</sub>.
- Read and sing Vocal Exercise 7 with the *measuring* gesture.

## Vocal Exercise 7

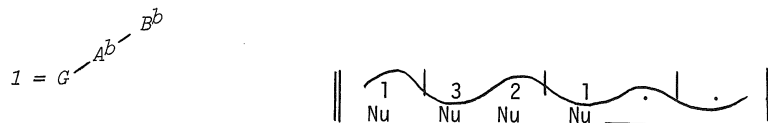


Figure 2.10: Vocal Exercise 7.

Ward, *That All May Sing: Book One Teacher's Manual* (1976), 63.

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## Intonation

- Sing Intonation Exercise 15 (Key of Eb) by pointing to Diagram 3.
- Sing Intonation Exercise 16 (Key of Eb) by pointing to Diagram 3.

Use Diagram 3

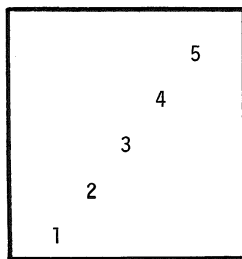


Diagram 3

Intonation Exercise 15 ( $1 = A^b$ )

1	2	3	4	5	5	4	3	2	1
1	2	3	3	2	3	2	1	2	3
3	2	2	3	2	3	2	2	3	3
3	2	3	2	3	3	2	3	2	1

Free use of intervals  
of pentachord 12345.  
Special attention to  
RE - MI.

Intonation Exercise 16 ( $1 = A$ )

First drills on skip : DO - MI.  
Note carefully direction of  
arrows. Do not renew pitch at  
beginning of each line.

a)	b)	a)
1 2 3	3 2 1	1 2 3
1 2 3	3 2 1	3 2 1
1 .	3 .	3 1

Figure 2.11: Diagram 3, Intonation Exercise 15, Intonation Exercise 16.

Ward, *That All May Sing: Book One Teacher's Manual* (1976), 64.

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## Rhythm

- Introduce Rhythm Gesture III (see Figure 1.4).

### Ear Test

The teacher sings the patterns below on [nu] and the student dictates the corresponding number notation on the board. The student transcribes the number notation to the staff and we sing the correct answers together.

- 1 2 3 1 2 3
- 1 2 3 4 5 5 4 3 2 1
- 3 2 1 3 2 1

### Eye Test

The teacher writes the patterns below quickly on the board and erases them. The student sings the pattern back on solfège using the *measuring* gesture.

- 1 2 3 3 2
- 3 2 1 2 3
- 3 2 2 3 2

### Rhythmic Dictation

The teacher performs one of the patterns from Figure 2.9 and asks, “which of the three am I singing?”

- Answer: 1 | 1 . | 1 1 | 1 . | .

### Vocal Exercise

- Sing [nu] on Eb<sub>3</sub>, F<sub>3</sub>, G<sub>3</sub>.
- Sing a 5-note descending scale on [bɪŋ], [dɪŋ], etc. to correct hypofunctional phonation. This exercise is not to exceed C<sub>4</sub>, because I believe the student

demonstrates a significant lack of access to head register and this exercise may encourage excessive thyroarytenoid function<sup>53</sup> in pre-passaggio range.

- Periodically return to [nu] with movement as in the beginning of the lesson because the physical motion corrects alignment and raises ribs to a buoyant, supportive posture without the need for an explanation of the surrounding physiology.

### **Staff Work**

- Introduce key signatures and how they help maintain the proper order of half-steps and whole-steps so that we can transpose music.
- Introduce sharp key signatures and steps to place “DO-finder” by recognizing that the last sharp to the right is 7 (TI).

### **Songs**

- “Immaculate Mary,” see Example 2.1 (transposed to key of Eb)– notice the key signature of G-major since we just learned how to decode sharp key signatures (we are singing the song in Eb but reading the music as written in G).

### **Notes**

Intonation Exercise 16 teaches the interval from DO – MI. In the lesson plan Ward explains, “in this exercise we do not renew the pitch at the beginning of each line.

---

<sup>53</sup> A vocal production that exhibits a high thyroarytenoid function is associated with “chest voice” or belting. The student who is unable to balance the action of the thyroarytenoid muscles with that of the cricothyroid muscles is not able to transition smoothly into “head voice.” He will either continue to essentially scream as he ascends the scale or the voice will flip dramatically or crack into “head voice” or possibly falsetto.



The idea is to trick the [student] into taking this skip, first from the one column, then from the other column.”<sup>54</sup>

Until this point, I did not make major modifications to the Ward lesson provided in the teacher’s manual. At this point, while I paused to reinforce the intervals of the pentachord, I began to correct vocal faults that are not addressed inherently in the Method. In making these modifications I was conscious of the overall structure of the lesson and the need to preserve the length and order of periods of focus and relaxation. This is based not only on the educational psychology that underpins the Method, but on the best practices established by other vocal methods, for instance as described by Marchesi:

A rational and progressive course of vocal gymnastics will develop great elasticity as well as a great power of contraction in the muscles of the vocal organs, without ever causing fatigue; whilst the least excess in practicing causes exhaustion. In commencing study, the pupil should not continue singing too long at the time, and, at first, the practice should not last longer than five or ten minutes, repeated, after long intervals, three or four times a day.<sup>55</sup>

## Lesson 5

### **Vocal Exercise**

Now that the student is consistently able to match pitch and correctly navigate the pentachord, I begin to gradually raise the starting pitch for all of the exercises. Even moving up one half-step can cause some difficulty in accuracy, but it is generally corrected with small reminders to release the jaw or form a proper vowel shape. Issues

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<sup>54</sup> Ward, *That All May Sing: Book One Teacher’s Manual* (1956), 28.

<sup>55</sup> Marchesi, *Bel Canto: A Theoretical and Practical Vocal Method*, xv.

related to the mechanisms of support, given the student's tendency toward hypofunctional phonation, are best corrected by asking him to sing beautifully or to connect the notes.

- Sing [nu] on E<sub>3</sub>, F#<sub>3</sub>, G#<sub>3</sub>.
- Sing Vocal Exercise 6 using Rhythm Gesture I. Student draws in undulating line as shown below.

Review Vocal Exercise 6

$i = G \begin{matrix} \nearrow Ab \\ \searrow Eb \end{matrix}$

Figure 2.12: Vocal Exercise 6

Ward, *That All May Sing: Book One Teacher's Manual* (1976), 63.

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### Intonation

- Repeat Intonation Exercise 15 from the previous lesson in a higher key (Key of E).
- Repeat Intonation Exercise 16 from the previous lesson in a higher key (Key of E)
- Introduce *think tones*. *Help-notes* or *think-tones* are a technique associated with the first Compass Exercise in Chapter 15, an Intonation Exercise with the following pattern: 121 343 565 565 343 121. The four Compass Exercises teach the student to navigate the Major scale by step and skip using *think-tones* to navigate simple skips. Ward explains, “help-notes are to be thought. It is a challenge to the teacher to make intelligent use of these help-notes. Merely to *wait* during the silence will not tell her whether the [students] are really *thinking* those tones. The [students] will not think them unless the teacher is thinking them

too.”<sup>56</sup> For the sake of being able to read more literature and to keep the interest of the student, I introduce the concept here in conjunction with Intonation Exercise 16. *Think-tones* are written smaller than the other notes. First, the student should sing the passage including the *think-tones*, then, they should sing the passage and think the tones. As an intermediate step the teacher may softly hum or sing the *think-tones*, but this should not become a regular practice.

### **Rhythm**

- Practice Rhythm Gesture III (see Figure 1.4).

### **Ear Test**

Fill in blank first, then write on staff as in previous lessons.

- 3 1 2 3 2 3
- 3 1 2 3 4 5
- 5 5 4 3 2 3
- 2 1 3 2 2 1

### **Eye Test**

Write and erase as in previous lesson.

- 1 2 3 2 3 4 5
- 5 4 3 4 3 2 1
- 1 2 1 2 3 4 5
- 5 4 5 4 3 2 1

---

<sup>56</sup> Ward, *That All May Sing: Book One Teacher's Manual* (1956), 55.

### **Rhythmic Dictation**

“Which of the three am I singing?” (see Figure 2.9).

- Answer: 1 | 1 . | 1 . | 1 . | .

### **Vocal Exercise**

- Sing [nu] on higher pitches: E<sub>3</sub>, F#<sub>3</sub>, G#<sub>3</sub>.
- Sing a 5-note descending scale on [bɪŋ], [dɪŋ], etc. to correct hypofunctional phonation.
- Vocal Exploration: sing sirens, or try whining like a puppy to discover head voice (cricothyroid function). We begin work to discover head-voice through vocal exploration. As with other elements of the Ward lesson, there is no need to dwell on this exercise. One minute of exploration is sufficient to stimulate learning without overtaxing a new balance of the vocal musculature.
- Periodically return to [nu] with movement as in the beginning of the lesson because the physical motion corrects alignment and raises ribs to a buoyant, supportive posture without the need for an explanation of the surrounding physiology.

### **Staff Work**

The teacher draws a staff with a key signature and places a note at RE, MI, or SOL.

- Identify DO and place “DO-finder” in the key of G-major, D-major, A-major.
- Now that we’ve found DO what is this is your starting pitch (2, 3, or 5)?
- Strike DO (E) and sing up to starting note.

## Songs

- “Immaculate Mary,” see Example 2.1 (transposed to key of E) - add the words back into the parts that we have been singing on solfège, except for leaps of a major-3<sup>rd</sup>. Use *think-tones* to navigate skips. Use *measuring* gesture to maintain accuracy throughout.
- “Regina cæli,” see Example 2.2 (key of E) - Practice singing first line with solfège.

## Notes

I use the Ear Test to continue to reinforce the 1-3 and 3-1 skip. Likewise, I use the Eye Test to practice short phrases of the song or other common musical patterns. In this lesson I’ve introduced a short sequence.

“Immaculate Mary” has several leaps of an ascending major-3<sup>rd</sup>, adding *think-tones* makes more of the piece accessible by reading rather than through rote repetition. The first line of “Regina cæli” is still sung on solfège alone. It is important to remember that, above all, the songs should be a musical experience. Accuracy is important but the primary focus should be on creating a beautiful musical expression.

## Lesson 6

### Vocal Exercise

- Sing [nu] on Eb<sub>3</sub>, F<sub>3</sub>, G<sub>3</sub>. Now that we’ve raised the pitch for the previous lessons we are returning to the original pitch.
- Sing Vocal Exercise 7 (Key of Eb) (see Figure 2.10).

## Intonation

- Introduce 6 (LA) and *measuring* gesture.
- Intonation Exercise 17 (Key of Eb) - *measuring* gesture matches the sensation of releasing into head voice.

### Intonation

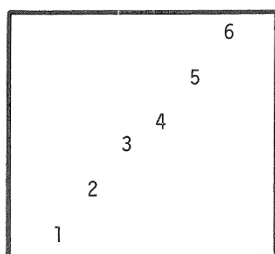


Diagram 4

Follow same process as in Chapter Two when Diagrams 2 and 3 were presented, that is, teach each new tone first to the ear while making correct corresponding Measuring (Melodic) Gesture. In this chapter teacher sings new tone several times on syllable Nu - 56565, assigns the new number to the tone, and tells its name: LA.

#### Intonation Exercise 17 (1 = F)

1	2	3	4	5	5	5	5	5	6	5	5	4	3	2	1			
1	2	3	4	5	6	5	5	6	5	6	5	5	6	5	4	3	2	1

Teach on Diagram 4. Allow a brief moment of silence where spaces between the numbers occur. A minimum of imitation should be expected. Let children discover how to show LA on their fingers and with the Measuring Gesture.

Figure 2.13: Vocal Exercise 17, Diagram 4.

Ward, *That All May Sing: Book One Teacher's Manual* (1976), 71.

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## Rhythm

- Introduce Rhythm Gesture IV (Arsis-Thesis) – Ward introduces the Arsis-Thesis gesture by “making large circles from the shoulder, moving clockwise...[a]s soon as the arms can make even circles in strict time, the Thesis or ‘landing gesture’ is taught.”<sup>57</sup> Ward suggests using several Arses and only one Thesis as a beginning exercise (see Figure 1.5).

<sup>57</sup> Ward, *That All May Sing: Book One Teacher's Manual* (1956), 63-64.

### Ear Test

Fill in blank first, then write on staff as in previous lesson. The examples below are taken from “Immaculate Mary” and also reinforcing the DO – MI skip.

- 1 1 3 1 1 3
- 2 2 3 2 1
- 4 4 3 3 2 2 2
- 4 4 3 3 2 2 3 2 1

### Eye Test

Write and erase as in previous lesson.

- 1 2 3 2 3 4 3 4 5
- 5 4 3 4 3 2 3 2 1

### Rhythmic Dictation

- Read Rhythm 4 (see Figure 2.9).
- The student transcribes the stick notation to standard notation on the board.

### Vocal Exercise

- Sing [nu] on Eb<sub>3</sub>, F<sub>3</sub>, G<sub>3</sub>.
- Vocal exploration: sirens holding a single pitch at the top of the range.
- Head voice development: Sing a 3-note descending pattern on [nu] beginning on Ab<sub>4</sub> and descending back into chest range. Can the student identify where the “flip” or the “change” occurs?
- Periodically return to singing [nu] with motion as in the first Vocal Exercise to activate alignment and support system.

### Staff Work

- The teacher draws a staff with a key signature and places a note at RE, MI, or SOL.
- Identify DO and place “DO-finder” in the key of F-major, Bb-major, Eb-major.
- Now that we’ve found DO what is this is your starting pitch (2, 3, or 5)?
- Strike DO (E) and sing up to starting note.

### Songs

- Sing “Immaculate Mary,” see Example 2.1 (transposed higher than previous lessons to the key of F) - practice sections with skips using *think-tones*, then put those sections back into context using words for all other pitches. Sing individual sections using only words.
- “Regina cæli,” see Example 2.2 (key of F) - With the addition of LA we can read all of “Regina cæli” using solfège and *think-tones*.

### Notes

This is our first lesson exploring the hexachord. Because the range of the Intonation Exercise is extended, I lowered the starting pitch back to Eb to isolate the elements of navigating the pre-passaggio area while learning a new part of the scale. The student can also practice feeling a lightening and a rounding of the voice and, associate that feeling with the *measuring* gestures for FA, SOL, and LA. This will contribute to a kinesthetic awareness of how to prepare to sing in the upper range.

The introduction of Rhythm Gesture IV (Arsis-Thesis) is exciting, because it means that we’re very close to adding nuance and interpretation to our music. Up to this point all of the gestures have been directed toward developing a sense of the steady beat



in duple and triple times. Gesture IV gives us the tools to explore a much more diverse palette of interpretive choices.

## Lesson 7

### Vocal Exercise

- Sing [nu] on Eb<sub>3</sub>, F<sub>3</sub>, G<sub>3</sub>.
- Sing Vocal Exercise 7 (Key of Eb) (see Figure 2.10).

### Intonation

- Introduce upper tetrachord (8 7 6 5) by singing and using the *measuring* gesture.  
The student repeats. “1” with a dot above it indicates the upper octave. It can be used interchangeably with “8.”
- Sing Intonation Exercise 21 (Key of Bb).

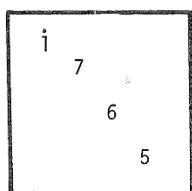


Diagram 5

### Intonation Exercise 21 (1 = c)

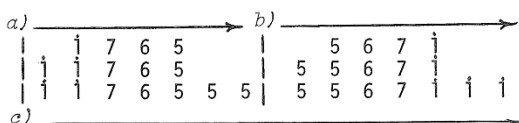


Figure 2.14: Vocal Exercise 21, Diagram 5.

Ward, *That All May Sing: Book One Teacher's Manual* (1976), 71.

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### Rhythm

- Practice Rhythm Gesture IV (Arsis-Thesis) using the patterns below. The left column shows rhythm in stick notation and the right shows the same rhythm with a simple melody applied.

Rhythm Patterns - Series 7 and Rhythm Gesture IV - Binary

(1 = F or G)      Melodic Application

Figure 2.15: Rhythm Gesture IV (Arsis-Thesis) practice patterns.  
 Ward, *That All May Sing: Book One Teacher's Manual* (1976), 126.  
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### Ear Test

Fill in blank first, then write on staff as in previous lessons.

- 8 7 6 5
- 8 8 7 6 5
- 5 6 7 8
- 5 5 6 7 8

### Eye Test

Write and erase as in previous lessons.

- 1 2 1 2 3
- 4 3 2 4 3 2 1

### Rhythmic Dictation

- Practice Arsis-Thesis patterns (see Figure 2.15).

### Vocal Exercise

- Sing [nu] on Eb<sub>3</sub>, F<sub>3</sub>, G<sub>3</sub>.
- Vocal exploration: sirens that hold a single pitch at the top of the range.

- Head voice development: sing a 3-note descending pattern on [nu] beginning on Ab<sub>4</sub> and descending back into chest range. Can the student identify where the “flip” or the “change” occurs?
- Periodically return to singing [nu] with its motion to activate alignment and support system.

### Staff Work

- Identify DO and place “DO-finder” in the key of D-major, Bb-major, A-major as in previous lessons.
- Transcribe the following pattern which is taken from “Regina caeli” in each key:  
1 2 1 2 3 4 3 2 4 3 2 1.
- Strike DO (F) and sing the pattern.

### Songs

- Sing “Immaculate Mary,” see Example 2.1 (transposed to key of F) - Add Arsis-Thesis lines and use them to sing with a more musical interpretation.

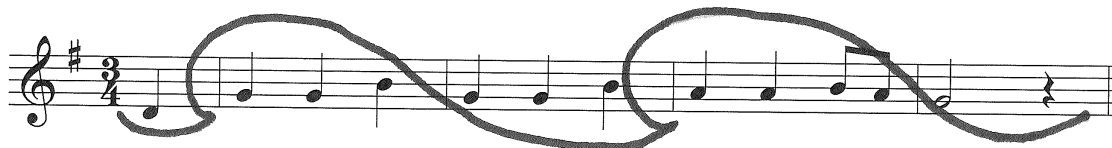


Figure 2.16: “Immaculate Mary” with Arsis/Thesis markings.

- Sing “Regina cæli,” see Example 2.2 (key of F) – sing in solfège first and then in Latin.

### Notes

When introducing the upper tetrachord, similar to the last lesson, I have chosen a range that avoids the passaggio as a means of separating the elements of registration and

learning the new pitches. This could also be done on the other side of the passaggio in a pure head voice once the intervals are firmly established.

This student is vocally ready to begin developing the upper range and navigating the passaggio. For this type of work, Richard Miller suggests an arpeggiated vocalise for developing the upper range (1-3-5-6-5-3-1).<sup>58</sup> Unfortunately, because the musical development of this student is not sufficient to ask him to sing an arpeggio any attempt to do so will probably be inaccurate. It is tempting for the teacher to assume that the cause is physiological, and to suggest vowel modification or additional support, which can ultimately lead to unnecessary tension and poor habits. This is an example of how a voice teacher might run into frustration. Instead, the registers must remain separated until the student is musically proficient enough to continue forward. It is enough for him to continue taking note of where his register shifts occur. In this way he is learning how his voice works. It may be helpful to indicate those shifts on the staff so that he can start to anticipate registration events.

Adding Arsis-Thesis markings to “Immaculate Mary” provides a context for discussing many musical elements such as: crescendo/decrescendo, prosody, phrasing, etc. Knowing the pattern of stresses in the song allows the student to make his own decisions about where to place the emphasis and repose and interpret the music for himself. Using Rhythm Gesture IV while singing provides kinesthetic awareness of these concepts and is also a bridge to learning traditional conducting patterns.

---

<sup>58</sup> Miller, *Solutions for Singers*, 159.

## Final Assessment

### Lesson 8

#### Vocal Exercise

- Sing [nu] on G<sub>3</sub>, A<sub>3</sub>, B<sub>3</sub>. This is now in the same key as “Immaculate Mary.”
- Sing Vocal Exercise 7 (Key of G) (see Figure 2.10).

#### Intonation

The Compass Exercises teach the student to navigate the Major scale by step and skip. They not only unite the scale but distinguish the structural importance of the tonic triad and the supporting role played by RE, FA, LA, and TI. Notice in Diagram 7 (see Figure 2.17) that the tonic triad is bold and in the center column, and the dependent notes are lighter and to the right or the left. The Exercise is taught using consecutive *think-tones* to bridge the gap between leaps. Once the student can do this, he will also be able to successfully sing the skips of the tonic triad.

- Intonation Exercise 34 - First Compass Exercise (Key of C).

"In the family there are also children. They are smaller and depend on grown-ups.

RE depends on DO  
FA depends on MI  
LA depends on SOL"

Teacher writes the dependent notes as shown in smaller numbers and connects them to the strong notes of the tonic chord line.

Diagram 7 is now ready for use.

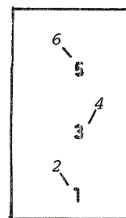


Diagram 7

Intonation Exercise 34 - First Compass Exercise (1 = F)

1 2 1	<i>rbridge</i>	1 2 3	3 4 3	<i>rbridge</i>	3 4 5	5 6 5	<i>rbridge</i>	5 6 5	<i>rbridge</i>	5 4 3	3 4 3	<i>rbridge</i>	3 2 1	1 2 1
1 2 1		1 2 3	3 4 3		3 4 5	5 6 5		5 6 5		5 4 3	3 4 3		3 2 1	1 2 1
1 2 1			3 4 3			5 6 5		5 6 5			3 4 3			1 2 1

Figure 2.17: Diagram 7 and First Compass Exercise

Ward, *That All May Sing: Book One Teacher's Manual* (1976), 71.

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### Ear Test

Fill in blank first, then write on staff as in previous lessons.

- 8 7 8 8 7 6 5
- 5 6 5 5 6 7 8

### Eye Test

The teacher shows the patterns below using the *measuring* gesture. The student sings the pattern back using solfège and the *measuring* gesture.

- 1 2 1 3 4 3
- 8 7 8 5 6

### Vocal Exercise

- Sing [nu] as before on G<sub>3</sub>, A<sub>3</sub>, B<sub>3</sub>.
- Vocal exploration: sirens that hold a single pitch at the top of the range.

- Introduce natural vowel modification, opening the mouth as the pitch rises, using 5-note scales beginning in the key of Eb and working up to the key of G. Practice putting this into the context of “Immaculate Mary” in the original key of G. The student will have to open his mouth more to sing the higher notes than he would if he were just speaking the text.

### **Initial Assessment Tests**

- Test #1: Matching single pitches from piano.
- Test #2: Matching single pitches from voice.
- Test #3: Determining lower or higher pitches from the piano.
- Test #4: Determining lower or higher pitches from the voice.

### **Songs**

- “Immaculate Mary,” see Example 2.1 (transposed to key of G) - Sing with piano accompaniment.
- “Regina cæli,” see Example 2.2 (key of F) - Sing together in Latin.

### **Notes and Results**

In the Teacher’s Manual the upper tetrachord is explored for 6-weeks before the full scale is used during which time, Ward also lays the foundation for introducing the tonic triad. Because this was our last lesson, I couldn’t help but jump ahead to the First Compass Exercise.

One challenge for this student is that his pre-passaggio area starts around Bb3. Most of the music he sings, such as “Immaculate Mary,” extends to D4. Thus, part of his issue with accuracy is simply not understanding how to navigate this registrational event. Today we introduced natural vowel modification simply by experimenting with the

relative ease of a more “tall” or “vertical” vowel choice. This allows him to correctly articulate all of the pitches in the written range of the song. The next step would be to draw the connection between this vowel modification and the registration events he observed during our vocal exploration.

The results of repeating the tests from the first day showed clear improvement. The student is able to quickly and accurately sing or distinguish higher and lower pitches. He is even using his hand similar to the *measuring* gesture as a tool.

The student experienced pure joy to be able to sing “Immaculate Mary” with piano accompaniment and know that he had learned all of those pitches, with the exception of the 5-1 leap, by reading and learning the intervals.

This student began lessons singing confidently, but not accurately, to the point of being diagnosed as “tone deaf.” Over the course of these lessons he learned to match pitch with a high degree of accuracy and was able to read music with the aid of solfège. He also grew more discerning about whether he was signing the correct pitch and was able to self-correct when he heard that he was off. The student started describing what he had heard on the radio that week and making distinctions between bands whose songs were too high for him or bands whose songs he could sing well. He was very pleased to report that his wife and daughters said he was doing a better job singing at home and in church.



## CHAPTER III

### CASE STUDY: ADOLESCENT FEMALE

This adolescent female has taken private voice instruction from a variety of teachers in the past few years. She has been singing in choirs, as a cantor for Catholic Mass, and has performed in musicals since she was in middle school. Now, as a high school freshman, she is preparing an audition for a local theater company. She has chosen to work on “No One Else” from *Natasha, Pierre & The Great Comet of 1812* as her audition piece.

#### **Initial Assessment**

##### Sing “No One Else” with Accompaniment

The student is largely approximating the rhythm and pitches with only a small amount of success. She has trouble counting entrances and rests that are not cued in an obvious way from the piano accompaniment.

##### Speak Text on Rhythm

The student is unable to speak the text on the rhythm without the aid of the piano. She is not able to describe the time signature and cannot distinguish where the beats fall in any given measure of music.

##### Sing on Solfège

The student is not able to identify the key signature and is therefore unable to determine DO. When she is given DO, she is unable to correctly sing a given passage without the aid of the piano.

## Notes

In our first reading of this piece it became obvious that what she has learned so far has come from listening to a recording. By trying to imitate the singer, she has picked up some undesirable vocal habits that are inhibiting her upper range. The greatest challenge in preparing this piece will be the rhythm. This student does not have a solid understanding of compound duple time, and in addition, this piece makes frequent use of hemiola and syncopation. Previously in my teaching I might have agonized about how to introduce such a complex topic. I find it very helpful to refer to Ward's lessons to understand what foundation must be built in order to make a logical progression. According to the Ward Method we will separate the elements of pitch, rhythm, text, and vocal technique; combining them in small increments only when they are stable on their own.

The student is advanced in some areas and deficient in others. In order to meet her needs in these areas I had to use exercises from *Look and Listen*<sup>59</sup> and *Think and Sing*<sup>60</sup> in addition to *That All May Sing*.<sup>61</sup> I was careful when choosing exercises to maintain the proper progression of each element as well as the structure and flow of each lesson.

## Lesson Plans and Assessments

### Lesson 1

#### Vocal Exercise

- Sing [nu] with motion as described on pg. 10 on Ab4, Bb4, C5.

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<sup>59</sup> Justine Ward, *Look and Listen: Book 2 Teacher's Manual* (Washington, D.C.: The Catholic University of America Press, 1981).

<sup>60</sup> Justine Ward, *Think and Sing: Book 3 Teacher's Manual* (Washington, D.C.: The Catholic University of America Press, 1982).

<sup>61</sup> Ward, *That All May Sing: Book 1 Teacher's Manual* (1976).

## Intonation

- Sing Book 1: Intonation Exercise 15, paying special attention to the half-step between MI and FA.

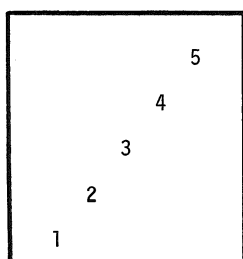


Diagram 3

### Intonation Exercise 15 ( $1 = A^b$ )

1	2	3	4	5	5	4	3	2	1
1	2	3	3	2	3	2	1	2	3
3	2	2	3	2	3	2	2	3	3
3	2	3	2	3	3	2	3	2	1

Free use of intervals  
of pentachord 12345.  
Special attention to  
RE - MI.

Figure 3.1: Diagram 3 and Intonation Exercise 15

Ward, *That All May Sing: Book One Teacher's Manual* (1976), 64.

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## Rhythm

Ward explains that to introduce 6/8 time, “we must link the unknown to the thing that is familiar. [The students] are accustomed to seeing a group of three notes under one arsis and three under a thesis (3/4). This must be our link.” Therefore, we practiced the patterns in Figure 3.2 first as if they were written in 3/4 with an arsis above the first measure and a thesis under the second. Then, we drew a beam across the top to turn them into a group of 1/8-notes in 6/8 time.

- Introduce Rhythm Gesture IV (Arsis-Thesis) (see Figure 1.5).
- Introduce 6/8 time via 3/4 time, grouping 3 notes under each arsis/thesis.
- Practice rhythm patterns A, B, and C from Rhythm Patterns Series 10, first with stick notation, then in 3/4 time, then in 6/8 time.

Rhythm Patterns Series 10 - Extended

Figure 3.2: Rhythm Patterns for 6/8 time.

Ward, *Think and Sing: Book 3 Teacher's Manual* (1982), 131.

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### Ear Test

The teacher sings the patterns below on [nu]. The student writes the pitches on the board using number notation. The student then transcribes the number notation to the staff.

- 1 2 1 2 3 4 5 4
- 2 1 2 3 4 3 4 5

### Eye Test

The teacher shows the patterns below silently and quickly using the *measuring* gesture. The student sings the melody back using solfège and the *measuring* gesture.

- 1 2 3 2 3 4 3 4 5 4 3 2 1
- 2 1 2 3 2 3 4 5 4 5 4

### Rhythmic Dictation

- Teacher performs B and C from Rhythmic Exercise 7 with Rhythm Gesture IV.

The student determines which examples were performed.

- The student and teacher perform B and C together.

### **Vocal Exercise**

- Sing [nu] with motion as before on Ab<sub>4</sub>, Bb<sub>4</sub>, C<sub>5</sub>.

### **Song: “No One Else”**

- Sing mm. 8-9, first vocal entrance “The moon.”
- Practice mm. 8-9 using [nu] with gesture on C<sub>5</sub> then singing [mun] the same way. Reminding to relax jaw, and shape lips for [u]. Sing until the pitch is in tune and vibrant.
- Practice beginning on “moon” with [nu] gesture and singing backwards to “the.”
- Sing in context with introduction.

### **Notes**

The first two notes of the piece are the most vocally tense for this student and where it is clear that she has picked up some bad habits from the recording. She is unable to access her middle-voice effectively and so is singing under the pitch. The first Vocal Exercise with [nu] was pitched to deal with this issue. Then, at the end of the lesson we combined the Vocal Exercise with the text from the piece, reversing the order of the pitches to develop a better awareness of the proper registration. This was very helpful and she began singing it in tune. She still exhibited a facial tick and some extraneous head movement, but I expect these symptoms to fade after we built a better awareness around them.

I’ve never introduced 6/8 time via 3/4 time but it makes sense with the application of Arsis/Thesis. The student picked this up very quickly. It is tempting to take

the next step and work through examples that include hemiola but she will have a deeper understanding after more practice.

## Lesson 2

### Vocal Exercise

- Sing [nu] with motion on C<sub>5</sub>, F<sub>4</sub>. These are the same pitches as the vocal entrance in “No One Else.”
- Sing Book 1: Vocal Exercise 6 (Key of Ab).

Vocal Exercise 6

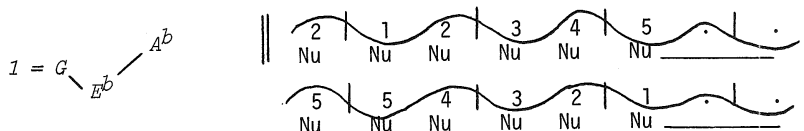


Figure 3.3: Vocal Exercise 6

Ward, *That All May Sing: Book One Teacher's Manual* (1976), 63.

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### Intonation

- Sing Book 1: Intonation Exercise 21 paying close attention to the half-step from TI – DO and DO – TI.

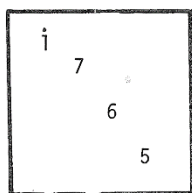


Diagram 5

Intonation Exercise 21 (1 = C)

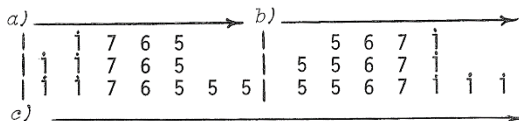


Figure 3.4: Intonation Exercise 21 and Diagram 5.

Ward, *That All May Sing: Book One Teacher's Manual* (1976), 81.

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### Rhythm

- Practice Book 3: Rhythm Patterns E, F, G, and H (see Figure 3.2) using Rhythm Gesture IV.

**Ear Test**

Fill in blank first, then write on staff as in previous lesson.

- 8 7 8 7 6 5 6
- 1 3 2 3 1 2 1

**Eye Test**

Using *measuring* gesture as in previous lesson

- 3 1 2 1 2 3 1
- 1 2 3 1 3 2 3 1

**Rhythmic Dictation**

- Teacher performs E and H from Rhythm Patterns with Rhythm Gesture IV. The student determines which examples were performed.
- The teacher and student perform E and H together.

**Vocal Exercise**

- Sing [nu] with motion on Ab<sup>4</sup>, Bb<sup>4</sup>, C<sup>5</sup>.

**Song: “No One Else”**

- Use Rhythm Gesture IV to conduct and count introduction.
- Practice beginning on “moon” with [nu] gesture and singing backwards to “the.”
- Sing in context with introduction.

**Notes**

The pitches used for the Vocal Exercise [nu] are the opening interval of the song in retrograde, in order to establish the muscle memory of a beautiful, supported tone with the correct registration before beginning to work on the song. This is another case where

the physical movement associated with this Vocal Exercise sets the student's support system on "auto-pilot," so that we can address other issues separately.

Another challenging passage occurs twice in the song and involves a descending major scale as in mm. 28 – 31 (Example 3.1).



I love you, I love you, I love you, I love you, I love you.

Example 3.1: Dave Malloy, "No One Else," mm. 28 – 31, from *Natasha, Pierre, and the Great Comet of 1812: Vocal Selections* (New York: Samuel French, 2015) 50.

The inclusion of Intonation Exercise 20 is designed to practice these passages and improve intonation by taking them out of the context of the song.

The Rhythmic Dictation combined with the Rhythm Exercises reinforces the compound duple time in the same way that the Ear Tests reinforce the Intonation Exercises. By approaching these subjects from a variety of applications, the student gains a deeper understanding. Before attacking the greater challenge of counting the rhythm of the vocal line, the use of the Arsis-Thesis gesture aids counting rests and entering correctly without the aid of the piano.

### Lesson 3

#### Vocal Exercise

- Sing [nu] on C<sub>5</sub>, F<sub>4</sub>
- Sing Book 1: Vocal Exercise 10 (Key of C).



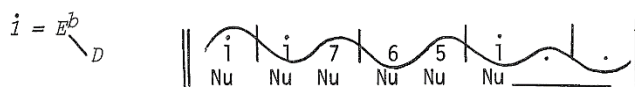
Review Vocal Exercise 10

Figure 3.5: Vocal Exercise 10.

Ward, *That All May Sing: Book One Teacher's Manual* (1976), 114.

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**Intonation**

- Book 1: Intonation Exercise 21 (see Figure 3.4).

**Rhythm**

- Book 3: Rhythm Patterns (see Figure 3.2).
- Replace ternary divisions with binary divisions to mimic rhythms in “No One Else.”

**Vocal Exercise**

- Sing [nu] on Ab<sup>4</sup>, Bb<sup>4</sup>, C<sup>5</sup>.

**Song: “No One Else”**

- Identify rhythms in the song that are similar to the patterns practiced in the modified Rhythm Patterns. Write these rhythms on the board and practice them using Rhythm Gesture IV.
- Speak text on rhythm for these patterns.
- Sing these patterns out of context.

**Notes**

The Vocal Exercises continue to reinforce the first interval as well as the descending scalar pattern mentioned previously. The Intonation Exercise is designed for the same purpose.

In the Rhythm Exercises I modified Ward’s lesson to include examples of binary division to mimic the hemiola in the song. In addition to the Arsis-Thesis gesture, we also used the Metrical Gesture (see Figure 1.6) because it more clearly shows the binary division. We also spent time identifying rhythmic “patterns” in the music. The next few lessons will develop strategies to count these rhythms accurately.

#### Lesson 4

##### Vocal Exercise

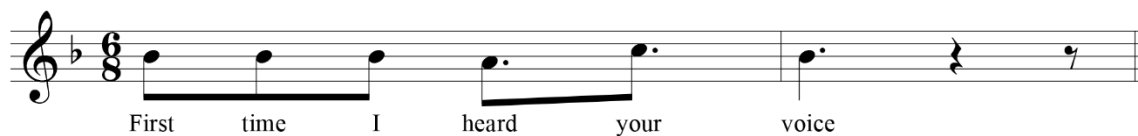
- Sing [nu] on C<sub>5</sub>, F<sub>4</sub>.
- Book 1: Vocal Exercise 10 in the key of C# - increasing one semitone from the previous lesson (see Figure 3.5).

##### Intonation

- Modify Intonation Exercise 21 (see Figure 3.4) to match the descending scale in “No One Else” mm. 28 – 31.
- Modification: 8 8 7 7 7 6 6 6 5 5 5 | 5 5 5 6 6 6 7 7 7 8 8

##### Rhythm

- “No One Else”: Mm. 11 – 12, 18 – 19, 22 – 23, 65, 70, 71, 73, 82 all have a similar rhythmic composition. Count these measures and conduct with Rhythm Gesture IV (see Example 3.2).



Example 3.2: Malloy, “No One Else,” mm. 11 – 12 from *Natasha, Pierre, and the Great Comet of 1812: Vocal Selections*, 49.

### Vocal Exercise

- Sing [nu] on Ab<sup>4</sup>, Bb<sup>4</sup>, C<sup>5</sup>.

### Song: “No One Else”

- Measuring gesture with solfège mm. 125 – 131. Use the measuring gesture as a kinesthetic reminder to release into the mixed-voice register as the scale ascends.
- Sing this section in context. Use Rhythm Gesture IV to conduct rests and measuring gesture where registration adjustments are required.

### Notes

In the Intonation Exercise I modified the solfège to match the pattern in mm. 28 – 31; this helped to phase the exercise back into the music in a controlled way.

Measures 121 – 131 are vocally challenging because they ascend slowly up the scale beginning on A<sub>4</sub> and ending on E<sub>5</sub> (see Example 3.3).

The image shows two staves of musical notation in 6/8 time. The first staff contains two phrases of the lyrics "You and I" followed by a long horizontal line representing a melisma. The second staff starts at measure 8 and contains the lyrics "You and I" followed by a long horizontal line representing a melisma.

Example 3.3: Malloy, “No One Else,” mm. 121 – 131 from *Natasha, Pierre, and the Great Comet of 1812: Vocal Selections*, 56.

The temptation is to belt this section, which is how it is performed on the recording. When this adolescent student imitates the performer, her pitch suffers tremendously. Because of this, we took a more classical approach to the passage. The *measuring* gesture has helped her develop proprioceptive awareness of how to drop vocal weight as she ascends the scale. We modified this gesture slightly so that the student was

also wiggling her fingers on the sustained pitches to remind her to maintain a sense of vibrancy on each pitch. This student responded well to proprioceptive reminders of registration events and concepts of breath like flow phonation.

## Lesson 5

### Vocal Exercise

- Sing [nu] on C<sub>5</sub>, F<sub>4</sub>.
- Sing Book 1: Vocal Exercise 10 in the key of D – increasing one semitone from the previous lesson (see Figure 3.5).

### Intonation

- Modify Intonation Exercise 21 as in previous lesson to match the descending scale in “No One Else” mm. 28 – 31 as in previous lesson (see Figure 3.4).
- Modification: 8 8 7 7 7 6 6 6 5 5 5 | 5 5 5 6 6 6 7 7 7 8 8

### Rhythm

- “No One Else” mm. 15 – 17, 20 – 21, 24 – 25, 68 – 69, 72 – 72, 89 – 90, 138 – 139, 144 – 145 all have a similar rhythmic arrangement to Example 3.4 below. Count these measures and conduct using Rhythm Gesture IV.

and I saw your eyes\_\_\_ and I saw your smile\_\_\_

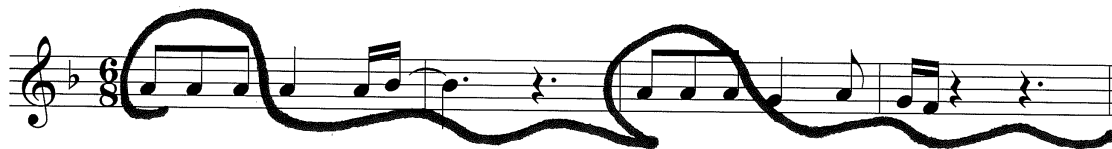
Example 3.4: Malloy, “No One Else,” mm. 15 – 17 from *Natasha, Pierre, and the Great Comet of 1812: Vocal Selections*, 49 – 50.

### Vocal Exercise

- Sing [nu] on Ab<sub>4</sub>, Bb<sub>4</sub>, C<sub>5</sub>.

### Song: “No One Else”

- Assign Arsis/Thesis to mm. 138 – end and conduct with Rhythm Gesture IV to add movement and texture to this recitative section (see Example 3.5).



Example 3.5: Malloy, “No One Else,” mm. 138 – 141 from *Natasha, Pierre, and the Great Comet of 1812: Vocal Selections*, 55.

### Notes

Vocal Exercise 10 has been presented at increasingly higher pitches to help the student find the proper registration in preparation for the descending scalar passages previously mentioned (see Example 3.1). These passages are also rehearsed in greater detail in the Intonation Exercises. We continued to work our way through the groups of recurring rhythmic patterns mentioned above.

The spoken quality at the end of the song provides an avenue to introduce “recitative.” We used the Arsis-Thesis gesture to conduct these measures because, like chant, they are dependent on the rhythm of the text and not the meter. The student assigned Arses to places that she wanted to emphasize and Theses to everything else. This exercise gave some much needed vitality to this section and gave her concrete tools for interpretation.

## Lesson 6

### Vocal Exercise

- Sing [nu] on C<sub>5</sub>, F<sub>4</sub>.
- Book 1: Vocal Exercise 10 in the key of Eb (see Figure 3.5).

## Intonation

- Using Diagram 7 (shown in Figure 3.6), sing the solfège for “No One Else” mm. 52 – 55. Draw attention to those pitches that are members of the tonic triad and those that are dependent.

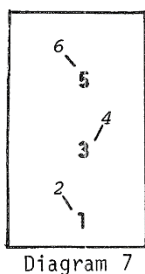


Figure 3.6: Diagram 7

Ward, *That All May Sing: Book One Teacher's Manual* (1976), 124.

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## Rhythm

- Count all entrances and rests using Rhythm Gesture IV.

## Vocal Exercise

- Sing [nu] on Ab<sup>4</sup>, Bb<sup>4</sup>, C<sup>5</sup>.

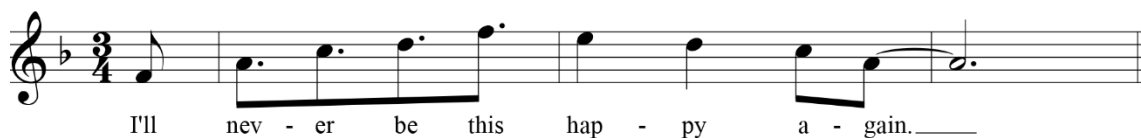
## Song: “No One Else”

- Speak text on rhythm mm. 1 – 64.
- Sing mm. 1 – 64.

## Notes

Some short passages in the song such as mm. 52 – 55 (see Example 3.6)

arpeggiate the vi chord in second inversion.



Example 3.6: Malloy, “No One Else,” mm. 52 – 55 from *Natasha, Pierre, and the Great Comet of 1812: Vocal Selections*, 51.

The student has had trouble with accuracy partially due to how fast the passage goes and probably also because of their initial visual similarity to the tonic triad. I used Intonation Diagram 7 (see Figure 3.6) to help clarify these notes in the same way that Ward uses it in the Compass Exercises. The purpose here is to identify which of these pitches is part of the tonic triad and which are not. Pulling this passage off of the page and onto the chart removes it from rhythm values and text and allows it to be practiced out of context. This kind of detailed work is mentally taxing, especially for a young musician, which is why I limited the Rhythm element of this lesson to conducting entrances in order to provide a period of mental relaxation.

After having spent the last few lessons working on deciphering rhythm, the student was ready to recombine that element with the text. The result of this process was a notable improvement in the student’s ability to speak the rhythm correctly. Because she was no longer guessing or trying to imitate the rhythm of the recording, I expect that she would be better able to anticipate the phrasing and feel more grounded in her support.

## Lesson 7

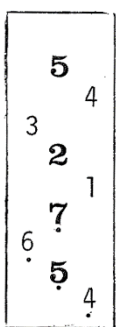
### Vocal Exercise

- [nu] on C<sub>5</sub>, F<sub>4</sub>.

- Book 1: Vocal Exercise 10 in the key of E (see Figure 3.5). This exercise is still rising by one semitone per lesson in order to match the written pitches by the end of the study.

### Intonation

- Using Diagram 12, shown in Figure 3.7, sing the solfège for “No One Else” mm. 14 – 15, 68 – 69, 72 – 74. Highlight the half-step between DO and TI.



Int. D. 12

Figure 3.7: Diagram 12

Ward, *Look and Listen: Book 2 Teacher's Manual* (1981), 97.

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### Rhythm

- Count all entrances and rests using Rhythm Gesture IV with piano accompaniment.

### Vocal Exercise

- Sing [nu] on Ab<sup>4</sup>, Bb<sup>4</sup>, C<sup>5</sup>.

### Song: “No One Else”

- Speak text on rhythm mm. 65 – end.
- Sing mm. 65 – end.



## Notes

In this lesson I used Diagram 12 (see Figure 3.7, above) to clear up some “throw-away” phrases that the student had been glossing over because the text is not terribly important and because the pitches drop just below the treble staff which is at the bottom of the student’s range. This was done in the same way as the previous lesson, by indicating which pitches are members of the chord and which are passing tones. As in the previous lesson I paired this mentally demanding exercise with a relaxing Rhythm component.

## Final Assessment

### Lesson 8

#### Vocal Exercise

- Sing [nu] on C<sub>5</sub>, F<sub>4</sub>.
- Book 1: Vocal Exercise 10 in the key of F (see Figure 3.5).

#### Song: “No One Else”

- Sing intonation trouble spots on solfège.
- Speak text on rhythm with piano accompaniment.
- Sing the entire song.

## Notes

In approaching this final lesson, previous sessions progressively shed individual elements like Eye/Ear Tests or Rhythmic Dictation, as we continued to recombine the elements of text, rhythm, and pitch that were previously separated. Adding the piano accompaniment is another element that must be taken out of context to a degree. Therefore, the student spoke the text on the rhythm first before singing.

### Sing on Solfège

The student was able to identify the key signature and determine DO. She was able to use this information to sing through the melodically difficult passages we identified in previous lessons before she sang we sing the entire song.

### Speak Text on Rhythm

The student was able to identify the time signature and articulate the meaning of compound duple time. She was also able to identify instances of hemiola in the rhythm, and could use Rhythm Gesture IV to conduct herself as she speaks the text on the rhythm.

### Sing “No One Else” with Accompaniment

After her course of lessons, the student was able to sing “No One Else” with few melodic or rhythmic errors. She was able, with some amount of focus and a few reminders, to anticipate the phrase ahead and coordinate her support and registration accordingly. Nevertheless, there were still places in the song where she wanted to belt like the singer on the recording. After experimenting with singing in both styles, she was able to tell that she has a more difficult time singing in tune when she belts. This process of learning was eye-opening for this young student. Having learned most music thus far by rote, she recognized how the efforts she took to learn each component separately contributed to a more consistent and polished performance.

## CHAPTER IV

### CASE STUDY: VOLUNTEER CHOIR

#### **Initial Assessment**

For the purpose of this study I chose to teach a piece of music that I know, from having worked with this ensemble, is beyond their ability level: “Pan Divino, Graçioso” by Francisco Guerrero. The main challenges in this piece are the language (Spanish), the vocal range, and the polyphonic texture. In order to address these elements, I modified the Ward Method by excerpting elements from different books and chapters to plan each lesson. Ward is clear that every lesson builds on the last, and it is important, therefore, to not skip around. Still, some elements like Intonation Exercises and Rhythm Gestures/Exercises can be successfully compartmentalized to operate independently of one another, although it is important to maintain the progressive step of each element respectively. I made every effort to separate the elements of rhythm, pitch, and language.

#### **Rehearsal Plans and Assessments**

##### Rehearsal 1

#### **Vocal Exercise**

- Sing [nu] with motion as described in previous sections on Ab, Bb, C. When preparing a group of mixed voices, this unison exercise can only be done within a limited range before it begins to exceed the limitations of various singers.

- Book 1: Vocal Exercise 2 (see Figure 4.1) modified with 4-parts; Rhythm Gesture I. (Soprano – C<sub>5</sub>, Alto – G<sub>4</sub>, Tenor – E<sub>4</sub>, Bass – C<sub>3</sub>) This arrangement of parts is similar to that of “Pan Divino.”

Vocal Exercise 2

$1 = A^b$   
 $F - G$

|| Nu | Nu | || *Timbre and rhythm*

Figure 4.1: Vocal Exercise 2 (above) and the same exercise modified for SATB choir. Ward, *That All May Sing: Book One Teacher's Manual* (1976), 1. Reproduced with permission of Catholic University of America Press (CUA) in the format Republish in a thesis/dissertation via Copyright Clearance Center.

### Intonation

- Introduce  $\sharp$  (FI). The forward slash is used to indicate that FA has been raised by one semitone to FI.
- Book 3: Intonation Exercise 26, in Figure 4.2.

Intonation Ex. 26

1	2	3	4	5	5	$\sharp$	5	5	$\sharp$	5	5	4	3	2	1
1				5	5	$\sharp$	5	5	$\sharp$	5	5	4	3	2	1
1				5	5	$\sharp$	5	5	$\sharp$	5	5	4	3	2	1

Figure 4.2: Intonation Exercise 26  
 Ward, *Think and Sing: Book 3 Teacher's Manual* (1982), 117.  
 Reproduced with permission of Catholic University of America Press (CUA) in the format Republish in a thesis/dissertation via Copyright Clearance Center.

## Rhythm

- Introduce Rhythm Gesture IV (see Figure 1.5).

## Ear Test

The conductor sings the patterns below on [nu]. A volunteer from the choir writes the pattern on the board using number notation. Another volunteer transcribes the number notation to the staff.

- 1 2 3 4 5 4 5
- 1 2 3 4 5 4̇5

## Language

- Speak the text for mm. 1 – 12 by imitating the director.
- Introduce the following IPA symbols: [θ], [j], [x].
- Speak the words that use the sounds indicated by the above IPA symbols: gracioso, manjar.
- Identify words in the score they recognize (possibly: pan, divino, mia).
- Translate whatever words they don't know and create a working translation.
- With the translation and the text juxtaposed, speak the text with appropriate emphasis.

## Song (Key of C)

- Write mm. 1 – 12 in number notation (see Figure 4.3), excerpting the melodic material from the rhythm.
- All sing the Alto line to practice the intonation of 4̇ (FI) .
- Choir is instructed to scan through their part, identify skips. Using *think-tones*, read each line.

- Gradually combine parts until all are singing. This is done without rhythm, using even pulses except where it is necessary to pause for tuning purposes.

S	3	5	4	5	3	1	2	3	3	5	5	6	7	ī	7	ī	5	6	7
A	3	3	3	3	1	1	7	1	1	3	3	4	5	4	5	3	3	4	5
T	ī	ī	6	ī	5	6	4	5	5	ī	7	6	5	ī	2̇	ī	7	ī	2̇
B	1	1	1	1	1	4	2	1	1	1	1	ī	7	6	5	6	3	6	5

Figure 4.3: “Pan Divino Gracioso” mm. 1 – 12 transcribed in number notation.

### Notes

Modifying the Vocal Exercise to include 4-part harmony allows everyone in the group to sing in a comfortable range and to focus on tuning. The breath support of the group is greatly improved with including the Rhythm Gesture.

Introducing Rhythm Gesture IV allowed us to tackle the more difficult rhythm in this piece, because they could break the music up into groups of twos and threes and use the Rhythm Gesture to count each group. Additionally, determining where the Arsis/Thesis points are in their line gave the individual parts ownership over their own musicality.

I removed some of the elements from the standard Ward lesson, but I retained the Ear Tests because they provide an opportunity to test each individual’s understanding of the concepts. I also included a Language portion of the lesson, placing it at a point where a semi-relaxing activity would be appropriate. I included IPA symbols only where the sound differs from how it looks to them on the page.

Writing the pitches in number notation provided for separation from the rhythm, allowed the group to experience the harmonic structure of the piece, and enabled me to easily alter the key to a more comfortable singing range.

## Rehearsal 2

### Vocal Exercise

- Sing [nu] on A, B, C#. This is raised one semitone from the previous rehearsal.
- Book 1: Vocal Exercise 2 modified with 4-parts (see Figure 4.1), using Rhythm Gesture I, (Soprano – Db<sub>5</sub>, Alto – Ab<sub>4</sub>, Tenor – F<sub>4</sub>, Bass – Db<sub>3</sub>). This is raised one semitone from the previous rehearsal.

### Intonation

- Book 3: Intonation Exercise 26 (see Figure 4.2).

### Rhythm

- Use Gesture IV to conduct duple and compound duple time.

### Ear Test

Fill in blank first, then write on staff as in previous lesson.

- 1 2 3 4 5\_ 5 ~~4~~ 5
- 5 5 ~~4~~ 5\_ 5 4 3 2 1

### Language

- Speak the text for mm. 13 – 25 by imitating the director.
- Introduce the following IPA symbols: [w].
- Practice elisions.
- Identify words they recognize (possibly: especies, dos, Christo, mora).
- Translate the words they don't know and create a working translation.
- With the translation and the text juxtaposed, speak the text with appropriate emphasis.

### Song (Key of C)

- Write mm. 13 – 25 in number notation (see Figure 4.4)
- All sing the Soprano line first to practice singing  $\sharp$  accurately.
- Identify skips. Using *think-tones*, read each line.

S	5	6	6	6	6	5	3	4	3	3	5	5	2	3	4	3	5	5		
A	3	4	4	4	4	2	1	1	2	2	2	2					2	3	4	3
T	$\dot{1}$	$\dot{1}$	$\dot{2}$	$\dot{1}$	6	7	5	6	6	$\dot{1}$	$\dot{1}$	7	5	$\dot{1}$	6	6	7	$\dot{1}$		
B	1	4	2	4	4	5	2	4	6	6	5	5					5	$\dot{1}$	6	6

S	2	3	3	4	3	5	5	6	6	6	5	5	5	$\sharp$	5
A	5	5	5	1	1	2	3	4	4	4	3	3	2	2	2
T	5	$\dot{1}$	$\dot{1}$	6	6	7	7	$\dot{2}$	$\dot{1}$	$\dot{1}$	7	6	6	7	
B	7	$\dot{1}$	1	4	6	6	5	4	2	4	4	1	2	2	$\sharp$

Figure 4.4: “Pan Divino Gracioso” mm. 13 – 25 transcribed in number notation.

### Notes

Because sopranos go flat quickly at C5 and above, I used the [nu] exercise to help extend their range. I made frequent mention of relaxing the jaw and the cheeks and dropping vocal weight as they ascend in pitch.

Text elision occurs frequently in this piece. To prepare for this they spoke the words separately and then introduced the elision. When they could do this, they spoke the same words in the rhythm they are set to in the music.

Using number notation proved to be very successful. It is much easier to sustain a chord and move backward and forward in the harmony without the rhythm. It is always difficult to rehearse a piece of polyphonic music because there is often no “good” place to start. With the number notation we were able to start and stop anywhere, without the difficulty of having everyone singing on a different part of a word or having to count their entrance. It would be a good idea to identify important cadence points in number notation so that they can be highlighted when we transition to the music.



## Rehearsal 3

### Vocal Exercise

- Sing [nu] on Bb, C, D.
- Book 1: Vocal Exercise 2 modified with 4-parts (see Figure 4.1) using Rhythm Gesture I, (Soprano – D<sub>5</sub>, Alto – A<sub>4</sub>, Tenor – F#<sub>4</sub>, Bass – D<sub>3</sub>).

### Intonation

- Book 3: Intonation Exercise 26 (see Figure 4.2).

### Rhythm

- Use Gesture IV to conduct alternating groups of two and three.

### Language

- Speak the text for mm. 25 – 39 by imitating the director.
- Practice elisions.
- Create a working translation.
- With the translation and the text juxtaposed, speak the text with appropriate emphasis.

### Song (Key of C)

- Write mm. 25 – 39 in number notation (see Figure 4.5).
- Identify skips. Using *think-tones*, read each line.

S						1	3	5	5	<del>4</del>	5	3	3	3	1	7	<i>i</i>	<i>i</i>	7	5		
A			1	3	5	5	<del>4</del>	5	5	1	1	5	5	<i>i</i>	<i>i</i>	7	6	5	5	4		
T	5	6	<i>i</i>	<i>i</i>	7	6	6	5	5	6	6	5	<i>i</i>	7	6	5	5	4	3	3	4	
B					5	6	<i>i</i>	7	6	6	5							1	1	<i>i</i>		

S	5	4	3	4	6	5	3	3	3	2	2	2	3	3	4	4	3	2	2	3	3	2	3
A	3	1	1	1	2	3	5	5	5	<del>4</del>	5	5	5	1	1	2	1	6	6	1	1	5	5
T	1	4	1	1	<i>i</i>	<i>i</i>	5	6	7	<i>i</i>	<i>i</i>	7	<i>i</i>	5	6	<del>7</del>	5	5	<del>4</del>	5	<i>i</i>	<i>i</i>	<i>i</i>
B	7	6	5	4	4	1	1	5	5	6	5	5	1	1	4	<del>7</del>	1	2	2	1	1	5	1

Figure 4.5: “Pan Divino Gracioso” mm. 25 – 39 transcribed in number notation.

### Notes

It helps to have the group sing a vocal siren before attempting Intonation Exercise 26 to get the sopranos and tenors to start with a lighter vocal balance. Otherwise, they will often try to start with a wide [a] or a pinched [o]. In a classroom setting we would normally move on to Intonation Exercise 27 which teaches the student how to approach FI from the upper tetrachord. Because FI is not used in *Pan Divino* in this way we continued to practice Intonation Exercise 26 and reinforced the application of FI in the lower pentachord.

Practicing the elisions out of context helped the choir pronounce them correctly in the contexts of both the group of words and the entire phrase. Separating the text completely from the notes and the rhythms made it easier for the singers when it was time to recombine those elements. Having the group create their own working translation is not specifically a Ward practice, but I believe it shares in the spirit of the kind of ownership of the music she champions for the students. The choir’s contribution to the translation was quite thoughtful, and even though it took more time, I found the resulting performance of the piece to be more meaningful and of a higher quality.

The solfège in this song uses the SOL below DO. Because we haven't worked on that concept I taught it by rote, but the basses sing this interval so frequently in the hymnody that they learned it easily.

#### Rehearsal 4

#### **Vocal Exercise**

- Sing [nu] on Ab, Bb, C. These pitches are lowered back to those from the first lesson.
- Book 1: Vocal Exercise 2 modified with 4-parts (see Figure 4.1) using Rhythm Gesture I (Soprano – C<sub>5</sub>, Alto – G<sub>4</sub>, Tenor – E<sub>4</sub>, Bass – C<sub>3</sub>). These pitches are also lowered back to the original values.

#### **Intonation**

- Book 3: Intonation Exercise 26 (see Figure 4.2).

#### **Rhythm**

- Apply Gesture IV to the written rhythm of the Tenor line.

#### **Language**

- Practice text elisions for mm. 1-25.
- With the translation and the text juxtaposed, speak the text with appropriate emphasis.

#### **Song (Key of C)**

- Sing the text with the number notation. Still without rhythm. In Figure 4.6 the vocal lines have been rearranged to place parts that sing together in closer proximity.

	Pan	di-	vi-	no	gra-	cio-		so,	pan	di-	vi-	no	gra-	cio-		so,
S	3	3	5	4	3	4	4	3	5	5	3	2	1	1	1	5
A									3	3	5	4	3	4	4	3
T	5	5	5	4	5	6	7	ī	ī	ī	ī	4	5	6	7	ī
B									1	1	1	2	3	2	2	1

	sa-	cro-	san-	to,	man-	jar	que	da	sus-	ten-	to/al-	al-	ma	mi-	a:
S	3	1	2	3	3	5	5	6	7	ī	7	ī	5	6	7
A	1	1	7	1	1	3	3	4	5	4	5	3	3	4	5
T	5	6	4	5	5	ī	7	6	5	ī	2	ī	7	ī	2
B	1	4	2	1	1	1	1	ī	7	6	5	6	3	6	5

	di-	cho-	so	fue/a-	quel	di-	a,	pun-	to/y	ho-	ra
S	5	6	6	6	6	5	3	4	3	5	5
A	2	4	4	4	4	2	1	1	1	2	2
T	ī	ī	2	ī	6	7	5	6	6	ī	767
B	1	4	2	4	4	5	1	5	6	5	5

	que/en	ta-	les	dos	es-	pe-	cies				que/e n	ta-
S	2	3	3	4	3	5	5				2	3
T	ī	ī	ī	6	6	7	ī				5	ī
A						que/e n	ta-	les	dos	es-	pe-	cies
B						2	3	3	4	3	5	5
						5	ī	ī	6	6	7	ī

	les	dos	es-	pe-	-	cies		Cris-	to	mo-	-	ra
S	3	4	3	5	5	6		6	6	5	4	5
T	ī	6	6	7 pe-	7 -e-	ī -e-	2 cies	ī	ī 7	6	6	7
A	que/en	ta-	les	dos	es-	pe-	cies	Cris-	-	to	mo-	ra
B	5	1	1	2	3	4	4	4	4	3	2	2
	1	4	6	5	5	4	2	4	4	1	2	5

Figure 4.6: “Pan Divino Gracioso” mm. 1 – 25 transcribed in number notation.

## Notes

It was striking to me in rehearsals how differently the choir sang the piece that they are learned through the Ward Method from those that I have allowed them to learn by rote. Their tone and blend were greatly improved, their pronunciation was much more

accurate. They were able to tell how beautiful they sounded and were proud of what they were able to accomplish. Nevertheless, none of this stopped them from complaining: “why can’t we just sing it,” or “why can’t we just read the music.” When they read music for the other pieces they were working on, they sang much less well, and it took them much longer to learn their notes accurately. I believe that when the choir learn music from the piano, the singers cannot actually hear themselves sing. They think that they sound good because they aren’t getting enough aural feedback to tell them otherwise. When they sang the music for these lessons with no piano they could tell instantly when they were off pitch and whether they were singing beautifully.

Combining the number notation with text was a little challenging. In Figure 4.5, I listed voices in STAB rather than SATB order because the Soprano/Tenor pair and Alto/Bass pair share related material. Even though the choir had some difficulty in getting used to number notation, it was ultimately helpful for them in understanding how the parts interacted with each other.

#### Rehearsal 5

##### **Vocal Exercise**

- Sing [nu] on A, B, C#.
- Book 1: Vocal Exercise 2 modified with 4-parts (see Figure 4.1) using Rhythm Gesture I, (Soprano – Db<sub>5</sub>, Alto – Ab<sub>4</sub>, Tenor – F<sub>4</sub>, Bass – Db<sub>3</sub>). These pitches are again raised by one semitone.

##### **Intonation**

- Book 3: Intonation Exercise 26 (see Figure 4.2).

**Language and Rhythm**

- Practice text elisions for mm. 25 – 39.
- With the translation and the text juxtaposed, speak the text with appropriate emphasis.
- Speak the text on rhythm, highlighting those places where parts are similar to or different from each other.

**Song (Key of C#)**

- Sing the text of mm. 25 – 39 without rhythm (see Figure 4.6).

						que	si/el	al-	ma/es-	ta	du-	ra,
<b>S</b>						1	3	5	5	4	5	3
		que	si/el	al-	ma/es-	ta	du-	-	ra,			a-
<b>A</b>		1	3	5	5	4	5	5	1			5
	que	si/el	al-	ma/es-	ta	du-	-	ra	-		a-	qui
<b>T</b>	5	6	i	i	7	6	6	5	5		5	i
				que	si/el	al-	ma/es-	ta	du-	-	ra	-
<b>B</b>				5	6	i	i	7	6	6	5	5

	a-	-	qui	se/a-	blan-	da-	ra	con	tal	dul-	
<b>S</b>	1	1	i	7	6	5	4	3	4	6	
	-	qui	se/a-	blan-	da-	ra	con	tal	dul-	zu-	-
<b>A</b>	5	i	7	6	5	4	3	1	1	1	2
	se/a-	blan-	da-	ra	con	tal	dul-	zu-	ra,		con
<b>T</b>	7	6	5	4	3	4	1	4	1		i
				a-	qui	se/a-	blan-	da-	ra-	-	-
<b>B</b>				1	i	7	6	5	4	4	

	zu-	-	-	-	-	-	ra,
<b>S</b>	5	3	3	2 1	2	2	3
	ra,	con	tal	dul-	zu-	-	ra,
<b>A</b>	3	5	5	4	5	5	5
	tal	dul-	zu-	-	-	-	ra
<b>T</b>	i	5	6	i	i	7	i
	con	-	tal	dul-	zu-	-	ra,
<b>B</b>	1	1	5	6	5	5	1

	a-	qui	se/a-	blan-	da-	ra	-	con	-	tal	-	dul-	-	zu-	-	-	ra.
<b>S</b>	3	4	4	4	3	2	2	3	3	5	5	4	4	2	2	2	3
<b>A</b>	1	1	2	2	1	6	6	1	1	3	3	1	1	5	5	5	5
<b>B</b>	1	4	7	7	1	2	2	1	1	1	1	4	4	5	5	5	1
	a-	qui	se/a-	blan-	da-	-	-	ra	con	tal	du-	zu-	-	-	-	-	ra.
<b>T</b>	5	6	7	7	5	5	4	5	i	i	5	6	i	i	76	7	i

Figure 4.7: “Pan Divino Gracioso” mm. 25 – 39 transcribed in number notation.

### Notes

In this section of the music, the parts become more independent than they have been. This is another area where the number notation was extremely beneficial. We were

able to pause every time another part enters to check tuning and move on without negotiating difficult rhythms. We were also able to practice diction and blend vowels easier than if we were using the music. Another benefit is that it was easier for the singers to identify when they were singing in unison with another part, especially when those parts would be written in different clefs in the score. A useful exercise would be to have them mark those places in the number notation and then transfer the markings to the score.

At this rehearsal, we raised the key by 1 half-step and the singers did not seem to notice.

#### Rehearsal 6

##### **Vocal Exercise**

- Sing [nu] on Bb, C, D.
- Book 1: Vocal Exercise 2 modified with 4-parts (see Figure 4.1) using Rhythm Gesture I, (Soprano – D<sub>5</sub>, Alto – A<sub>4</sub>, Tenor – F#<sub>4</sub>, Bass – D<sub>3</sub>). These pitches are raised from the previous rehearsal by one semitone.

##### **Intonation**

- Book 3: Intonation Exercise 26 (see Figure 4.2).

##### **Language and Rhythm**

- Practice text elisions for mm. 1 – 39.
- With the translation and the text juxtaposed, speak the text with appropriate emphasis.
- Speak the text on rhythm.



**Song (Key of C)**

- Sing with text and rhythm.

**Notes**

Whenever an aspect of a rehearsal required the combination of elements, I made an effort to relax other challenging elements I might have previously imposed: for example, because they were signing the text and rhythm for the first time, I lowered the key back to C. I believe that removing the vocal challenge of singing in the higher key provides a necessary cushion and avoids creating poor muscle memory.

## Rehearsal 7

**Vocal Exercise**

- Sing [nu] on Bb, C, D.
- Book 1: Vocal Exercise 2 modified with 4-parts (see Figure 4.1) using Rhythm Gesture I, (Soprano – D<sub>5</sub>, Alto – A<sub>4</sub>, Tenor – F#<sub>4</sub>, Bass – D<sub>3</sub>).

**Intonation**

- Book 3: Intonation Exercise 26 (see Figure 4.2).

**Language and Rhythm**

- Speak the text on rhythm.

**Song (Key of C#)**

- Sing on [du] or [da] without rhythm.
- Sing with text and rhythm.

**Notes**

Because all the elements of the piece were finally combined, we began to work toward raising the key. The choir clearly mastered the musical components were able to

devote their mental focus to making the physiological choices that enable them to sing higher. Nevertheless, I continued to break the piece down to its basic elements and reassemble it over the course of each rehearsal for the sake of what we might have forgotten, or for those people who may not have understood completely before. This is a lovely piece and the choir began to sing with a great sense of musicianship. It was gratifying to see the sense of accomplishment of the singers.

### **Final Assessment**

#### Rehearsal 8

#### **Vocal Exercise**

- Sing [nu] on Bb, C, D.
- Book 1: Vocal Exercise 2 modified with 4-parts (see Figure 4.1) using Rhythm Gesture I, (Soprano – D<sub>5</sub>, Alto – A<sub>4</sub>, Tenor – F#<sub>4</sub>, Bass – D<sub>3</sub>).

#### **Intonation**

- Book 3: Intonation Exercise 26 (see Figure 4.2).

#### **Language and Rhythm**

- Speak the text on rhythm.

#### **Song (Key of D)**

- Sing on the syllables [du] or [da] without rhythm.
- Sing with text and rhythm.

#### **Notes**

I continued to include some of the fundamentals, such as the Intonation Exercise, because of the importance of tuning FI – SOL and how easily it can be lost if not properly

maintained. I planned to continue to practice that exercise every time we sing this piece for as long as we sing it.

In my past work with this group I only occasionally introduced a piece with polyphonic texture. In each case, we went through a drawn-out process of learning parts separately by rote and an even longer process of trying to combine them accurately. As long as we had a rehearsal pianist who could play these parts, we were reasonably successful. Using this approach allowed us to learn a difficult piece of music entirely without the piano. In fact, I don't think it ever occurred to the choir members how difficult the music was. All they could tell in the initial rehearsals was that the music was beautiful and that made them want to sing more. Using the tools of the Ward Method will allow me to give the choir more polyphonic music to sing.

## CHAPTER V

### CONCLUSIONS

The Ward Method, developed more than a half-century ago for Catholic elementary schools, is a monument to effective, progressive music education and vocal pedagogy still waiting to be rediscovered. The fact that the Method is linked so closely to Gregorian chant and the sacred music of the Catholic Church explains why it has been overshadowed or is unwelcome in public music education. Nevertheless, the educational and vocal pedagogy with which it is infused make it one of the most effective tools for the modern vocal educator.

For the choral music educator without a deep understanding of vocal physiology and pedagogy, the Ward Method provides simple exercises and a logical approach to learning music that fosters excellent vocal technique and musicianship in young or amateur singers that meets or exceeds almost all of the National Standards for Music Education. For the private voice teacher with no background in music education, the Method offers an rich, progressive curriculum that can lead students of any age or ability level to a deeper understanding of the structure and theory of music and empower them with accessible tools to continue their practice outside of the studio.

Even though some elements of the Method, like the Vocal Exercise, are pedagogically sound in and of themselves, the accompanying explanations from Ward – such as, “all resonance in a voice comes from the bony cavities of the head and not from

the throat”<sup>62</sup> – are sometimes based on outdated information. Updating these descriptions to reflect modern understanding is an obvious area for future work.

The Ward Method with its many small elements, seems easily dissected, tempting the teacher to use excerpted elements to serve some quick purpose. This kind of approach cannot be considered the Ward Method. Indeed, Ward would assert that adapting the Method to serve a purpose other than the glory of God and the sanctification and edification of His people is also no longer the Ward Method. This point notwithstanding, the Method is in the structure of a lesson, the progression from one element to the next, the series of events that leads from the known to a deep understanding of what was unknown. Therefore, adapting the Method to serve a particular need is possible, but must be done carefully and with an understanding of the entire scope of the material.

In the first case study, of the self-described “tone deaf” adult male, I made very little modification to the Method. Ultimately, this student achieved the same level of musical understanding as the young students for whom the Method is designed through the content as it is presented in the lesson plans. The modifications I made were related to the pacing of the material and the content for the songs. Similar adjustments can be found in adult piano methods.

Modifications for the adolescent female were designed to fill gaps in her musical understanding. When designing lessons for this purpose, it was important to research the curriculum that was presented in lessons prior to the target material and assess the student’s understanding of this material before proceeding with new concepts. If I were to

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<sup>62</sup> Ward, *That All May Sing: Book One Teacher’s Manual* (1956), 5.

work with her on a regular basis I would plan to put her through the Method as Ward wrote it to be sure that she had a strong musical foundation.

Since I became a certified instructor of the Ward Method, I have been using it in rehearsals with my adult choir, although without the same diligence toward the material that we practiced in this study. The piece that we prepared for this study, and the concepts it involved were many lessons ahead of where they actually were in their studies.

Nevertheless, they were able to absorb the material with little difficulty, creating in them a greater sense of accomplishment. This was the group for which I made the most modifications to the Method. I kept the structure of the lesson and the order of high or low mental concentration elements but the source of the material was entirely dependent on the music they learned. I plan to continue to work with this group in a way that more closely follows Ward's text and continue to present new music in this fashion.

More than just a method of music education, the Ward Method teaches you how to teach. For trained musicians, it reminds us that pitch, rhythm, text, breath, resonance, vowels, etc., are small worlds unto themselves in the eyes of a new student. Above all, it reinstills in us the idea that everything that is done in the name of music, according to Ward, must be beautiful and "a source of pure delight."<sup>63</sup>

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<sup>63</sup> Ward, *That All May Sing: Book One Teacher's Manual* (1956), 8.

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APPENDIX A  
INSTITUTIONAL REVIEW BOARD LETTERS  
OF CONSENT AND APPROVAL



*Institutional Review Board*

DATE: May 9, 2019

TO: Michael Kilcoyne, M.M.  
FROM: University of Northern Colorado (UNCO) IRB

PROJECT TITLE: [1386334-2] ADAPTING THE WARD METHOD FOR USE IN THE PRIVATE VOICE STUDIO

SUBMISSION TYPE: Revision

ACTION: APPROVAL/VERIFICATION OF EXEMPT STATUS

DECISION DATE: May 9, 2019

EXPIRATION DATE: May 9, 2023

Thank you for your submission of Revision materials for this project. The University of Northern Colorado (UNCO) IRB approves this project and verifies its status as EXEMPT according to federal IRB regulations.

We will retain a copy of this correspondence within our records for a duration of 4 years.

If you have any questions, please contact Nicole Morse at 970-351-1910 or [nicole.morse@unco.edu](mailto:nicole.morse@unco.edu). Please include your project title and reference number in all correspondence with this committee.

This letter has been electronically signed in accordance with all applicable regulations, and a copy is retained within University of Northern Colorado (UNCO) IRB's records.



Michael Kilcoyne  
University of Northern Colorado

March 16, 2019

Fr. Javier Nieva, Pastor  
St. Mary Catholic Parish

**PERMISSION TO CONDUCT STUDY AT ST. MARY PARISH**

Dear Fr. Javier,

I am writing to request permission to conduct a study related to my doctoral dissertation on St. Mary Parish campus with the aid of St. Mary Parish volunteers.

Attached, is detailed copy explaining the narrative of the study but, in brief, I believe that because the Ward Method of elementary vocal instruction is so firmly rooted in quality vocal concepts, that it has implications beyond the elementary and middle school classroom. The purpose of my study is to demonstrate via three case studies how simple adaptations of the Ward Method may serve vocal music educators who work with a variety of students from high school to elderly as well as a variety of vocal issues from “tone-deaf” to pre-professional.

For this study I would utilize volunteers from the St. Mary music ministry who would receive 8 sessions of free vocal instruction over the course of 2 months. For these lessons I would utilize the St. Mary choir room and the property there-in.

The risks inherent in this study are no greater than those normally encountered during regular classroom participation. Subjects who participate in this study will gain the benefit of improving their ability to sing or understand musical concepts like notation.

Thank you in advance for your consideration.

Sincerely,

Michael P. Kilcoyne



CONSENT FORM FOR HUMAN PARTICIPANTS IN RESEARCH  
UNIVERSITY OF NORTHERN COLORADO

Project Title: Adapting the Ward Method for Use in the Private Voice Studio  
 Researcher: Michael P. Kilcoyne, Doctoral Student, University of Northern Colorado  
 Advisor: Dr. Melissa Malde  
 Contact: 970-351-2051 Email: melissa.malde@unco.edu

**Purpose and Description:** The Ward Method is a progressive approach to music education that was designed to teach the fundamentals of music theory, aesthetic, and voice production to elementary and intermediate students in Catholic schools. However, because the Method is so firmly rooted in quality vocal concepts, I believe that it has implications beyond the elementary and middle school classroom. The purpose of my study is to demonstrate via three case studies how simple adaptations of the Ward Method may serve vocal music educators who work with a variety of students from high school to elderly as well as a variety of vocal issues from “tone-deaf” to pre-professional.

You will participate in one 30-minute session/week over the course of two months for a total of 8 sessions. For session 1 you will be assessed to determine your facility in a specific area of focus (ie. pitch-matching, sight-reading, vocal range). This assessment will provide a base-line of your understanding/ability in this area from which we will measure your progress. In sessions 2-7 you will be guided through a lesson plan based on material from the Ward Method that has been adapted for your specific needs. I will take note of your progress in each of these lessons which you are welcome to discuss if you desire. In the last session you will be assessed by the same means as in the first session in order to measure the progress you have made.

At the end of the experiment, I would be happy to share your data with you at your request. I will take every precaution in order to protect your confidentiality. I will assign a descriptive title to you. Only I will know your name and when I report data, your name will not be used.

The risks inherent in this study are no greater than those normally encountered during regular classroom participation. Subjects who participate in this study will gain the benefit of improving their ability to sing or understand musical concepts like notation.

There is no cost or compensation associated with this study.

Participation is voluntary. You may decide not to participate in this study and if you begin participation you may still decide to stop and withdraw at any time. Having read the above and having had an opportunity to ask any questions, please sign below if you would like to participate in this research. A copy of this form will be given to you to retain for future reference. If you have any concerns about your selection or treatment as a research participant, please contact Nicole Morse, Office of Research, Kepner Hall, University of Northern Colorado Greeley, CO 80639; 970-351-1910.

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Subject's Signature	Date
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Researcher's Signature	Date
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CONSENT FORM FOR HUMAN PARTICIPANTS IN RESEARCH  
UNIVERSITY OF NORTHERN COLORADO

Project Title: Adapting the Ward Method for Use in the Private Voice Studio  
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If you grant permission and if your child indicates to us a willingness to participate, he/she will participate in one 30-minute session/week over the course of two months for a total of 8 sessions. For session 1 he/she will be assessed to determine his/her facility in a specific area of focus (ie. pitch-matching, sight-reading, vocal range). This assessment will provide a base-line of his/her understanding/ability in this area from which we will measure his/her progress. In sessions 2-7 he/she will be guided through a lesson plan based on material from the Ward Method that has been adapted for his/her specific needs. I will take note of his/her progress in each of these lessons which you are welcome to discuss if you desire. In the last session he/she will be assessed by the same means as in the first session in order to measure the progress he/she has made.

At the end of the experiment, I would be happy to share my data with you and your child at your request. I will take every precaution in order to protect your confidentiality. I will assign a descriptive title to his/her study. Only I will know his/her name and when I report data, his/her name will not be used.

The risks inherent in this study are no greater than those normally encountered during regular classroom participation. Subjects who participate in this study will gain the benefit of improving their ability to sing or understand musical concepts like notation.

There is no cost or compensation associated with this study.

Participation is voluntary. You or your child may decide not to participate in this study and if he/she begins participation you or your child may still decide to stop and withdraw at any time. Having read the above and having had an opportunity to ask any questions, please sign below if you would like to participate in this research. A copy of this form will be given to you to retain

for future reference. If you have any concerns about your selection or treatment as a research participant, please contact Nicole Morse, Office of Research, Kepner Hall, University of Northern Colorado Greeley, CO 80639; 970-351-1910.

\_\_\_\_\_  
Child's Full Name (please print)

\_\_\_\_\_  
Child's Birth Date (month/day/year)

\_\_\_\_\_  
Parent/Guardian's Signature

\_\_\_\_\_  
Date

\_\_\_\_\_  
Researcher's Signature

\_\_\_\_\_  
Date