

CHARACTERISTICS OF TEACHER DIRECTED MODELING
EVIDENCED IN THE PRACTICES OF
THREE EXPERIENCED HIGH SCHOOL CHORAL DIRECTORS

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The purpose of this study was to analyze the characteristics of teacher directed modeling evidenced in the practices of three experienced high school choral directors.

Research questions were:

1. What modeling activities were exhibited in each teacher's rehearsals?
2. When viewing a 45-minute composite tape of each teacher's instructional activities representative of all rehearsals, what instructional behaviors did each choral director recognize and identify as modeling?
3. What instructional episodes on the composite tape not identified by the teachers contained elements of modeling?
4. What other episodes from the remainder of each choral director's rehearsal practice contributed to an understanding of modeling?

Videotapes of three high school choral directors were recorded over the course of one semester. Excerpts from rehearsals were combined to form a 45-minute composite tape of each choral director. A text transcription was made of the composite tape. Participant directors viewed their tape and identified instructional episodes that they recognized as examples of modeling. Identifications were analyzed, and descriptive categories of modeling behaviors were established.

Modeling was found to be a teacher generated or delegated act of demonstration. Demonstrations were musical or non-musical and belonging to either of three distinct

categories: audible, visible, or process modeling. Subdivisions of each category were found further describing modeling in the high school choral rehearsal. In addition, types of modeling were noted in increasing cognitive complexity required on the part of students beginning with simple imitation and concluding with models as tools for musical problem solving.

Research is recommended on a larger sample of participants, including junior high/middle school directors to confirm categories and levels and to develop an observation tool based on results for describing, assessing, and modifying instructional techniques of practicing and pre-service music educators.

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CHAPTER 1

RATIONALE, BACKGROUND OF STUDY, PURPOSE, RESEARCH QUESTIONS, AND DEFINITIONS OF TERMS

Rationale

Of the many behaviors ideal to secondary school choral directors, moment by moment diagnosis and assessment is key to bringing about refinement of musical skills and performance in the choral ensemble class. It might be said that diagnosis, prescription, and assessment are to refinement in the profession of choral directing as are diagnosis, prescription of treatment, and assessment of progress toward the pronouncement of cure in the medical profession. Medical students practice diagnosis, treatment, assessment, and re-examination during student-patient contact over the course of the second, third, and fourth year of medical schooling (Becker, 1961); the process is an expectation of “doctoring.” Diagnosis is less studied, however, in the process of music teacher education. In a practice of reflective educatorship, watching and listening as aspects of assessment, prescribing, experimenting with different strategies for choral singing, and constantly examining the results of experimentation against the ideal sound is the “back-talk” of reflection-in-action (Schon, 1987). In fact, it may be a professional gesture that sets the experienced teacher apart from the inexperienced teacher, novice, or student teacher.

I will not forget my first experience in charge of a choral rehearsal during student teaching. The lesson plan was carefully prepared in a sequential manner. It included vocalises and rehearsal of song literature. I studied each step in

preparation for presentation, scrutinized the sequencing, and was confident that time allotted for each task would fill the scheduled rehearsal period. Instead, all steps were completed in about ten minutes. I had done the lesson plan, but I had failed to teach the lesson. Although certain that the role of choral director required leadership in singing experiences, as a teacher-in-training, I had not acquired that aspect of the role of music teacher that calls for critical aural analysis, judgment, and improvisational instructional strategies for remediation. Indeed, today I am certain that I did not fully understand these implications of the teacher role until later in my experience as a teacher when I learned to analyze what I heard, learned to frame what I had heard against what I determined to be the ideal, and learned to select and reject various strategies aimed at teaching students to sing towards the ideal in terms of vocal and choral technique and the many implications of style.

As a student teacher, I had not learned what it meant to be a teacher; my self-perception was as student, and I did not know how to carefully consider the actions, thoughts and intentions of the others, the students, as a teacher would do. As a student-teacher, I listened to what the students sang; as a teacher, I learned to listen for what the students sang, and as Elliott (1995) stated, I interpreted and translated auditory information to correspond to my expectations of correct performance.

It has been my experience that in molding student response toward the desired musical or musically related outcome, music teachers often use intentional modeling. Interspersed with verbal instructions, imagery, and the non-verbal

gestures of conducting, teachers purposefully demonstrate musical or musically-related examples. Demonstration, or modeling, along with aural and visual discrimination skills and diagnostic and prescriptive skills are the three categories under which most skills and competencies in teaching are found in the literature (Sang, 1984). Gonzo (1977), Garrettson, (1981), and Watkins (1986) categorized modeling as a teaching mode whereas Thurman (1977), Tyson (1988), and Dickey (1992) delineated modeling as a descriptor of instructional function or rehearsal technique. Watkins and Tyson confirmed through research that modeling behaviors were evidenced in the practices of subjects studied. While Tyson distinguished between what he termed positive and negative modeling, there is no study that thoroughly describes in detail how high school choral directors model during the course of rehearsals.

Background

Schön (1987) describes the threefold-task of the coach in a musical master class. First, the expert musician must deal with the substantive problems of performance. This includes an examination of the musical composition and all aspects that involve appropriate stylistic interpretation, as well as the performance environment or the physical setting. Schön called this an analysis-in-action. Second, the coach must tailor instruction to the need and learning style of the student at that particular stage of development. Finally, he must do these things within the framework of his examination of himself as teacher and the role he determines to play in the student/coach relationship.

With the help of coaching, students learn by doing. They prepare music and offer the results of their practice efforts to the coach. The coach listens and responds with criticisms, questions, instructions, or demonstrations as a dialogue that alternates musical performance with an immediacy of verbal response. Schön identifies the coach's response in one of two styles. "Joint experimentation" leaves the choice of desirable musical effects in the hands of the student after a series of performance experiments with student and teacher working side by side. "Follow me!" is a pattern of demonstration and imitation. Imitation is also experimental, for the student must construct personal meaning from observation of the particular features of the given performance. Even joint experimentation is imitative; it is an aspect of the trials whereby the teacher offers a critically important way of practicing and performing as one among several viable performance choices.

Schön said that "Follow me!" is fundamental to a reflective practicum. As such it is critical to the task decisions that must be made by the musical coach. Similarly, choral directors are the teachers and coaches of their instrument, the choral ensemble. They deal with the problems of choral singing as they listen and analyze in practice and performance. They consider all aspects of the students themselves, including assessments of adolescent behaviors and student capabilities, and they cope with the limitations in the practice or performing schedule and environment. Directors, then, determine which instructional tools or strategies will best address the problems in performance at that point in time, and "Follow me!" or modeling, is one of their choices. The ability to assess the

task at hand grows with experience in the role of teacher. Analysis of role development might be enlightened by examining Mead's role theory.

Mead's role theory (1934) describes in three stages the process of the development of the self that encompasses an awareness of the other. The preparatory stage is one of meaningless imitation; the actor does not understand purpose behind action. In the second, or play, stage, role playing begins, and the actor begins to organize a social relationship between the roles. It is in the third, or game, stage of the genesis of the self that an assimilation of others occurs. During the third stage, one takes on a number of roles, simultaneously observing and imagining the actions and thoughts of others in order to determine a course of action; the perspectives of several others are assumed at once (Mead, 1934).

According to Mead (1934), all group life is a matter of cooperative behavior brought about when each acting individual perceives the intentions of the acts of others and responds according to this understanding. Dialogue becomes a verbal and gestural volley between the teacher and the students, and music is a third component. The teacher, as expert, seeks to impart knowledge of the thing called music to the students, whose presence in the classroom may be for social, intellectual, and artistic reasons. Singing choral music becomes both the subject and the object of the exchange between students and instructor. Music is the subject in that it is the cause and basis for the action of learning. It is the object in that it is the purpose, aim, or goal of the specific effort: we learn to sing; we learn to sing songs; through singing we make music for pleasure and performance.

Rainbow and Froehlich (1987) defined the relationship described above as the points of an equilateral triangle in which the interrelationships among the components of the music, the teacher, and the learner are depicted. The following represents a brief review of these three interactive partners as aspects of instruction in the secondary choral rehearsal.

The Music: Musical Knowledge

As aspects of teacher training, certain topics are considered essential knowledge for competent music educators. Texts for use in choral music methods classes include information on preparation for singing with extensive discussion of posture and anatomy and the process of respiration (Haasemann & Jordan, 1991; Phillips, 1992; Robinson & Winold, 1976). Terminology of laryngeal physiology and vocal techniques, and a variety of vocalises or warm-ups to enhance resonance and range extension for vocal development are addressed along with methods of evaluating student progress (Gordon, 1989; Haasemann & Jordan, 1991; Phillips, 1992). In addition, attention is given to adolescent development (Collins, 1999) and the changing voice (Brinson, 1996; Collins, 1999; Phillips, 1992).

Texts on choral methods also discuss expressiveness in singing, score study, audition of singers, placement of singers in the choral ensemble, and conducting techniques (Brinson, 1996; Green, 1992) as well as rehearsal planning, execution, pacing, and the selection of age-appropriate repertoire (Brinson, 1996; Collins, 1999; Haasemann & Jordan, 1991; Robinson & Winold, 1976). Because songs in foreign languages are often part of the performance

program, some texts include diction fundamentals and the International Phonetic Alphabet (Haasemann & Jordan, 1991; Phillips, 1992; Robinson & Winold, 1976). A recent publication by Collins (1999) extensively reviews established philosophies of music education, including justifications for the existence of music in the school curriculum, while Brinson (1996) encourages readers to identify and develop their own philosophies for a choral program.

The Teacher: Music Teacher Behavioral Competencies

Many publications cited above suggest that knowledge of topics are demonstrated by music teachers as behavioral competencies during teaching practice. Taebel (1980) found fifty-one musical and fifty-nine teaching competencies classified in broad categories, that were ranked in importance by 201 public school music teachers. Categories ranking highest for musical competencies were aural skills, conducting skills and vocal skills; lowest were accompanying skills. Ranking highest for teaching competencies were program and self-evaluation, classroom climate and professional responsibilities; lowest were evaluation and feedback. A survey conducted by Soderblom (1982) gave priority to classroom musical skills such as singing, conducting, ancillary instruments, and lesson planning, with low priority to background knowledge.

Of the texts surveyed, Robinson and Winold (1976) dealt with diagnosis in the context of identifying the sources of various rehearsal problems and correcting them. Gordon (1989) included warning signs of faulty singing and general diagnosis and remediation techniques for vocal production deficiencies

resulting from poor posture, sagging chest, tight jaw, closed throat, and tense tongue.

There are a few publications regarding teachers' diagnostic skills. Gillespie (1991) conducted a study investigating the relationship between the ability of string teachers to diagnose performance problems in beginning violin bowing and the performance competencies of their students. He concluded that more research was needed to measure diagnostic skills and determine their effects. Woods (1979) found that a relationship existed between teachers' diagnostic test scores using still photographs and the students' performance abilities. Although two of the texts cited above (Gordon, 1989; Robinson & Winold, 1976) refer to inappropriate singing behaviors with suggestions for remediation, no studies were found in diagnostic skills as they relate to choral music teaching.

Modeling was defined by Sang (1987) as teachers' ability to demonstrate basic musical performance behaviors on the instrument(s) they are teaching. Dickey (1991) defined modeling as a teacher's non-verbal instruction followed by student imitation as opposed to verbal directions, explanations, imagery, metaphor, and analogy. While these definitions apply to instrumental instruction, I suggest that they apply to vocal instruction as well.

The Learner: Students as Recipients of Musical Instruction

The manner and style in which choral directors use musical competencies in instruction to communicate to their ensembles, are elements in what Mead (1934) would term "a conversation of gestures." Students interpret the gestures

as the director establishes a language of strategies aimed at achieving desired musical results. “Conversation” in Mead’s sense requires an awareness of the attitudes and intentions of others, reflection upon what has occurred during conversation, and decisions as to subsequent comments.

In order to make judgments, experienced choral music teachers listen and observe. They have moved beyond classroom management, past concern with lesson plan development and execution, and now give attention to music and young musicians. Professional development of the music teacher may parallel teacher concerns levels identified by Fuller (1969), whose model has been applied by Paul and Rideout to a case study on the socialization of music education students (Paul & Rideout, 1998).

Fuller developed a three-level description of teacher developmental phases. The pre-teaching phase, Level I, is a period of non-concern with the specifics of teaching. During the early teaching phase, Level II, the novice teacher is concerned with class control, content adequacy, and supervisor evaluation; it is a time of self-concern. In the third phase, the focus of the teacher centers on whether or not students are learning and how they learn. Less concerned about the evaluations of administrators and peers, the experienced teacher now concentrates on self-assessment relating to the process of teaching and what Fuller describes as pupil difficulty and gain (Fuller, p. 221), or pupil progress. It is in Level III that teachers are able to get beyond themselves and focus on their students as learners. It is then that the lesson plan becomes merely

a guide for instruction, modified by the moment when interaction between teacher and pupil becomes shared communication.

Similar to Fuller's Level III, Schön (1987) defined the process as analogous to a conversation. Sometimes conversation is predictable; sometimes it is not. It is most always spontaneous, a sort of verbal improvisation:

Each person carries out his own evolving role in the collective performance, "listens" to the surprises--or, as I shall say, "back talk"--that result from earlier moves, and responds through on-line production of new moves that give new meanings and directions. . .

(p. 11)

Schön (1987) says that a reflective practice cannot be developed in professional curriculums. These "indeterminate zones of practice" can best be studied by carefully examining the performance of competent teachers in contexts that define these behaviors as a gesture of the professional. Hence, the question, how do choral directors use modeling as a mode of instruction in the choral rehearsal?

Purpose and Research Questions

The purpose of this study was to analyze characteristics of teacher-directed modeling evidenced in the practices of three experienced high school choral directors.

1. What modeling activities were exhibited in each teacher's rehearsals?

2. When viewing a 45-minute composite tape of each teacher's instructional activities representative of all rehearsals, what instructional behaviors did each choral director recognize and identify as modeling?
3. What instructional episodes on the composite tape, not identified by the teachers, contained elements of modeling as determined by the teachers' own descriptions and categorizations of modeling?
4. What other episodes not contained in the composite tapes contributed to an understanding of modeling?

Definition of Terms

The following terms will be used in the descriptions of teacher instructional behaviors:

Episode of Modeling An activity or teaching segment teachers identify as their efforts to demonstrate an idea or to serve as/provide an example for the students. If the participants required clarification, modeling was defined by saying: "Tell me when you see yourself doing something that shows your students how they are supposed to do it."

Performance Activities Performance activities were those instances of musical activity that occurred at the direction of the teacher during the process of ensemble rehearsal. This included student produced activities, such as singing, or teacher produced activities. The latter included those times when the teacher was singing, playing an instrument, or playing a recording.

Teacher produced performance activities were quite often the means by which an episode of modeling occurred. Teachers sang desirable renditions ranging from a single vowel to an entire phrase. They clapped an incorrect rhythm followed by the corrected example. They chose to use other sources as models, like recordings or exemplary students.

Verbal instructional activities. Verbal instructional activities are the forms of talk by teachers that occur during ensemble rehearsal (Erbes, 1972). Modeling episodes occurred through verbal instruction. If, for example, articulatory or dynamic devices were used in the process of prescription, then the model was conveyed through verbal communication.

Non-verbal instructional activities. Nonverbal instructional activities are the forms of communication by teachers other than talk that occur during the process of ensemble rehearsal (Erbes, 1972). In a performance ensemble class, this includes conducting gestures.

Modeling episodes took place through non-verbal instruction. Perhaps the director made an issue of the roundness of the [o] vowel in the French word, “rose”. As students sang “rose,” the director formed the [o] to remind the singers of the correct production; the director modeled, non-verbally, the desired example.

CHAPTER 2

RELATED LITERATURE

As a noun, the term “model” is defined in the American Heritage Dictionary (1970) as “a person or object serving as an example to be imitated or compared.” Synonyms provided by The New American Roget’s College Thesaurus (1958) include copy, type, and exemplar. Similarly, Webster’s New World Thesaurus (1990) lists the terms “ideal and duplicate” as synonymous nouns and “to set an example” or “to demonstrate” as synonymous infinitives. Comenius recognized the value of teacher modeling and pupil imitation when he said, “Do in front of their eyes what you would like to have them imitate” (Sadler, 1966, p. 198), and “Knowledge and skill must have a model” (p. 199). As a principle of pedagogy, Comenius felt that the pinnacle of teaching techniques was in teaching everything through examples.

The Thesaurus offers “representation” as a term for further scrutiny, and under this heading comes the word “imitation.” In his Poetics, Aristotle (1970) used the term “imitation” in the context of a representative portrayal. Bandura (1986), too, said that, “following conceptual traditions, many theorists have conceptualized imitation as a result of modeling viewed as a process by which one organism matches the actions of another, usually close in time” (p. 48). However, Bandura stated that the term is used to characterize matching processes

with influences reaching further than the simple mimicry implied by the term imitation.

Method Books and Professional Literature

In summarizing his own conducting technique, Heffernan (1982) exhorted directors to convey their expectations for singers by constantly providing a model, maintaining a posture of commanding presence to instill this characteristic in choir members. “Your posture, bearing, and attitude are reflected by your ensemble” (p. 13). When verbally calling for a specific selection of music, the manner in which the title is spoken, especially if the song is in a foreign language, becomes a model for correct diction when singing. Again quoting Heffernan, “The conductor must serve as a model of correct pronunciation, enunciation, and articulation and must be a master of dramatic expression” (p. 93).

Heffernan (1982) suggested that there needed to be explanations and demonstrations of choral and vocal techniques in rehearsal. Many choral directors breathe or sing with their students as they rehearse, and conductors should be able to sing lines of the music to illustrate what they want. They might also double voice parts on the piano. These teacher behaviors may serve as models if directors are careful to make explicit the directive that their students should attempt to match. This calls attention to the modeled behavior as the ideal. If it is not the ideal, singing or playing with the choir may simply be a bad habit (Heffernan, 1982; Roe, 1983).

According to Pfautsch (1973), one of the conductor’s pedagogical responsibilities is demonstration, which may be accomplished in several ways.

First, recordings of both exemplary models or careless performances may be used as exemplary sources for evaluation to compare and contrast important attributes of a choral performance. Second, conductors must be willing and able to demonstrate with their own voices “good or poor vocal technique, correct or incorrect vowel and consonant production, proper and improper use of breath, accurate and faulty rhythm, subtle or meaningless nuance and phrasing, and spirited or ineffective projection of style or mood” (p. 79). Conductors must be able to mimic what they consider to be undesirable in choral performance so that contrasts may be made when the ideal is demonstrated. Roe (1983) labeled this process “Beta Hypothesis,” sometimes called “Negative Practice,” or demonstrating the singers’ mistakes by exaggerating the error to underscore the need for correction.

Students may serve as an example, but conductors must know which singers to use and which to avoid, being careful not to call undue attention any singer which could result in embarrassment for all (Pfautsch, 1973). Use of students as models may fulfill another objective. A single voice may become the core sound for establishing tone quality and blend in a section of the choir. Referring to the practices of F. Melius Christiansen and the St. Olaf Choir, Swan (1973) described the use of the model voice as that singer in each section whose quality should be imitated by other singers.

Gonzo (1977) stated that when conductors rehearsed choral organizations, their primary function was to improve, through teaching, the expressive performance of the choir. Gonzo went on to say that one of the choral director’s

rehearsal activities, defined as vocal demonstrations, is modeling. During rehearsal, the conductor seeks to reveal the expressive importance of each musical element in a number of ways by identifying the musical problem, which might be termed diagnosis, and instructing the choir as to the solution to the problem. This is done through three modes of instruction. Mode one is explanation, which Gonzo terms cognitive; mode two is demonstration, or modeling; and mode three is descriptive language or psychological devices via imagery, analogy, simile, descriptive adjectives, or metaphor implying identity between two dissimilar objects. Garretson (1981) concurred with Gonzo, referring to demonstration, along with verbal expression and psychological devices or motivations, as one of the three basic procedures for achieving objectives. Of the modeling mode, Gonzo stated:

The conductor vocally demonstrates (models) the correct solution to the problem and then the singers imitate what he has modeled. If, for example, the conductor is not satisfied with the clarity of the singers' initial and final consonants, he may sing or speak the text exactly as the choir executed it in an effort to demonstrate to them what he heard. Following this demonstration, he would sing or speak the text in the manner he wished to hear it to demonstrate the clarity of enunciation he desired. The choir would then imitate his modeled example one or more times until the conductor was satisfied with their rendition of the consonants in the text. . . (p. 8)

Gonzo also said that for modeling to be an effective teaching tool, instant imitation by the singers of the conductor's visual and/or aural example is necessary and provides the conductor with behavioral evidence that the students did or did not understand the problem and/or its solution.

Research Studies

Dickey (1992) lists modeling as one of two alternatives to conducting gesture for improvement of instrumental performances that do not meet the level of predicted outcome. As teachers listen to students' performance attempts, musical discriminations take place and diagnosis comes into play through comparisons to actual performances of desired results. Because gestural communication is not always an effective solution, either verbal strategies or modeling strategies may be selected for remediation by the director. "Modeling instruction consists of teacher demonstration alternated with student imitation" (Dickey, 1992, p. 27)

Dickey (1992) found teacher demonstration to be relatively infrequent in the classroom. The purpose of his study was to summarize and synthesize existing research on modeling in music teaching and learning. Dickey found four studies on modeling in instrumental music teaching and conducting; two studies exploring the effectiveness of appropriate and inappropriate, or correct and incorrect models in elementary general music classrooms; and four studies investigating the use of taped models to help students learn musical materials in elementary general music classrooms, elementary band, and college music students. Dickey reached the following four conclusions: First, modeling

strategies should play a more prominent role in music pedagogy, not to the exclusion of verbal strategies, but to provide a series of models and opportunities for imitation for the purpose of facilitating discrimination abilities. Second, preservice and in-service teachers should be trained in aural and visual discrimination and music performance skills and the cycle of the process of discrimination, diagnosis, and prescription to develop and utilize appropriate and inappropriate models. Third, effective modeling is best accomplished when the teachers have retained personal performance skills in their own instrument. Finally, teachers may use electronic media for rhythmic movement and rhythmic and harmonic backgrounds to produce various musical phenomena as models.

Thurman offered hypothetical examples of demonstrations that involved first singing, then clapping both the inappropriate and the appropriate musical response to demonstrate the difference. In his study of selected choral conductors, Thurman (1977) sought to analyze, *ex post facto*, certain components of rehearsal behaviors used by selected choral conductors. The third subproblem among the six stated was the need for determining the extent in terms of frequency and length of time during which conductors used rehearsal techniques involving demonstration, verbal explanation, and verbal imagery. Demonstration was defined by Thurman as “an attempt by the conductor to provide through his own performance, a model for singers to emulate or avoid” (p. 6). Further, he offered hypothetical examples of demonstrations that involved first singing, then clapping both the inappropriate and appropriate musical responses to demonstrate difference.

Five choral directors participated in Thurman's study. One director was employed in a metropolitan high school, one in a rural high school, one was a clinic conductor, one was a university conductor, and one was a professional conductor. Each was video-taped in rehearsal. Video-tapes were transcribed and analyzed, and each was viewed six times for time and frequency data. Use of the three rehearsal techniques was recorded and counted by frequency of occurrence, time spent in rehearsal using that technique was measured, and the percentages of the total rehearsal period allotted to that technique were calculated. Conductor interviews were held to establish the conductor's intent in choosing one of the three rehearsal techniques as well as to validate the researcher's labeling of rehearsal procedures. Thurman found: (1) all conductors, except one, used demonstration more often and devoted more time to it than to verbal explanation or imagery; (2) verbal imagery was used twice as often as verbal explanation, and when used in rehearsal, verbal explanation took twice as much time per incidence of occurrence; (3) verbal imagery consumed the least amount of rehearsal time, followed by demonstration and explanation. Thurman concluded that the principal contribution of his study was the establishment of a viable technique for recording and analyzing conductor behavior in ensemble rehearsals, and he made recommendations for further research using interaction analysis.

Sang (1982) defined modeling skill as the ability to provide accurate models of the basic elements of music. Sang's definition encompasses Gordon's (1980) concept of audiation through which the teacher has a preconceived basis for a model to be presented. Applying the term modeling to the pedagogy of

music, Sang (1987) placed it in the context of the instrumental music educator as “a teacher’s ability to demonstrate musical or musically-related behaviors in the classroom” (p. 155). If a teacher can imitate incorrect pupil performances and provide musically correct models, the student may learn to make critical perceptions between the differences of correct and incorrect performances, thus gaining judgment leading to musical independence. For use in instrumental instruction, Sang stated that ear-to-hand coordination is the foundation for modeling skills as it is the ability to perform accurately what is heard or imagined.

The purpose of Sang’s (1982) study was exploratory, designed to develop quantitative support for a theoretical, causal model for instructional effectiveness for beginning instrumental music educators. The three observable teaching skills incorporated into the study were modeling, discrimination, and diagnostic skills. The method of analysis selected for the study was path analysis chosen for the interpretation of causal models and not implying statistical proof of cause. Secondary objectives were to ascertain which skills, singly or combined, accounted for the greatest variance in instructional effectiveness, to attempt to apply a path model to the theoretical model from the data, and to apply path analysis to research on instructional effectiveness. Of his seven assumptions, the one of most interest to me in the context of the present study is the seventh: Pupils can learn through imitation of a competent model (p. 21).

Subjects for Sang’s study were selected from two classes in consecutive semesters of study at the University of Michigan. Two separate sets of data were

gathered four months apart from seven teachers-in-training during the fall semester and nine student teachers during the winter semester. Their skill levels in modeling, discrimination, and diagnosis were measured via seven skills tests. Sang sought to determine, through path analysis, the direct and indirect contributions of the skills to instructional effectiveness. Each subject was videotaped in the act of teaching one class. Tapes were viewed and rated by judges using an observation tool developed for the study. A single effectiveness score for each subject was determined and results were combined with scores from the seven skills test components for analysis. Six path models were developed for each subject group and measured using Spearman rho. A replication study was also reported.

Sang found evidence of support for his theoretical model. He concluded that path analysis was a viable tool for evaluating relationships in research on instructional effectiveness in instrumental music education. Visual discrimination was found to be as necessary as aural discrimination. Discrimination skills were found to link indirectly to instructional effectiveness through diagnostic skills. Sang recommended that emphasis be placed on the diagnostic aspect of music teaching. Modeling skills, or a teacher's ability to demonstrate elements of music performance, were the strongest contributors to effective teaching.

Sang (1984) summarized his research by identifying three categories under which music-related teaching skills, behaviors, or competencies reported in the literature might be placed. These categories were teachers' musical demonstration or modeling skills, teachers' aural and visual discrimination skills,

and teachers' diagnostic/prescriptive skills. Of modeling, three types of effects on students were identified: the acquisition of new behaviors, the strengthening or inhibition of previously learned behaviors, and the generalization of existing behavior patterns to novel situations. Sang concluded that these skills were teachable in undergraduate curricula for music education students. If skill acquisition made for better teaching, effectiveness should be demonstrated as verification for accountability and advocacy.

In a subsequent investigation, Sang (1987) defined modeling as "a teacher's ability to demonstrate musical or musically-related behaviors in the classroom" (p. 155). Sang found that few studies on modeling have dealt directly with the relationship of teachers' modeling skills to pupil end-product performance. Making the point that teachers tend to rely on cognitive training, that is, verbalizing about behaviors that they expect their students to use in rehearsal and performance, Sang posed three questions: (1) What is the relationship, if any, between instrumental music teacher's modeling skills, including the use of these skills in the classroom, to pupil performance behaviors? (2) What are the contributions of the composite skills involved in modeling behavior to the variance among pupil performance behaviors? (3) What relationships exist between teachers' modeling abilities and the frequency of modeling in the classroom? Sang described the four skills necessary to effective modeling:

The first skill is the teacher's ability to demonstrate basic musical performance behaviors. . . such as tone quality or articulation. . . The

second skill is the demonstration of the more subtle aspects of musical performance. . .such as phrasing or vibrato. Third, and closely related to the first two skills, is a teacher's ability to demonstrate a variety of musically-related performance behaviors such as posture, playing position,

or embouchure. Finally, a teacher should be able to demonstrate a wide variety of brief melodic and rhythmic sequences on an instrument by ear. . . That is, a teacher must be able to imitate incorrect pupil performances and also provide a musically correct model. (p. 156)

The four skills described above became independent variables in Sang's study. The dependent variable was pupil performance ability. Nineteen teachers of first year instrumental music classes were selected to participate in the study. Each teacher randomly selected ten to twelve of their beginning students to participate. Using the instruments played by each of their participating students, teachers were given tasks which comprised modeling skills that included exercises from the Watkins-Farnum Performance Scale (Watkins & Farnum, 1962). In addition each teacher made a recording of a selection of their choice played on their major instrument and were evaluated by a panel of professional musicians using the Test of Ear-to-Hand Coordination (Froseth, 1982). Finally, a visual analysis of musically-related performance skills based on criteria established by the Visual Diagnostic Skills Program (Froseth, 1978) was administered and evaluated by Sang. Student performance was measured at the conclusion of the study as the students played exercises 1-5 of Form B of the

Watkins-Farnum Performance Scale, and a mean pupil performance score was calculated for each teacher.

Data were analyzed using multiple regression for four independent variables and one dependent variable. Sang found a strong and significant relationship between pupil performance behaviors and teacher modeling skills as defined in his study ($R^2=.89$, $p < .0001$). Musically-related performance skills and pupil performance was found to have a significant relationship when measured by zero-order correlation ($r =.5$). Teachers' modeling activities and the amount of time spent modeling in the classroom was significantly related by a zero-order correlation ($r =.74$). Teachers' classroom behaviors were timed as part of the study and revealed that the average time teachers spent talking during class was 40% as opposed to 26% of class time spent in modeling.

Without implying causation, Sang concluded that a teacher's ability to model and the degree of the use of demonstrations in the instrumental class has a positive bearing on pupil performance outcome. Both prospective and experienced teachers should devote more time to developing and applying their modeling skills.

Overturf's (1985) purpose was to explore the connection between a given vocal sound and the vocal concepts and specific rehearsal techniques used by four conductors of outstanding choirs. Overturf used three data gathering tools. A Vocal Sound Evaluation Form was developed and employed by three judges to describe and evaluate audio tapes of each choral ensemble in performance. Each conductor provided one 45 minute rehearsal tape, including vocalises typically

used during warm-ups followed by a rehearsal of several choral compositions. A conductor profile, the third data collection device, was completed by the conductors and provided the researcher with information about each conductor's preferences for ideal vocal tone, choices of choral compositions for high school performance, approximation of time spent in vocalise, and preferred rehearsal techniques addressing the vocal elements of phonation and breath management, intensity, range development, registration, resonance, and articulation.

Data for each conductor were compiled, reported, and summarized in one chapter for each conductor. Conductor's descriptions of ideal tone began each chapter followed by a vocal sound evaluation by a panel of three judges. Each director was also required to complete the sound evaluation form. Results of each item were reported on a chart listing each judges score, the mean of the three scores combined, and the directors score for each item. Consensus among judges was measured by Pearson Product-Moment Correlation.

In addition, Overturf audio-taped a rehearsal for each participant and transcribed the tapes. Conductors' references to categories of vocal elements (phonation and breath management, intensity, range development, registration, resonance, and articulation) were analyzed by number of recorded instances. Conductors' statements of pedagogy were compared to those represented by Vennard (1967) using quotations and verbal descriptions of rehearsal excerpts. Analysis for each of the vocal elements was then compared and contrasted to judges evaluations on the vocal sound evaluation form. Implications for relationships among the elements and the vocal tone of the choir concluded

discussion of each element. Choral elements of phrasing, rhythmic vitality and precision, intonation, balance, blend, and dynamics were similarly analyzed and discussed.

Comparisons between findings were reported in the final chapter.

Overturf found: (1) potentialities existed for vocal development of high school voices; (2) relationships existed between the degree of vocal/choral emphases and the development of particular vocal attributes; (3) verbal imagery may influence a particular vocal sound. She concluded that vocal sounds were affected by choice of vowel sounds during vocalization, by relationships between vowel sounds, by initial consonants, and by patterns for vocal exercises. Important vocal techniques were the descending [u] pattern, the messa di voce, staccato exercises, glottal fricatives, and breath flow.

With the hope of maximizing instruction in various rehearsal conditions, Watkins (1986) sought to determine the proportion of rehearsal time high school choral directors spent in verbal behaviors and the time spent singing. Watkins classified modeling as a verbal instruction mode. In addition, combinations among the three modes identified by Gonzo were a fourth mode. Modeling was defined as director demonstration of ideal sounds by using his own voice or another source. The purpose of the study was to identify relationships between verbal modes and student attentiveness. Thirty-three high school mixed choirs formed the sample. Rehearsals were video-taped for fifteen minutes following routine activity, warm-up, and sight-reading. Observations were analyzed ex post facto using an observation form adapted from Murray (1975), a digital stop

watch, and a video screen vertically bisected to divide the choir into a left half and a right half. Observation intervals were focused on student behaviors. An aural observation followed video analysis to code both student and director behaviors. Director behaviors included verbal mode (modeling, musical/technical language, metaphorical language, and combinations of these modes) and verbal approval and disapproval. Friedman Two-Way Analysis of Variance was used to analyze the differences in the proportions of total rehearsal time using the various verbal modes as well as performance time, nonperformance time, and combination time during rehearsal episodes. Descriptive data were collected for on-task/off-task percentages of each choir in each of the verbal modes.

Watkins found that directors participating in the study spent 37.47% of rehearsal time in continuous verbalization. This he called non-performance time intervals. Performance time intervals spent in continuous singing accounted for 37.83% of class time. Singing interrupted for director verbal behavior, termed combination time intervals, resulted in 24.68%. There were no statistically significant differences when proportions of rehearsal time among the various rehearsal conditions of director teaching experience, concert proximity, and new choir member percent were analyzed with one exception: directors spent more time with the choir singing in rehearsals when ensemble membership consisted of a smaller percent of new choir members (0-10%).

There were statistically significant differences in the proportions of verbalization time into instruction modes when rehearsal conditions were considered. Percentage of verbalization time was thus: musical technical

language (40.3%), modeling and musical/technical language (15.4%), modeling (12.4%), metaphorical language and musical/technical language (4.8%), metaphorical language (2.5%), modeling and metaphorical language (2.1%), and a combination of all the modes (.7%). The verbal modes that varied the most under the specific conditions were modeling and musical/technical language, and musical/technical language.

Regarding on-task behaviors exhibited by choir members, Watkins found: (1) that the on-task mean for each of the verbal modes was high; (2) on-task means varied with the director's amount of teaching experience; (3) on-task levels during verbalization tended to decrease with the approach of the next concert. On-task level of verbal modes varied with the percentage of new choir members. In addition, musical/technical language, as well as modeling and musical/technical language showed some changes in ranking among conditions while other modes tended to remain stable, and on-task ranking for the directors' use of metaphor changed from sixth to second when more than 10% of choir members were new.

Watkins concluded that, although a variation of verbal modes were used, choral directors participating in this study spent as much rehearsal time in verbal behaviors as their choirs did in singing. Musical/technical language, and modeling and musical/technical language were the most frequently used modes. Watkins suggested that future research efforts are needed to isolate and define the relative effectiveness of verbal modes in different rehearsal situation.

Tyson (1988) conducted a naturalistic descriptive case study of one high school choral director focusing on the master teacher's verbal teaching behaviors in class rehearsal. The purpose of the study was to document the teaching of an effective choral music educator based on the definition of "effectiveness" in the literature. The problem was to determine verbal teaching activities with sub-problems as follows: (1) what is the content and organization of the presentation of subject-based information; (2) what instructional methods and techniques of the master teacher can be documented through observation; (3) what are the characteristics of an observational tool suitable for observation; and (4) how are administrative responsibilities integrated into the conduct of instruction?

Tyson (1988) categorized instructional function events as activities of the director following identification of a choral problem, verbally analyzed, and explained, then modeled as a solution, usually accomplished through singing. A model as one of the instructor's verbal behaviors falling under this category. Tyson further delineated modeling in two distinct categories. Positive modeling is the demonstration of acceptable performance either teacher-generated, or generated by the student at the teacher's request. Conversely, negative modeling is an instructor's demonstration of unacceptable performance.

Five rehearsals were video-taped. Detailed and systematic transcription conventions were developed and applied by the researcher using those of Gonzo (1977) and Overturf (1985) as resources. Each verbal comment made by the director was transcribed one verbal event per numbered line. Each numbered line was categorized by code assigning comments to categories and descriptors

derived from subject-based content literature of choral music education and instructional functions theory found in the teacher and school effectiveness literature. Subject-based categories were researched and presented to practicing music educators for refinement. Categories selected were vocal production, choral ensemble, and interpretation/style with sub-categories, or descriptors, listed for vocal production and choral ensemble. Instructional function categories extracted from the literature were presented to the researcher's advisory committee to reach consensus that the four criteria developed by the researcher were in keeping with those found in educational literature. After refinement, the categories that emerged for use in the study were evaluation, reinforcement, problem solving, direction giving, presentation, questions, and other.

Ten percent of the videos were randomly analyzed by one of the members of the committee of experts. The analysis was compared to that of the researcher to obtain observer reliability. Lines were counted as they fit into the prescribed categories and their descriptors and were analyzed as quantitative data and presented in tabular format. The most frequently identified subject-based content events were found to be phonation, diction, off-count rhythmic energy, and rhythmic attack and release. Instructional function events most frequently identified were giving instructions, vocalizing with the students, explaining, positive modeling, use of psychological devices, negative modeling, and disciplining. Tyson concluded that the observational instruments used in the study provided rich descriptions of the director's verbal behaviors. He further

stated that research with similar techniques would lead to greater understanding of master teachers' instructional behaviors in all subject areas.

Summary

Method books and related literature refer to modeling by general definition as demonstration. No explanation exists as to specific behaviors involved in the process of modeling or demonstration. Research studies in choral music include modeling as one aspect of teacher behavior without specific description of activities included when a teacher models. Only Sang's study (1982) delves into the specifics of modeling behaviors of instrumental music educators. According to Sang, activities most present as teacher models address instruction for ear-to-hand coordination, which are not relevant to the discipline of singing. While inferences may be made to vocal/choral instruction, differences in the two performance media call for a distinct and separate examination of modeling behaviors of choral music educators.

CHAPTER 3

METHODOLOGICAL CONSIDERATIONS FOR THE STUDY

The method of naturalistic inquiry stresses the importance of observing subjects in the context of their cultures, without manipulation by the researcher (Lincoln & Guba, 1985; Patton, 1990). As it was my task to describe in depth how the participants, secondary choral directors, employed the instructional mode of modeling, my approach was through thorough and detailed reporting. As prescribed by Lincoln and Guba (1985), case studies of participants representing different perspectives on modeling yielded a vast amount of information that provided the material for thick description of the practices of the three few exemplars chosen for this project.

The Pilot Study

As a part of a project for a class in qualitative research methods, I conducted the Pilot Study. For this purpose an application to The Institutional Review Board (IRB) of the University of North Texas for the project was approved (Appendix A) to investigate the rehearsal practices of three high school choral directors.

Subjects solicited for participation were volunteer colleagues whom I knew to be excellent teachers. Being recently active in the schools, I was aware of many teachers both personally and by reputation. Choral programs of the

directors I had identified had an excellent record of achievement in University Interscholastic League and Texas Music Educators Association events with consistent superior ratings in contests and festivals. In addition, directors were leaders in professional organizations, contest adjudicators or judges, composer/arrangers, or contributors to choral music texts. These factors were considered and verified by the supervisor of secondary choral student teachers in the University of North Texas College of Music when I selected Laura, Alex, and David to participate in the study.

I called the directors, explained to them the nature of my investigation, and asked if they would be willing to serve as participants. When they consented, I called their supervisors or administrators to obtain their permission. I spoke with the participants to arrange convenient times for visitations in their schools.

Data collection occurred through observation and semi-structured interviews as described by Bresler (1992). Rehearsals were observed and notes made of director behaviors during rehearsals. Interviews with directors followed each rehearsal period and were audio-taped and transcribed. Subsequent to visitation in the classroom, the teachers and I met and talked about what I had observed. Our conversations touched on a number of topics ranging from aspects of classroom management, motivational techniques, repertoire selection, teaching strategies that included modeling. In the course of these conversations, I also asked them for their definitions of modeling and for examples in their own practice that fit their definitions.

I reflected upon what the teachers had told me their modeling behaviors to be and what I actually saw them do based on my memory and my field notes. I began to speculate that descriptions of modeling suggested in the literature were either too narrow or simply incomplete. Exemplary behaviors other than those in my preconceived paradigm for modeling were included. Teachers offered examples of performance behaviors other than by simply singing or clapping phrases for students to imitate. Laura, for example, consistently did what she termed the “cool air sip” as she conducted, reminding her students, at specific places, to take a breath in this manner at specific points during the performance of a song. I discovered that modeling behaviors were present in the rehearsal strategies of each director observed. I also noticed similarities across subjects as to the phenomenon, but each subject manifested behaviors in unique and personal ways. For example, when aspects of vocal technique were involved, directors seemed to have their own language for achieving the desired sound, and the students learned to understand such things as facial expressions that illustrated correct vocal production.

Laura explained one of her “signals”:

L: For instance, today the challenge for me was in breathing and moving the breath, it might have been that I modeled taking a breath, or where, I’m showing them where I feel the breath.

F: Tell me about that.

L: Um. . .For instance, before a catch phrase, I’ll do a little bit louder “cold air sip.” They know not to use the same volume in the

breath, but it's another reminder for them how to take that breath, because it's an exercise that we've done all year long and they know that that is the signal for the faster breath without me having to say, "Take a breath here." (She laughs)

David sang with his students, but when asked about that, he did not feel that singing along with his students was modeling. Alex used physical gestures to suggest vocal placement. He also used professional recordings as examples of the choral selections under study.

All three teachers demonstrated by means of singing, speaking, chanting, or a rhythmic rendering, such as clapping. Sometimes the teacher asked one student or a choral section to demonstrate through singing. Most often, however, it was the teacher who served as exemplar. When this was the case, teachers addressed student error by modeling correct performances. They also made corrections by demonstrating incorrect renditions, and one of the directors persistently modeled via exaggerated mimicry of student error. Some directors used a model as a positive and sequential step toward refining musical growth.

The pilot study observations of and reflections on modeling yielded rudimentary categories or descriptors of modeling that were incomplete and in need of refinement. They included activities of singing, speaking, chanting, or a rhythmic rendering, such as clapping, but went beyond to include non-sound gestures such as conducting or indication of breathing or vocal placement or the use of recording.

When placing these rudimentary findings in the context of existing research literature, such gestures as Laura's "cool air sip," have not been acknowledged in previous research. David did not recognize singing with the students to be modeling; previous research had done so. These results suggested on one hand congruence with existing literature and on the other hand disagreement. All three teachers were aware of modeling as an instructional strategy even though they did not agree on the same activities as serving the purpose of modeling. The pilot study suggested that there were a host of issues concerning modeling that warranted further investigation. A fuller description of modeling over a longer period of time was needed that followed the rigors of qualitative research which would include aspects of purposeful selection, issues of trustworthiness, and a more controlled method of data collection.

The Main Study

The purpose of this study was to analyze characteristics of teacher-directed modeling evidenced in the practices of three experienced high school choral directors.

The research questions were:

1. What modeling activities were exhibited in each teacher's rehearsals?
2. When viewing a 45-minute composite tape of each teacher's instructional activities representative of all rehearsals, what instructional behaviors did each choral director recognize and identify as modeling?

3. What instructional episodes on the composite tape, not identified by the teachers, contained elements of modeling as determined by the teachers' own descriptions and categorizations of modeling?
4. What other episodes not contained in the composite tapes contributed to an understanding of modeling?

The report of the methodology for this study follows the order of purposeful selection of subjects, gaining access to the subjects, data collection, data analysis and trustworthiness of data.

Purposeful Selection of Subjects

Patton (1990) offers sixteen strategies for obtaining information rich cases by purposeful selection. Each strategy yields particular data for evaluation purposes. Snowball or chain sampling is the process of networking, of talking with one person, who recommends another, and so on.

Having served as choral director and voice teacher in this area of the state for many years, I knew the potential pool of willing and collegial participants to be rather large. I spoke with directors, including my pilot participants, who recommended other colleagues. I spoke with a professional friend, a music supervisor in a large, suburban school system. I conferred with the supervisor of secondary choral student teachers at my university. From these individuals, I obtained the names of potential participants. This was the process of chain sampling.

In addition, I drew from my own knowledge and experience with some of these directors using the same criteria for selection that had been imposed in the

pilot study resulting in a homogenous sampling of choral directors. Ten high school choral directors were selected as potential participants for study. Each had more than five years of experience in high school settings. Their choirs had achieved recognition in University Interscholastic League, Texas Music Educators Association, American Choral Directors Association, or other festival activities. They were leaders in professional organizations and were in demand as accompanists, clinicians, or adjudicators. Some were published. The list of ten names became my pool for the process of subject selection.

I interviewed the ten directors individually in a forty-five minute meeting. In that meeting, I asked them the following question: “What instructional strategies do you use in your choral rehearsals to accomplish your desired results in your choral ensembles?” Directors were allowed to respond freely to the question. I audio-taped the interviews on a cassette recorder and transcribed the tapes verbatim.

Some asked for clarification of the question. The following is an excerpt from the transcript of my interview with Anne:

F: The question is, what instructional strategies do you use to get results from your choirs?

A: Do you mean choral strategies or motivational strategies?

F: Probably choral.

A: My teaching is based on building skills before repertoire. Uhm, am I in the right direction?

F: There is no right at all. Nothing you can say is right or wrong.

A: Okay, say the question one more time.

F: I'm interested in knowing what your instructional strategies are for achieving the goals that you set aside for your choirs.

Some responded either by expressing their opinions about music education in general, giving an explanation of the activities of the school year, or outlining a format for a typical day. The interviews were unstructured and dependent upon the responses of the potential participants. The responses were audio-taped and transcribed for analysis.

As I analyzed teachers' responses, I searched for responses that represented the teachers' strategies for the organization of their instructional activities. To promote trustworthiness (Lincoln & Guba, 1985), a reader from outside of music volunteered to compare the audio-tapes and the transcripts for accuracy of transcription.

The ten interview transcriptions served the purpose of finding the potentially most diverse study participants. This was done by comparing what the teachers said they did to what Gonzo (1977) has identified as the three modes of instruction which are verbal instruction, modeling, and verbal imagery. Any teacher statements that could be categorized in any one of these three modes were highlighted by a color code. In addition, I color coded any other issues that they repeatedly spoke about, such as musicianship skills, selection of repertoire, and participation in contests and festivals. After all transcripts were color coded in this manner, a chart was designed to reflect all interviewee's responses. This color coding resulted in a chart that allowed me to look at all participants from the

standpoint of what they had said mattered to them most in their choral teaching. It also helped me to determine the greatest degrees of difference between the ten interviewees. The three directors who provided the most diverse sample of instructional practices and styles were selected for the study after I had submitted the names to a person who was thoroughly familiar with the teachers. She confirmed that they were very different in their approaches to teaching and considered highly qualified choral directors among their peers.

Patton (1990) refers to the process of purposeful sampling described above as maximum variation sampling. As a strategy, the goal is to derive a set of subjects representing the central themes or principal outcomes that cut across a larger group of participant variation. “When selecting a small sample of great diversity, the data collection and analysis will yield two kinds of findings: (1) high-quality, detailed descriptions of each case, which are useful for documenting uniqueness, and (2) important shared patterns that cut across cases and derive their significance from having emerged out of heterogeneity” (Patton, 1990, p. 172).

Gaining Access

Upon approval by the IRB for conducting a full-length study of the same type described in the pilot study (see Appendix B), I contacted the administrative representatives of each school, stated my wish to study their choral director as a master teacher, and explained my proposed methods. I requested their permission and asked for procedural instructions required by their school and school system.

Each of the three subjects was presented with three documents. The Letter of Informed Consent (Appendix C) summarized the context of a similar letter included in the Application for Approval of Investigation Involving the Use of Human Subjects (Appendix A), but in lay terminology, and explained the possible risks of the project, assured the subjects of anonymity, and allowed them to withdraw from participation at any time during the course of the study. The Lay Summary was copied from the Application form and presented to the participants. Both of these documents required the directors' signatures. The third form (Appendix D) was a simple statement of permission to be signed by the teacher and the administration. As one school required that the information be distributed to students, an informal document was provided for them to read, sign, and return to their teacher (Appendix E). Following approval, a letter of appreciation was sent to administrators as a matter of professional courtesy (Appendix F).

Data Collection

In qualitative research the main data gathering and analysis instrument is what I bring to the study in terms of my background, qualifications, training, experience, and expertise (Bresler, 1992; Patton, 1990). As a vocal and choral music educator with over twenty years of experience, my knowledge of the limitations of the work environment and the methods of choral music education qualifies me to understand the milieu of the secondary choral rehearsal. Although subjectivity led me to investigate the practice of modeling as a rehearsal strategy, objectivity helped to validate perceptions. While interacting with the subjects on

their own terms, I sought ways to account for confounding views of teacher behaviors and their relationships to modeling as an instructional strategy.

Video-taping Procedures

In keeping with the methodology of prior studies of choral directors during rehearsal procedures (Overturf, 1985; Thurman, 1977; Tyson, 1988; Watkins, 1986), video tapes were recorded of directors during rehearsal using a Panasonic video cam-corder.

For the duration of one semester, three choral directors were taped in rehearsal with their ensembles. Video tapes of rehearsals were labeled with a color for each subject, Phil, Kate, and Brett, for organizational convenience. Each label was marked by date of the recording and with the subject's name.

Once a week, I video-taped a rehearsal that ranged in length from 50 to 80 minutes. Since I taped throughout the Spring semester of 2000, I yielded a total of approximately 12 tapes per teacher. Acknowledge that different schools had different social and academic calendars to deal with, the taping occurred at the convenience of the teachers. I alternated tapings among the various ensembles for which the directors were responsible. This, therefore, included treble choirs, tenor/bass choirs, and mixed ensembles of all ages and ranges of experience represented in high school populations.

Interviews: The Participants and Their Milieu

During the semester, I scheduled an appointment with each participant at his or her convenience. I asked the directors to summarize their musical preparation, education, and work experiences and accomplishments. I included

questions about the demographics of each school, a description of the choral program at the school that includes the number of choirs and the range of activities throughout the school year, a profile of the students who participate in choir, and the titles and composers of all choral materials that were rehearsed during the observation period. Some of this information was unobtrusively ascertained during rehearsal tapings; however, teachers confirmed my findings and provided details not discovered through visitation and observation. At this interview, I informed them of the need for an appointment to view their composite tape. We agreed to schedule a time at their convenience at the end of the semester.

Rehearsal Observations

For the duration of one semester, three choral directors were taped in rehearsal with their ensembles. Teachers do not tend to do those things that they typically do during class rehearsals for the first 2-3 weeks of a semester, therefore, this time was excluded for analysis. It is my experience that teachers generally feel that these weeks are transitional. They deal with organizational details that occur at the start of each semester, such as incorporation of transfer students into class, experimentation with repertoire, voicing between sections, fund raising, etc. It is not a time when teachers tend to be comfortable having observers in the classroom. Likewise, the final concert of the semester is usually a few weeks before the end of the school term, and rehearsal time diminishes to allow teachers to deal with graduating seniors and commencement exercises, the return of uniforms and music, and the administration of final exams. I observed

and taped in Kate and Brett's school through the Spring Concert and in Phil's school for one week following as he conducted rehearsals to prepare music for commencement. In all, each teacher was observed and taped approximately 12 weeks.

The Composite Tapes

Preparation. A composite tape of rehearsal excerpts was prepared for each participant. To record the tapes, I first returned to interview transcripts of audio-tapes recorded during the participant selection process. Potential participants were asked to respond to the question, "What instructional strategies do you use in your choral rehearsals to accomplish your desired results in your choral ensembles?" I was careful to make no mention of modeling as a rehearsal strategy unless the interviewee chose to talk about it. Reviewing the transcripts, I scrutinized their responses searching for specific activities of instruction that they said they used in daily rehearsals. I excluded curricular concerns focusing, instead, on specific rehearsal strategies or techniques that they said were a part of their teaching.

Phil stated that he used verbal instruction in his teaching. An aspect of verbal instruction is his method of questioning. Phil spoke of instructing with questions:

Phil: Uh, we'll talk, "what's the matter with that phrase? What do we need to do with it?" I ask a lot of questions. I will rarely

simply say, “Do this, do this, do this.” I usually ask the question, “What do we need to do here?” Sometimes I’ll ask specific individuals, sometimes I’ll throw it out to the whole group.

In addition to verbal instruction through questioning, Phil demonstrates. When directing female students, he said that he uses his falsetto for demonstration.

Phil: I probably demonstrate quite a bit. But, uh. . .I can only demonstrate, with females, I’ll demonstrate with my falsetto. Uh, once in a while, I will demonstrate in my own register.

During the first 8-10 weeks in the semester, each director prepared for University Interscholastic League (UIL) Concert and Sight-reading Contest. During this time, a regular rehearsal pattern is established in each class including vocalizing, sight-reading, and repertoire preparation. The weeks following contest are typically hectic; choirs go on tour, they may host festivals for visiting choirs, or they prepare for an informal Spring Concert. Therefore, I felt that the most consistent rehearsals for use in the composite tape would come from the time leading up to UIL Contest. I randomly selected three tapes, which comprised approximately 20% of the tapes recorded for each participant during the entire semester from the tapes that grouped narrowly around three points in the duration of observations. The first was recorded at that time in the semester when directors began new units of study with their ensembles toward specific concert performances. The second tape was recorded later in the preparation period, and the third tape transcribed was that which was taped one week prior to

the concert performance. These periods in the rehearsal process were selected to satisfy the possibility that directors' behaviors change in the process of repertoire preparation.

Next, I viewed and transcribed the three rehearsal tapes for each director. I scrutinized the three rehearsal tapes and the transcripts to identify those behaviors which seemed to be examples of the directors stated instructional behaviors. I also searched for examples of teachers instruction that in my opinion seemed to include aspects of modeling. As Glesne (1999) stated, I, the researcher, am an interested, emotional person having my own opinion of that which I am observing. Characteristic of naturalistic inquiry, inductive analysis begins with the data itself, and theoretical categories may be derived from the data by inductive reasoning processes (Lincoln & Guba, 1985). Also, generative inquiry attempts to discover constructs using the data themselves as a point of departure (Lincoln & Guba, 1985). As evaluator-analyst, I began by looking for "recurring regularities" in the data (Patton, 1990). I described each teacher's modeling behaviors, analyzed these behaviors as unique to the director, and from this description, presented a profile of each director's instructional tendencies. Specific analytical terms or categories could not be anticipated because they emerged and were refined during the ongoing process of analysis that occurs during observation (Glesne, 1999; Patton, 1990).

I provided excerpts from the transcriptions to substantiate descriptions. While transcribing, I developed a code to signify instructional activities (Appendix N). The text in parentheses included notes, or details, of observations;

they are the things that I can see or hear that cannot be explained by quoting the director's words. Capitalization in transcriptions indicated that directors used a facial expressions as they addressed their classes. Physical or conducting gestures as non-verbal activities illustrating instructions appeared in italics. A musical example, sung, chanted, or played on an instrument was typed and under-scored. As I transcribed, I found it necessary, also, to include emphasized words in bold print and words or phrases that were spoken, non-rhythmic models in under-scored italics.

In developing a profile of Brett, for example, I included some of the following observations as data useful for describing his modeling behaviors:

Ex. 1: **February 7:**

(He holds the final [u]). Lift up. DROP YOUR JAW. OPEN

YOUR EYES. (As this is said, hands gesture to eyes, jaw, etc.

indicating the shape.

Brett delivered verbal instructions to his students explaining how to sing the [u] vowel. As Brett issued the directive, he also did that which he told the students to do and called attention to the activity by gesturing to his eyes and his jaw.

Ex. 2: **January 26:**

(He begins a series of vocal exercises in a call and response format.

Successive lines below are call; student response is not scripted. He

phonates in head voice, their octave, on approximate pitches; they

match.) [u] (in a descending yawn sigh.)

Brett began each rehearsal in the manner above.

Ex. 3: **February 21**

(Brett joins in with the 1st tenors at one point to get them on track).

Next to the last part guys. (He sings their note: s-m-r-t, highlighting the ti that they missed.) See the ti. (He sings the phrase again for them.) Use that leading tone.

The above example of modeling occurred during a sight-reading exercise. The ensemble under instruction was the Tenor-Bass choir. Instruction was verbal, with the modeled example performed by Brett as he allowed the men to hear the melodic context of the leading tone.

More observation excerpts were cited and summarized to provide a complete picture of Brett's modeling activities. Other participants were similarly profiled. Composite tapes contained selected examples of the instructional behaviors representative of each teacher's overall descriptive profile. I included some excerpts that I believed teachers would readily admit to be modeling, for example:

Kate: [lo] (1, 3, 5, 8, 5, 3, 1. Kate sings the exercise, holding the 8 for a few seconds.) Just float it. I'm not looking for volume right now.

You know, like the top of your head opens up and there goes the sound.

Words in brackets are International Phonetic Alphabet transcriptions of words or syllables that the director asked the students to say or sing. Underlined text

indicated segments of teacher instruction that were musically performed; in this case, Kate sang the vocalise for the students, holding the octave to emphasize the need to “float” the tone (See Appendix N).

In addition, I included some excerpts that might not be recognized. For example, most directors mouth the text while their ensembles are singing, even exaggerating certain words, like diphthongs, that have required special attention in rehearsal. In an attempt to remind students of the correct way to sing the word, directors silently model the pronunciation of the word as the students perform. I observed Phil during the warm-up prior to the University Interscholastic League Contest concert performance. His ensemble was going flat as they sang “O Vos Omnes.” To attend to the problem, Phil instructed the tenors to sing the [i] vowels narrow and brightly. The following data is an excerpt from field notes made during the performance:

Brightness on [i] is signaled by a toothy hyperbolic facial expression. The [i] vowel he keeps wanting tall. He gestures to his jaw and shapes as they sing.

Similarly, in Kate’s conducting of a performance, I noted the following observation:

Again--she points to her teeth and roof of mouth for placement. It is an aspect of her teaching reinforced by reminding students of the modeled production process, i. e., she does what they must do as they phonate/sing.

Brett modeled the performance style of each piece prior to singing by beating a few bars in preparation to cueing the first entrance. It was more than a tempo set, for he also communicated mood and attitude as well as rhythmic context. From field notes of April 5 comes the following data recorded as I observed Brett. He prepared the choir for a performance of Salmo 150 by Brazilian composer, Aguiar:

(Brett) sets this piece in attitude. His face is intense, his stance as if ready to pounce. It is a fast, rhythmic piece and never lets up. He communicates intensity; he models this intensity to focus them and make them ready.

I doubted that these behaviors would be acknowledged as modeling. I attempted to present examples that were obvious instances of modeling as well as those instructional behaviors that might have proven to be disconfirming, thereby promoting trustworthiness of research.

Finally, I prepared one composite tape for each director, resulting in three tapes. I made a verbatim transcript of each tape. I scheduled an appointment with each teacher at the end of the semester, and they watched only their own tape as I followed the transcript.

Viewing

Each interview for the purpose of viewing the composite transcripts was recorded on audio-cassette tape. The appointment was a semi-structured interview. I began with the following statement:

“While we watch the tape, please tell me when you see yourself modeling.”

If they asked what I meant by modeling, I asked them the following:

“What do you mean when you say that you model?”

If they requested further clarification, I said,

“Tell me when you see yourself doing something that shows the students how they’re supposed to do it.”

As they watched, I asked them to focus on instructional behaviors and tell me when they saw themselves engaging in episodes of modeling. Episodes so identified became the unit of analysis. I marked these episodes so labeled on the transcript. As a characteristic of naturalistic inquiry, constructive analysis is a process of abstraction whereby units of analysis are derived from the “stream of behavior” (Lincoln & Guba, 1985). Therefore, these episodes became the unit of analysis.

I highlighted these episodes in the transcript for analysis later. Some episodes that occurred at the beginning of the viewing session were not identified as models. I surmised that the directors were initially taken with viewing themselves at work; all three grinned and expressed embarrassment combined with amusement. Then they concentrated on what they were doing in the rehearsal and critically assessed their actions as they adhered to their own

definitions of modeling behaviors. They became more reflective and self-analytical as the tape progressed.

At the conclusion of the viewing, I reviewed their identifications from the transcript for member checking. Based on their observations and verbal responses, I summarized teacher definitions of modeling both in terms of what teachers believed it to be and in terms of what they believed it not to be. I described those activities that represented their definitions as evidenced in video tapes of their practice. If I included an example on the tapes that I considered to be modeling, but it was not labeled by the participants as such, I asked them why they did not consider the behavior to be modeling and included their comments. I then described the modeling activities of each participant in a chapter devoted to their story. This forms the contents of Chapters IV, V, and VI in this document.

Analysis of Data

In light of the teacher-identified episodes of modeling which I had highlighted in the transcripts, I looked for other instances in their instructional behaviors that were not on the excerpt tape by reviewing field notes and by viewing rehearsal tapes for each director on a Hitachi MX 231 Video Cassette Recorder equipped with an on-screen timer. Episodes were marked by hour, minute, and second (Taylor, 1995). This metered numbering allowed me to more quickly locate specific rehearsal events at a later date. Following the example of Overturf (1985) and Tyson (1988), episodes selected according to the unit of analysis were transcribed verbatim allowing one line for each statement or group of statements as addressed by the conductors to the students during the process of

instruction. The use of ExCel spread sheet allowed for five columns in the transcriptions. The first column gave a brief description of the instructional strategy, and the second column registered the date of the rehearsal. The third column included numbering of the metered location of comments along the duration of the tape, as registered by the Hitachi video tape player. Each line was sequentially numbered in the fourth column. Comments were single spaced, and double spaces were placed between comments. Notes I made of observations that could not be explained by the text of the directors' instruction, e.g., gestures or facial expressions, were placed in parentheses. This comprised information recorded in the fifth column.

These excerpts supplemented and confirmed the directors' identifications of their own modeling behaviors. I asked the directors if they concurred that these, too, were examples of modeling by providing transcriptions of these episodes for them to read. Tapes were available for clarification, if requested. I describe these activities in the three subsequent chapters.

I then looked for activities outside of those identified by the directors that contained elements of modeling. Episodes so identified were transcribed verbatim and charted on ExCel spread sheet for tape number, metered location on the tape, line number of text, and text. I described these episodes and provided excerpts from the transcriptions. Transcripts of modeling episodes became data.

After having identified all instances of modeling on each director's tape, I looked for similarities and differences among the modeling behaviors. I analyzed all instances of modeling according to method of communication such as singing,

clapping, speaking in rhythm, to determine if a system of categories or types of modeling behaviors existed. As I looked for these methods of modeling, I grouped and listed the episodes separately for each teacher as they appeared on the composite tape. I also included the date and transcript line where each episode occurred in the rehearsal. This procedure followed the process of comparative analysis described by Glaser (1967) which allows for flexibility that aids the “creative generation of theory” (p. 103). The process was inductive, beginning with the data as specific observations and building toward general patterns (Patton, 1990, p. 44).

The list of grouped episode that evolved for each person formed the base from which the instructional story for each participant was told (Ch. 4-6). Also included in each participant story was brief biographical information and a look at the director’s school, the students and the program. The organization of reporting the instructional story followed the research questions, and within that, the descriptions of the modeling episodes were grouped according to labels derived from activities themselves such as the singing voice as model, facial expression as model, etc. I was careful not to label any particular category unless the teacher brought up similar terminology, and the labels were slightly different for each teacher.

After the stories were told, I examined the modeling labels used in each chapter and consolidated them to broad based categories of modeling. These categories should be considered the findings of the study.

The Trustworthiness of Research

In order to assume that the findings are trustworthy, I followed Lincoln and Guba's (1985) proposed criteria suited to the traditions of naturalistic inquiry: credibility, transferability, dependability, and confirmability.

Credibility

Credibility requires prolonged engagement in the field, persistent observation, and triangulation, which refers to the use of multiple data-collection methods, multiple sources, multiple investigators, or multiple theoretical perspectives (Gall, Borg, & Gall, 1996; Glesne, 1999). I responded to this requirement by observing and video recording rehearsals over the course of an entire semester. This allowed for repeated viewing of participants. Triangulation occurred by interviewing participants for their perspectives on all findings. I also reviewed any analytic categories, interpretations, or conclusions that resulted with an expert to meet requirements of member checking and expert review (Glesne, 1999; Lincoln & Guba, 1985).

While documenting and analyzing data, I continually asked myself the following questions to substantiate the credibility of my research:

1. What information have I provided regarding the subjects and settings of the investigation?
2. What evidence have I provided that the inquiry was conducted in such a manner so as to ensure that the subjects were adequately identified and described?
3. What evidence did I provide that all causal and consequential factors were identified and examined? (Wilhelm, 1999).

Transferability

Bresler (1992) states that transferability is the extent to which the researcher, by way of reporting, makes it possible for readers to make inferences into their own context. The researcher, then, provides thick description that enables the readers to assert themselves into the context of the observations and draw from the reported experiences that which may be applied to their own situations or practices. This includes the widest possible range of information for inclusion (Lincoln & Guba, 1985).

I observed directors as they worked with various ensembles that covered the range of their students' abilities, including the choirs of least mature singers as well as the select ensembles, both mixed and segregated by gender. A description of the contexts and activities of directors and their use of modeling was reported by extracting quotes from transcripts. In addition, I provided written explanations that would make the occurrence clearer in the mind of the reader. Biographical profiles of the participants were added to provide a sense of familiarity with the directors, and descriptions of school demographics and rehearsal halls provided familiarity with the environments. In this process of communication through, I answered the following questions:

1. To what extent did I identify the theoretical parameters for the study?
2. To what extent did I explicitly identify methods, analytic categories, and characteristics of subjects and their use of modeling as an instructional competency? (Wilhelm, 1999)

Dependability

Lincoln and Guba (1985) refer to the process establishing dependability as an audit trail. To establish the dependability of this research project, I confirmed the process of inquiry with experts and advisors (Lincoln & Guba, 1985; Tyson, 1988). An independent party reviewed ten percent of the video tapes and the transcripts of modeling episodes for accuracy of transcription. The independent party was not an expert in choral music education as the task was to watch, listen, and read, confirming that what was written in transcription was an accurate representation of the video-taped rehearsal.

Further, the analytical categories that resulted from analysis of the episodes were examined by an expert choral music educator. Categories or types were described and explained to the expert with representative examples of teacher behaviors documented through transcripts or video-tapes. It was my desire that the expert would question my analyses and either challenge or concur with my conclusions.

The following questions guided research and reporting:

1. To what extent did I account for changing conditions in modeling behaviors used in instruction?
2. To what extent did I account for changes in the study design created by a refined understanding of the setting?
3. To what extent did I describe my relationship with the choral directors?

4. To what extent did I describe the characteristics of the subjects and delineate the process of their selection?
 5. To what extent did I describe the physical, social, and interpersonal contexts within which the data were collected?
- (Wilhelm, 1999)

Confirmability

Confirmability establishes the degree to which the findings of an inquiry are true to the circumstances and characteristics of the subjects observed and not influenced by the biases or self interest of the researcher (Lincoln & Guba, 1996). Gall, Borg, and Gall (1996) stress that in case study research, the researcher must look for both confirming and disconfirming case samples. My attempt to report the use of modeling in the secondary choral rehearsal as identified by three choral directors began with the selection of a heterogeneous sample from a larger set of homogenous cases. After initial criteria of competence and excellence as choral directors was found to be true for the set of ten potential subjects, I selected the three with the greatest diversity. They differed by gender, by age, by school system of employment, by demographics of the student population in their schools, by philosophical bent toward the process and priorities of teaching, and by their personal choice of major instrument of proficiency. School policy prohibiting the use of videotaping in the classroom excluded one of the teachers from participation. I reevaluated my notes on the ten potential participants and selected another participant, again attempting to form the most diverse grouping from among potential participants. I reviewed my

selections with an expert music educator who was familiar with these directors and their milieus, asking for confirmation of the appropriateness of this choice. The expert concurred with my selection.

According to Lincoln and Guba (1985), confirmability also was established by the audit process that helps to assure dependability. Glesne (1999) refers to this process as an external audit, “An outside person examines the research process and product through auditing your field notes, research journal, analytic coding scheme, etc.” (p. 32). In the case of my study, there was a review of rehearsal video tapes and their transcriptions and composite tapes and their transcriptions by an independent party for accuracy. In addition, the analytical categories that resulted from analysis of these episodes were examined by an expert in the field of secondary choral music education.

As with other aspects of trustworthiness, I turned to Wilhelm (1999) for self-reflection: To what extent did the data help confirm the general findings and lead to their stated implications? To what extent were the categories meaningful to or derived from the participants?

Organization of Final Chapter

In the final chapter, I summarized my findings according to the participants’ analyses of their own modeling in rehearsal and as a synthesis of the observations of all participants. I defined categories of modeling behaviors that contribute to a better understanding of modeling as it occurred in the rehearsal practices of the choral directors observed. I described levels of modeling that required varying cognitive processes on the part of the students. Finally, I

suggested ways that modeling could be studied to enhance and improve teacher effectiveness in choral music instruction.

CHAPTER 4: PHIL'S STORY¹

A Brief Biography

Phil, a fifty-something, energetic veteran musician-teacher, spent his childhood in New England and participated in church choirs, establishing his love for singing. His church director became a significant influence on what would eventually become his chosen profession. "I know that she is greatly responsible for me wanting to do what I'm doing now. I think just her love of music was very evident, and I think she encouraged me."

In high school, Phil sang in the choir and madrigal ensemble, and he represented his school in the All-State choir. At the beginning of his junior year he began playing the trombone acquiring a position in the band by Thanksgiving. His band director recognized his potential and became his private instructor, refusing to charge him for lessons. By November of his senior year, he earned the first-chair position in the All-State Band.

Both trombone and voice continued to hold his interest, and he had difficulty deciding which to make his principal applied instrument. The first college he attended required him to declare his preference; he was not ready to make that choice; clearly, he was a gifted instrumentalist. During the summer of his freshman year, he toured Europe with the All New England State College Choir and Brass Ensemble under the direction of one of the Boston Symphony trombonists. "I was playing 2nd trombone, and Paul Gay from the Boston Symphony was next to me playing third trombone. And that was a great

¹ Pseudonyms have been assigned to protect the anonymity of participants.

experience. When I came back from there, I thought, surely they'll let me major in both. And they still didn't."

Phil transferred to a New England college, where they permitted him to study trombone and voice as combined performance concentrations. Despite his successes playing the trombone, his love for singing eclipsed his experiences as an instrumentalist, and during the middle of his junior year, he chose voice as his applied concentration. He received his undergraduate degree in Music Education and proceeded to pursue his Master's degree at a university in the southern region of the United States, majoring in vocal performance. While a graduate student, he directed the University Chorale and taught voice, and he directed a church choir. After completing his degree, he became an instructor at a community college, directing the College Choir and Chamber Singers, teaching voice and theory, even directing the band for one year when the college was without a conductor. Thus began his career in teaching.

Phil moved to the part of the state that is his now home and participated in the symphony chorus where he briefly served as interim director. He taught in two school systems in the city and has been in his present position for eighteen years, developing a tradition of choral excellence and offering a variety of educational, musical experiences. He has been a member of National Association of Teachers of Singing, and he is currently a member of the Texas Choral Directors Association, where he has served as convention coordinator; the Texas Music Educators Association, having served as Region and Area Chair for the

Choral division; and the American Choral Directors Association, preparing the program for one of the national conventions.

The Milieu: A Look at the Director's School, the Students, and the Program

The School

Phil's school is nestled in the middle of one of the most affluent neighborhoods of the community. Residential development literally stymied the sprawl of the campus, containing the school building, its grounds, and its stadium to two city blocks. Consequently, parking spaces are sparse, creating a problem for student, teacher, and visitor parking. Consequently, during each of my weekly observations throughout the semester, I circled the block repeatedly, parked blocks away in the adjacent neighborhood, "stole" a vacant slot reserved for a teacher, and even arranged for a friend to provide my transportation to and from the campus on a few occasions. Once I parked in a service area during the lunch hour only to find my car trapped by a parent-volunteer who was serving in the cafeteria. A parking garage is currently under construction for the next school year.

The school building is old, originally constructed in the 1940s. It is well maintained and rather beautiful, lacking the high-tech look of modern school buildings. The ceilings of the hallways are extremely tall but not gloomy or cavernous. The area of the school designated for the music department consists of two rooms. Entering this area, the first room is to the left. It is small, barely large enough to accommodate the furnishings, which consist of risers, a folio cabinet, and an upright piano. One of the tenor-bass choirs I observed rehearsed

in this room, and during class, the room was crowded with the forty or more male choristers.

Adjacent to this small room is a larger one which serves as the rehearsal hall for the band, the orchestra, and the choirs. The fact that one room is shared by the three disciplines underscores the age of the facility as the trend of architectural plans in contemporary buildings provides for separate rooms designed to meet the unique needs of each performance discipline. Storage is an obvious problem, and the appearance of this main rehearsal area is cluttered. While there are large instrument storage cabinets at one end of the room to the left of the entrance, practice rooms extending off the main room are crammed with percussion instruments and instrument cases. Chairs that must be available for instrumental ensembles are stacked in front of the instrument cabinets to enable the choral risers to be assembled daily in the center area of the room to accommodate choir classes. Also standing in the center of the room is the grand piano, which is covered with music, sight-reading books, and music filing boxes. The wall to the right of the entrance supports a table holding unfiled stacks of music and storage boxes for songs prepared or performed throughout the year. Although the appearance of clutter and disorder predominates, but it must be underscored that of the schools visited for this and the pilot study, this is the only school where choral and instrumental classes are held in the same room. Rather than a sense of disorder, then, the resulting disarray creates the impression of constructive activity and productivity, of coping with a large enrollment of students in a limited, finite space.

To the right of the main entrance are the offices for the choral and band directors. The choir director's office is small and filled with unfiled music, music books, and professional journals. There is an old desk for writing and a newer desk unit for the computer. Diplomas, pictures of choirs, performances, and other choral events and activities, and personal mementos hang on the walls.

Between the main entrance and the doors to the offices, a small corridor connects rooms for the music library, uniform storage, and practice; the latter are equipped with pianos. Applied lessons take place not only in these rooms but, also in the music library and storage rooms.

The Students

As stated above, the students enrolled in Phil's school come from affluent, professional, upper class families. The student body is largely white, Anglo-Saxon, Protestant. Students in grades nine through twelve are enrolled in the 4A high school.

As I watched the choir members enter the room, I observed their dress; boys and girls alike were immaculately attired in trendy, casual clothing with the look of designer fashion and salon grooming. They chatted about school activities, friends, or teachers, topics typical of teen-aged conversation. The first students to arrive assembled the risers, if necessary. If risers had been placed during a previous rehearsal, they found their places and sat, continuing to talk amongst themselves. Those in the mixed choir were allowed to bring their lunches into the room; it was not unusual to be greeted by the aroma of French fries or pizza when I made my observations.

The students were polite and mildly inquisitive. At first, they were curious about me. I could see them looking my way and speaking to one another, but soon they took no notice. They were relaxed with their director, addressing him by an abbreviated nickname for his last name, and discipline was loose. Their affection for Phil and their familiarity with his habits and mannerisms were evident in the conversations I overheard. They seemed to understand, even expect his moods, and while their casual attention to him bordered on disregard, inappropriate behavior was not an issue. As contest or final concert dates approached, their comments about him became a bit more sarcastic, and his tolerance for their adolescent behavior diminished. The more experienced choristers understood his stress. Some were sympathetic with his urgency for intense preparation; others were bored and lax in their attention to his coaching. However, they were a proud group, they were very mature in their skills of basic musicianship, and they desired to perform with excellence, thus responding to his exacting instruction with great tolerance, correcting their singing to meet his meticulous demands. The result was a choral program of sophisticated singers who performed interesting music in a variety of styles, and they were a tribute to their school, their community, and their director.

The Program

Membership in the choral program covers the range of the four high school grades 9-12 and is open to any student wishing to participate. There are three levels of choral ensembles at Phil's school that include beginning, intermediate, and advanced choirs. The beginning level has three sections of

choral ensembles with students from grades 9 through 12. There are two classes of about forty students each for boys and one class for girls, also with an enrollment of approximately forty. These entry-level choirs are conducted by Phil's assistant, who also teaches private voice at the school.

The Concert Choirs are for intermediate singers. Freshmen, sophomores, juniors, and seniors are enrolled by audition. There is one Concert Boys Choir of 25-40 students and one Concert Girls Choir of twice that number. Phil directs both of these ensembles.

There are two advanced groups, neither allowing freshmen singers. The largest, mixed group has roughly seventy students. The smaller chamber group has 20-24 members.

Two weeks after the school year begins, the Fine Arts Department presents a musical. Roles are cast the previous spring, and rehearsals begin during the summer, before the start of Fall classes. Phil serves as the musical director, and many of the choir students participate.

In mid-October, the mixed group presents a Fall Concert. Songs for this event are largely from the Texas Music Educators Association repertoire for the All-State choir auditions. Students from the school's intermediate and advanced ensembles may participate in the auditions which occur monthly throughout the Fall semester at levels of increasing competitive difficulty. The school is consistently well-represented at the region level honor choir.

December is quite busy. One of the choirs traditionally sings at the community Christmas tree lighting ceremony the first Thursday in December.

The second Thursday is the holiday concert for all ensembles, usually performed off campus, and at this performance, the mixed choir sings a major work.

Compositions prepared in the past include the Rutter *Gloria* and Bob Chilcott's *Jubilate*. The chamber ensemble presents performances as commissioned.

Finally, students who have been selected for membership in the TMEA All-Region Choir participate in the clinic and concert in mid-December joining students representing other schools in the region.

The spring semester, observed for this study, began in January with the final All-State choir round of auditions, and students selected for the All-State ensembles traveled to San Antonio in February for the convention, rehearsals, and concert.

The Fine Arts Festival is held on Phil's campus annually after spring break and involves all choirs in the school district from the sixth grade through high school. Each choir performs two or three songs, and all groups combine to sing a grand finale. Also in March or April is the University Interscholastic League (UIL) Concert and Sight-reading Contest organized by each region in the state to adjudicate and rate participating choirs in a concert of three prepared pieces and the extemporaneous reading of an unknown composition. Most often, Phil's choirs receive superior ratings in both facets of the contest which merits a Sweepstakes trophy. Prior to UIL Concert and Sight-reading Contest is the UIL Solo and Ensemble Contest for those students who wish to participate.

Late in the spring semester, students from the advanced choirs take a three to five day trip to perform or compete in a festival or contest away from home.

Among their successes in these festivals are three Grand Champion awards to the Mixed and Concert Girls Choirs at the Orlando Music Festival. The repertoire for festival events includes two of the UIL pieces, and the students learn a third, new song.

Phil's Use of Modeling as an Instructional Strategy

I will discuss Phil's perception of his use of modeling as a strategy through description and provision of excerpts of rehearsals transcribed in the composite tape. These excerpts were identified by Phil as instances of modeling in choral rehearsal as he viewed the composite tape. I will report my findings as they fall into dichotomous categories: those instructional behaviors that Phil recognized and identified as modeling, and those instructional episodes that were not identified but contained elements of modeling as defined in the literature.

Instructional Behaviors Recognized and Identified as Modeling: His Observations

Before starting the video-tape, Phil asked for a definition of modeling. I told him that what constituted modeling in his teaching practice was to be determined by him. I was interested in his interpretation of modeling as evidenced by his identification of the things he did during rehearsal that he considered to be examples of modeling. He was a bit tentative as he first began viewing, but as the tape continued, he felt the freedom to pause and make comments or even discuss aspects of his instruction, describing how or why he thought the example included modeling behaviors. I marked these instances on the composite transcript, added notations of his comments, audio-taped the

viewing, and, later, checked my notes while listening to the audio-tape. Along with the composite transcript, I referred to the rehearsal transcripts to provide context for the episodes. The content of Phil's comments along with the episodes he identified are the substance for analyses below. In addition, if Phil identified an example that I had not labeled as a model or demonstration, I noted that fact in the text.

Excerpts of rehearsals that Phil identified as examples of modeling included him using his singing voice, his voice in speech, physical gestures, facial expressions, and students as exemplars. Phil also identified an imagery model, a model of life practices, and process models in the composite tape of his rehearsals.

The Singing Voice as Model

In many of the modeling episodes that Phil identified, he used his own singing voice as an example. Attention was focused largely on concerns attending to vocal technique or pedagogy of singing including placement, vowel shape, and utilization of breath or air stream. In addition, instruction in aspects of musicianship including dynamics, pitch, and articulation were demonstrated when Phil modeled the vowel, word, or phrase in need of modification by singing. Sung examples were correct when presented as the ideal performance and incorrect models when sung to illustrate what not to do. There were also combinations of correct and incorrect singing. Phil stated that he modeled an incorrect example "so they can hear what they did as a listener, not just as a

singer.” Further, an exaggerated performance for the purpose of emphasis was termed hyperbole in my transcriptions or notes.

An experienced singer and student of singing, Phil was very exacting on choral sound as effected by tonal placement. The concept of placement is an image relating to a sensation of tonal focus, physically felt or imagined in specific areas of the vocal tract (Miller, 1977; Vennard, 1967). Most models were offered as ideal, or correct, examples of singing presented in the falsetto range for women but also in his own octave when rehearsing both male and female singers. Episodes of modeling relating to placement were usually clarified by verbal instruction or explanation.

Excerpts cited below are in five columns. The first column summarizes the instructional mode or purpose. The date of the rehearsal is recorded in the second column. The approximate time by hour, minute, and second as it appeared on the video-tape of the rehearsal is listed in the third column. In the fourth column is the line number within the rehearsal transcript for the episode or comment, and the verbatim transcription and description of the director’s talk and actions are recorded in the fifth column. As observations progressed, I developed the coding system described in Chapter 3 for transcribing information contained in the fifth column.

The following excerpts include examples of the director modeling correct tonal placement whereby Phil sang an ideal example as the standard for student performance. Note that examples addressing placement include physical gestures that underscored his model and his verbal instructions. I did not describe

Example 1 or Example 3 as models. However, during the course of the viewing, Phil concluded that certain gestures, including the hand swirling around the crown of his head were models.

drill of vowel placement or vocal technique	Feb. 3	0:26:40	39	Oh. (He sings as <u>yawn sigh</u> , then gestures swirling around the crown of his head.) Feel it here. Ready. (They sing.)
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Ex. 1

modeling and vowel placement	Feb. 29	0:19:03	19	You remember the [a] in the beginning. Same thing. " <u>How I'd love.</u> " Right there (<i>he indicates the upper portion of his face</i>). They sing again.)
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Ex. 2

vowel placement	4-Apr	0:08:20	27	Keep that in place here. (He says this through puckered lips and <i>point to his forehead</i> , where he wants the tone placed.)
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Ex. 3

vowel placement, demo	4-Apr	0:11:30	50	(<u>He sings the phrase for them again.</u>) That stayed (<i>he indicates the crown of his head.</i>)
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Ex. 4

Phil identified models of incorrect placement by mimicking what he heard the students sing. And sometimes, Phil followed the incorrect model with the model of the ideal.

drill of vowel placement, verbal instruction, incorrect model	Feb . 29	0:16:00	17	Up to there it was just great, okay. But on that one note, you went (<u>he sings and mimics them.</u>) It's a higher place. It's more up in here. Okay. One more time.
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Ex. 5

singing the incorrect sound	Feb. 3	0:30:00	54	Not, <u>Oh (this he sings from a very covered and throaty production. The he sings correctly) Oh! (this time more forward.)</u>
demonstrating	Feb. 3		55	Put a little H there. (<u>he demonstrates the oh again.</u>)

Ex. 6

Using his singing voice, Phil provided models of vowel shapes.

Sometimes these models were sung correctly and provided the ideal for students to hear and match. Note below that Phil calls attention to the shape he wants by gesturing with his hands to his face, where his lips model production of the desired shape.

model/demo, vowel shape	4-Apr	0:07:40	24	(<u>As he sings "Thee", he points to his lips, which he wants extremely rounded, closed.</u>)
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Ex. 7

demo/model, himself in falsetto	4-Apr	0:07:55	26	(He cues them to sing; they finish the phrase.) There. " <u>Thee.</u> " (<u>he sings in falsetto, with the very rounded lip position he has been addressing.</u>)
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Ex. 8

Phil sang the word “righteous” for the students with exacting shape. He combines the sung example with verbal instruction and a model in speech.

demo/model and speech	4-Apr	0:22:30	98	(He sings the phrase with <u>"righteous" in it in his own octave as he wants them to sing vowels.</u>) Not " <i>chus</i> " okay? One more, ready and go.
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Ex. 9

Providing contrast to underscore the importance of the precision of correct vowel shapes, Phil sang incorrect examples as performance models for students to avoid. He sang the following example so poorly that he provided no verbal instruction; his expectation was simply that students would hear the error in his model and make corrections.

drill with demo	4-Apr	0:38:28	152	(He stops them and <u>sings in his octave</u>) "And in thuh, thuh" (flat, ugly vowel on "the" <u>There is no instruction; they know what he wants.</u>)
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Ex. 10

An exaggeration, or hyperbole, of incorrect singing served as a model for correcting the [o] vowel in the alto section.

modeling the incorrect sound	Feb. 3	0:25:03	34	Altos, right there, again. Careful not to hoot. <u>(He mimics the ways they just sang. It is hyperbolic.)</u>
verbal instruction			35	Just a good "oh". Let me hear the altos. Tenors, people in glass houses. . . Altos. . .

Ex. 11

In the example below, Phil replicated the incorrect student performance while providing a physical gesture addressing the position of the roof of the mouth. The incorrect production was followed by a corrected example.

singing the incorrect sound followed by modeling/demo, singing in falsetto	4-Apr	0:04:00	12	Altos. (He cues the choir in again. They sing a partial phrase. He stops them.) You're changing the vowel.
demo/model, mod. vowel placement	4-Apr	0:04:04	13	(He imitates what they did.) And then it's going down.
demo/model, mod. vowel placement	4-Apr	0:04:04	14	(He sings it the way he wants them to sing it. <i>He gestures to his forehead.</i>) You've got to place it.

Ex. 12

Again, the incorrect model followed by the correct model provides contrast without verbal explanation.

demo/falsetto	4-Apr	0:06:35	20	Did you hear that, " <u>wait upon . . .</u> " (sung in his octave as they sang, followed by how he wants it sung.) (They sing again.)
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Ex. 13

Phil addressed vowel shape and placement simultaneously by singing correct and incorrect models. In the first example below, Phil told me that he over-emphasized the text to get the student to do the same. The placement and vowel form was addressed, according to Phil, with the intent of correcting vocal technique. The second sung model was underscored by a model of the correct

physical gesture, the over-relaxed jaw position, followed by the exhortation to correctly place the word.

modeling the incorrect sound	4-Apr	0:11:10	47	<u>Thou openest they hand (on the word hand, he purposefully drops the placement and spreads the vowel. It is obviously different-hyperbole. This is done in his falsetto.)</u>
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Ex. 14

modeling the incorrect sound, model	4-Apr	0:39:30	155	<u>(He sings the phrase, tightly, bright, mimicking them. Then, he sings it correctly, with a loose, open jaw, in his octave.)</u>
verbal instruction	4-Apr	0:39:45	156	Put that word right here (<i>gesturing to his larynx</i>). Okay? "And from."

Ex. 15

The following quotes address the formation of the voiced “th” and the manner in which it was sung. Examination of the transcript indicates that in the process of instruction, the issue for Phil was the unification of the voiced “th.” To accomplish this, he first sang the phrase as he heard some of the students singing correctly. Next he repeated, imitating the few incorrect performances. Finally, he sang again, modeling the correct way to sing the phrase that began with a voiced “th.” Although I would tend to place this model under the category of one addressing aspects of musicianship pertaining to correct diction and articulation, while viewing, Phil said that he was correcting vocal technique in order to get the pitch by stressing both placement and vowel form.

demonstration	4-Apr	0:01:07	6	No, no, no. These 2 sections sang the "th" (the song is "The eyes of all) with a really nice sound. (<u>He imitates what they just did by singing the "th" in his octave.</u> As he does this, he gestures with his hand pulling forward, away from him in a line.)
			7	It was a really nice sound.
singing the incorrect sound	4-Apr	0:01:20	8	Then I'm hearing " <u>The eyes. . .</u> " (He sings with a percussive "th". As he does this, his hands are up and he gestures a small explosion with his hands.)
demonstration, modeling			9	(<u>He sings the correct entrance, again with his hands moving out in a smooth line.</u>)

Ex. 16

Continuing to address vocal technique Phil, used his singing voice as model for the air stream, or the utilization of breath. Examples 17 and 18 below were identified as models of the correct utilization of air. Reading the transcriptions, example 19 appears to address only vowel shape and placement; however, while viewing the composite tape, Phil indicated that he had been addressing “breath stream, phrasing, vocal placement, all.” Text in example 20 addresses vowel shape and placement; but Phil said that he also modeled breath stream and syllabic stress by the movement of his hand as it glided forward towards the singers.

modeling and verbal instruction	Feb. 29	0:16:06	18	Did you hear that (addressing the basses). It's got to have more mix in it. More mix, falsetto. <u>(He sings the line for them).</u> Let it get more breathy, and when you let it get breathy, it'll let more space come in. (They sing again.)
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Ex. 17

modeling in falsetto and questioning	Feb. 29	0:19:45	20	Okay now, can we do this? This is hard, but can you sing " <u>loved you</u> " (he sings in falsetto what he wants sopranos to do) and not let anything make the pitch dip? So "d" has a pitch. How we gonna do it? Air stream, right. (They sing again.)
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Ex. 18

demo/model, himself in falsetto	4-Apr	0:07:55	26	(He cues them to sing; they finish the phrase.) There. " <u>Thee.</u> " (he sings in falsetto, with the very rounded lip position he has been addressing.)
vowel placement	4-Apr	0:08:20	27	Keep that in place here. (He says this through puckered lips and point to his forehead, where he wants the tone placed.)

Ex. 19

himself in falsetto	4-Apr	0:13:00	60	Now, what I want you to do is to sing in that voice. <u>(He models, singing in falsetto.)</u>
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singing the incorrect sound	4-Apr		61	(They sing.) You went " <u>hand</u> " (<u>sung bright, spread, mimicry.</u>)
demo/model	4-Apr		62	(He sings " <u>hand</u> " like he wants <u>them to.</u> They sing.)

Ex. 20

In addition, instruction in aspects of musicianship including dynamics, pitch, and articulation were demonstrated when Phil modeled the vowel, word, or phrase in need of modification by singing.

Phil identified examples of his singing as a model for dynamic interpretation in songs. In example 21 below, Phil sang the text with a controlled and subtle crescendo. His verbal introduction to the correct rendition hinted of the need for volume and nuance that would be onomatopoeia, suggestive of the meaning of the word. Note, however, that the ideal model was preceded by an exaggeration of what was incorrect. Example 22 uses humor in incorrect singing followed by a demonstration of the correct approach to stress the importance of a legato treatment of a phrase. A dynamic modification created the phrase continuation.

verbal instruction and modeling the incorrect sound	Feb. 29	0:06:15	4	What's the word you're singing there? Love. (<u>he sings forte:</u>) <u>I love.</u> Does that sound like love? <u>I love the evening</u> (<u>sung with an intense, subtle cresc.</u>). Color the word to make it sound like the meaning of the word. All right? Here we go.
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Ex. 21

modeling the incorrect sound	4-Apr	0:08:44	31	Okay, don't be. . . "And thou" (sung <u>very shaky, imitating them.</u> They laugh. <u>He sings the phrase correctly, smoothly, in his falsetto.</u>
demo/model	4-Apr	0:08:51	32	When he gets to the middle of the phrase, where he does not want phrase to weaken, where he wants no breath, where they need to expel breath, he purposefully gets louder.)

Ex. 22

As he watched his composite tape, Phil identified several examples of modeling that he called “pitch models.” In example 23, Phil played and sang with the tenors “to get them on pitch.” He felt that he may also have been modeling placement while allowing them to hear the pitch. Example 24 is a pitch model whereby Phil sang the incorrect and corrected intervals of the bass line.

demo	Feb. 3	0:31:00	58	Go that far. (He sings each of the <u>men's successive entrances.</u>) One more time. (They sing and he <u>reinforces parts by singing each successive entrance with the students.</u>) Tenor one--(he sings on <u>their pitch.</u>)
using speech to communicate musical ideas	Feb. 3	0:31:15	59	Okay, you just gotta count, tenors. (He plays their entrances.)

Ex. 23

modeling the incorrect sound and modeling the correct sound	Feb. 29	0:39:50	30	Okay, basses, you're going "Grow, grow." (he sings the bass interval.) And what you're doing, that's what I'm talking about. "Grow, grow." (he sings the octave) and not "grow, grow" (he sings a 6th.). You were doing low.
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modeling			31	(He sings the correct interval of the <u>octave again</u> . Then they sing.)
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Ex. 24

Phil chose to model examples of legato singing, as indicated by examples 25-28 below.

verbal instruction and modeling	Feb. 3	0:07:35	15	So, we've got to smooth that out. (he sings the line again.)
modeling/demo.	Feb. 3	0:07:50	17	Right. (This time, <u>he sings the line on "ta-dums,"</u> , emphasizing the strongest note with the "ta")

Ex. 25

demonstration, modeling	4-Apr	0:01:25	9	(He sings the correct entrance, <u>again with his hands moving out in a smooth line.</u>)
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Ex. 26

model	4-Apr	0:07:30	23	(They complete the phrase.) Sing through that: <u>"Wait upon thee."</u> (sung very legato as he wants them to. He points a finger, moving toward them linearly.)
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Ex. 27

model/demo	4-Apr	0:36:30	141	(HE MOUTHS TEXT AS THEY SING. He stops.) <u>"And through the mossy ivies creep"</u> (sung with legato and subtlety. He models in his own octave.)
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Ex. 28

Phil was concerned about improper emphasis of specific notes that did not align with the desired stress of words and syllables within the phrase. In his comment to the choir prior to the example 29 below, he warned the students that quarter notes had become over-emphasized. He then modeled the phrase as he wanted them to sing it.

model	4-Apr	0:43:13	165	(He sings the initial phrase, in his octave, with careful, musical emphasis of the text. It is a model.) Okay. The half note is what I want, not the quarter
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Ex. 29

The Voice in Speech as Model

Besides singing, Phil identified examples in verbal instruction that he felt constituted models. These will be referred to as speech models. Phil used speech models to polish choral singing, and he addressed dynamics (Ex. 30-32), diction (Ex. 33-37), and articulation (Ex. 38) using his speaking voice as model.

using speech model to communicate musical ideas	Feb. 29	0:04:02	3	Okay, now we've got to crescendo more so that we get loud and <u>"Try something that's much more difficult."</u> (He speaks a crescendo with text from the song, "Succeed.") And then we get softer.
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Ex. 30

using speech model to communicate phrasing or dynamics, musical ideas	Feb. 29	0:24:33	22	(They have sung through a large portion of the song without stopping.) Tenors, you can come in <u>(He speaks loudly, imitating their entrance.)</u> You've gotta be much more, much more subdued.
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Ex. 31

demonstration/modeling	Feb. 29	0:09:15	9	Okay, now, let's make the words <u>"I think I'm allergic to morning!"</u> (spoken with the precision and cresc. desired as they sing.) even more so that there's absolutely no question as to what the words are. <u>"I", here we go everybody (sung on their pitch.)</u>
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Ex. 32

using speech model to communicate musical ideas	Feb. 29	0:11:05	11	<u>Onion, onion (He speaks this crisply; he wants the text to be understood) But an onion a day. Here we go, ready. (They sing; he stops them)</u>
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Ex. 33

demo/model	4-Apr	0:14:00	62	<u>(He sings "hand" like he wants them to. They sing.) This includes speaking the vowel correctly.)</u>
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Ex. 34

speech model, incorrect sound	4-Apr	0:22:10	97	<u>I want you to say "righ-ti-ahs--ti-ahs". Not "chus"--"ti-ahs."</u>
demo/model and speech	4-Apr	0:22:30	98	<u>(He sings the phrase with "righteous" in it in his own octave as he wants them to sing vowels.) Not "chus" okay? One more, ready and go.</u>

Ex. 35

speech model to communicate musical ideas	4-Apr	0:42:10	162	<u>Remember what we did last week? Mu-s[i]c h[i]r (Elongating and brightening the [i] vowels.</u>
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Ex. 36

using speech model to communicate musical ideas	4-Apr	0:12:17	55	<u>(They sing.) Okay, one more time. You're concentrating so much on the vowel right there that you're forgetting, <i>thou o-pen-est thy hand</i> (spoken in rhythm).</u>
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Ex. 37

using speech model to communicate phrasing or dynamics	Feb. 29	0:29:31	27	<u>Grow. . . (he speaks in rhythm and claps the beats as he speaks.) Let's start at. . . (they sing again .)</u>
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Ex. 38

Physical Gesture as Model

As we proceeded through the composite tape viewing, Phil began to consider and reflect on the function of conducting and physical gesture in rehearsal and performance. "When you are conducting, you are modeling; your

action is done in such a way, it's a stimulus to get a particular response. The way you conduct is a model of the type of behavior or the type of response you want. If your gestures didn't coordinate with the type of, of sound you wanted, you wouldn't get the right response."

Phil identified certain conducting gestures as signals modeling placement of vocal tone. One particular gesture became a cue to model placement, and we called the motion "the swirly hand." It can best be described as a rotation of his hand over the crown of his head and forward. The swirly hand sometimes occurred in direct contact with his own head and face, and sometimes it occurred in "the atmosphere." Phil stated that when it was close to his face, rather than in the atmosphere, it was a placement model. Gestures at the crown of his head as indicated below include Phil's use of the "swirly hand." I had not labeled such gestures as examples of modeling.

drill of vowel placement or vocal technique	Feb. 3	0:26:40	39	Oh. (He sings as yawn sigh, <u>then gestures swirling around the crown of his head.</u>) Feel it here. Ready. (They sing.)
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Ex. 39

vowel placement, demo	4-Apr	0:11:30	50	(He sings the <u>phrase for them again.</u>) That stayed (<u>he indicates the crown of his head.</u>)
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Ex. 40

He also said that the swirly hand was a placement model if the gesture was explained to his students; i.e. if he instructed his students to place their tone in a specific way and used the swirly hand to reinforce his explanation and/or singing, then, the conducting gesture was a model of placement.

Hand gestures also served to model shape of the vocal tract and were used to correct vowels. In the excerpts below, Phil's cupped his hand, palm down, imitating the shape of a rounded and raised soft palette.

singing the incorrect sound followed by modeling/demo, singing in falsetto	4-Apr	0:04:00	12	Altos. (He cues the choir in again. They sing a partial phrase. He stops them.) You're changing the vowel.
demo/model, mod. vowel placement	4-Apr	0:04:04	13	(<u>He imitates what they did.</u>) And then it's going down. (<i>Hand addresses position of roof of mouth.</i>)

Ex. 41

demo/model	4-Apr	0:14:00	62	(He sings "hand" like he wants them to. They sing.) <u>This includes speaking the vowel correctly.</u> Notice position of his hand.)
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Ex. 42

using speech model to communicate musical ideas		0:21:22	92	(He turns to the altos. He addresses the altos. As he speaks the following, he <i>gestures to his face and mouth for a taller, less wide production. Models shape w/ hands.</i>) It's still a little shallow. Maybe a little more-- <u>thou.</u>
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Ex. 43

When Phil identified the following excerpt as a conducting model, he said, "When you are conducting, it is a stimulus to get a result. The way you conduct is a model to get the type of response you want."

model	4-Apr	0:24:24	110	(<i>He continually seeks to narrow the vowels by pointing to his lips and BY SHAPING THE NARROW POSITION FOR THEM AS THEY SING. Hand shaped as a soft palette.</i>)
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Ex. 44

The tension in the motion of the hand while conducting can model the breath stream. Phil said, “Ideally, conducting, you’re not just giving them the beat, but the style of the gesture should give them something. . .bodily, vocally, breath-stream-wise.” Many of his conducting gestures, then, he considered to be a model imaging the motion of the breath in phonation. Usually, the gestures were linear, and he moved his finger towards the students, almost in a straight line.

model	4-Apr	0:07:30	23	(They complete the phrase.) Sing through that: <u>"Wait upon thee."</u> (sung very legato as he wants them to. He points a finger, moving toward them linearly.)
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Ex. 45

himself in falsetto	4-Apr	0:13:00	60	Now, what I want you to do is to sing in that voice. (He models, <u>singing in falsetto.</u> Also hand, as he was singing modeled breath stream and syllabic stress.)
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Ex. 46

Certain non-linear conducting gestures modeled musical nuance. Example 47, below, included Phil’s physical direction for emphasis on specific syllables, as does Example 48. After viewing himself in the portion of rehearsal excerpted by Example 48, Phil said, “Earlier, I had them throw, to accentuate stress of the note. So I’m modeling that throw, on the beat, as they were throwing that accent, doing a bodily thing to get them to use the energy in that way. So I kept modeling that throw. I was modeling; I was repeating what they had done before.” I had not identified this gesture as a model.

model	4-Apr	0:21:30	93	(As they sing, <i>he leans into words with greater stress. He gestures to his face AND DROPS HIS JAW FOR TALL VOWELS. Conducting models syllabic stress; leaned into 1st syllable, then pulled back.</i>)
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Ex. 47

physical gesture	4-Apr	0:43:20	167	(They sing. He snaps his finger at them some. <i>He gestures a strong strike to certain words.</i>) A little too much (to sopranos), not enough (to 2nds.)
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Ex. 48

Facial Expression as Model

Phil often gestured to his face as he was demonstrating for the students.

These physical gestures did not function as conducting gestures; instead, they called attention to his facial expression. It was the face, the lips, the mouth or jaw opening that served as the model for performance in an effort, he said, to get the students to do the same. Examples 2 and 3 may be included as excerpts of facial expression as model, along with the examples given below.

model/demo, vowel placement	4-Apr	0:07:40	24	<u>(As he sings "Thee", he points to his lips, which he wants extremely rounded, closed.)</u>
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Ex. 49

demo/model	4-Apr	0:11:50	53	(He sings the alto, "thou." <u>narrowed and gestures to the space in his face with his hands as he sings.</u>)
model			54	Okay, right on that one. (He stops them. <i>He gestures to his face. THE POSITION OF HIS MOUTH IS NARROW.</i>) Shape it as much as you can before you start.

Ex. 50

demo/model		0:17:00	69	(HE GESTURES TO HIS LIPS AS THEY SING, REMINDING OF THE NARROWNESS.)
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Ex. 51

model	4-Apr	0:22:35	99	(HE MOUTHS AS THEY SING. <i>He gestures to his lips for narrow vowels.</i>)
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Ex. 52

model	4-Apr	0:21:25	93	(As they sing, <i>he leans into words with greater stress. He gestures to his face</i> AND DROPS HIS JAW FOR TALL VOWELS.)
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Ex. 53

model	4-Apr	0:24:24	110	(<i>He continually seeks to narrow the vowels by pointing to his lips and</i> BY SHAPING THE NARROW POSITION FOR THEM AS THEY SING.)
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Ex. 54

Students as Exemplars

Once, Phil selected groups of four to five students to repeat a phrase that he was rehearsing. When one of the groups sang as he wanted, he called attention to their performance; these students became the model sound for others in the soprano section.

student as model	4-Apr	0:06:28	19	Let me hear 1, 2, 3, 4, 5 sing. (They sing and he stops them.)
demo/falsetto	4-Apr	0:06:35	20	Did you hear that, " <u>wait upon. . .</u> " (sung in his octave as they sang, followed by how he wants it sung.)

Ex. 55

asking students to demonstrate	4-Apr	0:18:00	70	Let me hear you sing "living thing." (He asks one student to sing for the others. <u>This is an example of student as model.</u> He compliments her and others applaud.)
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Ex. 56

Imagery Model

One of the songs for the advanced mixed choir began with excerpts of chant for the male voices. Early in the preparation process, Phil demonstrated the actions of a monk in prayer, walking towards the men with his hands folded and singing introspectively as a monk might do in services. Phil identified this teaching strategy as a model. It might best be described as an imagery model: an image of the attitude and demeanor of the monk by play-acting while singing, thus modeling both the mood and articulation of the vocal line.

questioning and modeling/demo	Feb. 3	0:07:25	10	Plainsong chant. Who did plainsong chant? The monks. Okay, all right. (He puts his hands together in front of himself, as if praying. <u>Then, he sings the men's first phrase of music.</u>)
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Ex. 57

Model of Life Practices

Phil also identified an episode of behavior modification utilized in class as a model. In the example cited below addressed to the tenors, Phil termed his actions as a non-musical model of life practices. The intent was to encourage the students to be less critical of one another. I consider this to be a role model, not a musical instructional behavior.

modeling the incorrect sound	Feb. 3	0:25:03	34	Altos, right there, again. Careful not to hoot. (He mimics the ways they just sang. It is hyperbolic.)
verbal instruction			35	Just a good "oh". Let me hear the altos. Tenors, people in glass houses. . . Altos. . .

Ex. 58

Process Model

Example 59 below was identified as a process model. The basses had failed to sing the correct pitch. Phil outlined a process by which they could find their note thus modeling a behavior for enhancing reading skills. While demonstrating the process, Phil also provided a sung model.

demo and verbal instruction	Feb. 29	0:08:06	7	(Singing the same phrase, the basses still are not low enough. Phil goes to the basses and <u>sings their pitch with them as they hold.</u> <u>Bass, you're still not low enough.</u>
demo and verbal instruction if process	Feb. 29	0:08:10	8	(He rehearses their approach to the note.) Look at it as the cm chord. <u>(He sings the cm chord in arpeggio for them.)</u> Okay, everybody on "most."

Ex. 59

Striving to correct intonation on the descent from tonic to the leading tone, Phil asked his students to sing a portion of their melodic line on solfege syllables. Phil identified this process stating that he had modeled a repetitive pattern that appears in this piece so that transfer may occur when the pattern appears in other musical selections. Phil's instructional purpose may be termed as process model.

use solfege to fix incorrect notes or intonation	4-Apr	0:19:00	76	What are those 3 notes. (liv-ing thing.) What syllables are those?
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ditto			77	Re, do, ti, la. Guess which one is not right.
ditto w/ demo		0:19:25	78	Ti. Right! (<u>He sings it again in falsetto, with a very high ti.</u>)
ditto w/ verbal instruction		0:19:50	79	Sing re, do, ti, la. Sing that again. Make the ti higher now. Everybody sing. (They do.)

Ex. 60

Unidentified Instructional Episodes Containing Elements of Modeling: My Observations

There were few episodes of modeling behaviors labeled in the composite transcript that were not so identified by Phil. In the example below, I identify line number 54 as an example of modeling an incorrect sound followed by a corrected rendition. In line 55, Phil gave verbal instruction followed by a correct demonstration of the [o] vowel. Although teacher performance as example was involved in each line, only line 55 was identified by Phil as an example of modeling. During viewing, the two lines could be perceived as a single instructional episode, therefore, line 54 might be excluded in identification.

singing the incorrect sound	Feb. 3	0:30:00	54	Not, <u>Oh (this he sings from a very covered and throaty production. The he sings correctly) Oh! (this time more forward.)</u>
demonstrating as above			55	Put a little H there. (<u>he demonstrates the oh again.</u>)

Ex. 61

As in Example 61 above, rehearsals were transcribed on a spread sheet in lines where each line expressed a complete thought or sentence. Some lines stand

alone as episodes of modeling in the context of the instructional process. Other lines combine to complete the presentation of a model as a strategy. That is, while certain lines in the transcript seemed to be singular examples of modeling behaviors, the perception while viewing the composite tape resulted in grouping other lines as sets of sentences or actions that flow together to develop a modeled example. Grouping lines also came as result of the limitations as to the number of characters that could be entered onto each row, necessitating the use of multiple lines to transcribe certain instructional episodes. Therefore, there are some lines that I labeled as modeling that Phil did not acknowledge during the composite viewing because he perceived them as parts of the total episode.

Similarly, line 21 in the example below is labeled on a single line as an occurrence of modeling. In the context of viewing, it is the conclusion of the point made in instruction transcribed in line 20; hence, Phil did not identify line 21 as an example of modeling, and I did. Also, it is possible that he grouped the two lines as a single episode.

modeling in falsetto and questioning	Feb. 29	0:19:45	20	Okay now, can we do this? This is hard, but can you sing " <u>loved you</u> " (<u>he sings in falsetto what he wants sopranos to do</u>) and not let anything make the pitch dip? So "d" has a pitch. How we gonna do it? Air stream, right. (They sing again.)
using speech to communicate phrasing or dynamics and modeling	Feb. 29	0:20:16	21	And it is " <u>loved d-you.</u> " (<u>he demonstrates the consonant elision.</u>)

Ex. 62

There were other statements that Phil did not identify as modeling. The examples below are episodes whereby Phil replicated the students' singing as an imitative example of incorrect performance. They are followed either by verbal explanation or a corrected example.

singing the incorrect sound	Feb. 3	0:31:00	57	(He weakly and sings the way he perceived they sang. With the repetition of a pitch, he allows the pitch to become flat. It is hyperbole.) Raise it a quarter step each time. Here we go (they sing.)
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Ex. 63

singing the incorrect sound	4-Apr	0:01:20	8	Then I'm hearing "The eyes. . ." (He sings with a percussive "th". As he does this, his hands are up and he gestures a small explosion with his hands.)
demonstration, modeling			9	(He sings the correct entrance, again with his hands moving out in a smooth line.)

Ex. 64

In addition, the examples I labeled as modeling behavior that Phil did not identify, tended to be repetitions of behaviors previously identified. I watched Phil as he viewed his tape. When he failed to identify an episode of modeling that I had so labeled, sometimes he would shrug his shoulders and nodded his head affirmatively. Yet, because he did not specifically say, "That was modeling," or some similar comment, I did not highlight the line in my transcript. Nor did I ask him about specific oversights, as this would be construed as leading. Instead, I marked only what he clearly stated to be modeling examples.

Line 24 in Example 65 was identified as an example of modeling by facial expression and underscored by physical gesturing. Lines 25-28 continue to stress

vowel shape and placement by modeled facial expression, but Phil did not comment on these lines or the lines that follow in Examples 66 and 67, which occurred during the same rehearsal.

model/demo, vowel placement	4-Apr	0:07:40	24	<u>(As he sings "Thee", he points to his lips, which he wants extremely rounded, closed.)</u>
using speech to communicate musical ideas	4-Apr		25	Just like at the very end. <u>(he speaks some of the text with the rounded lips.)</u> You do that every time.
demo/model, himself in falsetto	4-Apr	0:07:55	26	(He cues them to sing; they finish the phrase.) There. <u>"Thee."</u> <u>(he sings in falsetto, with the very rounded lip position he has been addressing.)</u>
vowel placement	4-Apr	0:08:20	27	Keep that in place here. (He says this through puckered lips and point to his forehead, where he wants the tone placed.)
asking students to demonstrate/drill	4-Apr		28	First two rows, ready. <u>(He gives these instructions through puckered lips.</u> The students sings.)

Ex. 65

model	4-Apr	0:18:55	75	(Students sing "living thing." As they sing, HE NARROWS HIS LIPS AND POINTS TO THEM. Again, the back and forth repetition and refinement goes on between Phil and the students.)
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Ex. 66

model	4-Apr	0:22:02	94	(GESTURES TO FACE, LENGTH OF VOWEL ON WORD "RIGHTEOUS"--THE DIPHTHONG.)
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Ex. 67

Phil and I had talked at some length about his use of “swirly hand” as a physical gesture modeling placement. As the tape proceeded, another example of

“swirly hand” occurred in instruction coupled with singing and verbal instruction for correction of vowel placement. Example 68 was not identified, but it illustrates his use of the gesture along with singing as vocal model. Again, the action was similar to those previously identified.

vowel placement	4-Apr	0:11:18	48	<u>That's not there (He sings and points to the place in his head where he wants them to think placement.) In that space up here (encircling his head with his hand.)</u>
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Ex. 68

Twice, Phil used words to illustrate rhythm. These words were non-musical, and they were not parts of the song texts. They were spoken in rhythm in Example 69 as a negative or undesirable rendition, and Example 70 to help shape the phrase in the desired rhythm when text was applied. Neither example was identified as modeling.

verbal instruction	Feb. 3	0:07:30	11	So the line is really smooth.
modeling/demo	Feb. 3	0:07:32	12	Imagine if you did <u>(singing) note-note-note-note-note.</u>

Ex. 69

model	4-Apr	0:43:15	166	<u>(He models the rhythm again, no text, on dum-das) Ready, again. 1, 2, 3, go.</u>
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Ex. 70

Two unidentified examples (Ex. 71 and 72) were of Phil singing an alto and a tenor line and following his performance with comments relating to breath flow. Both episodes occurred in the same rehearsal approximately four minutes apart. A third example (Example 73) related to placement and was similarly demonstrated.

verbal instruction and modeling, singing in falsetto	Feb. 29	0:24:40	23	Altos, your entrance there (<u>he sings it</u>), think of having that breath flowing (<u>he sings again correctly</u> .)
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Ex. 71

modeling and verbal instruction	Feb. 29	0:28:11	26	Tenors, (<u>he sings a phrase of theirs, as he wants them to sing</u>). More air stream. (They start again.)
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Ex. 72

demonstrating	4-Apr	0:33:15	132	(He demonstrates a crescendo on the phrase, singing for them in falsetto. <i>He gestures over his head indicating height, shape, and placement</i>)
verbal instr.			133	You can get louder and it will open up more, but you still have to have this here (<i>indicating his forehead, between his eyes by tapping with his fingers</i> .)

Ex. 73

Finally, when Phil addressed his students regarding their posture, he stood very tall, as a model. Then, he exaggerated the height of his stance making his body abnormally stiff and tense. The result was a positive model of correct performance followed by a hyperbolic example of the incorrect. This episode was not identified by Phil as a model for the students to imitate.

demo/model, incorrect	4-Apr	0:10:40	42	Good posture. (<i>He models</i> .) You don't have to do this. (<i>He models exaggerated posture that is stiff</i> . They laugh.)
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Ex. 74

Modeling Behaviors Present in Other Rehearsals: A Synthesis

Phil identified modeling in instruction as those instances in rehearsal when he used his singing voice or his voice in speech as models of poorly executed or

desirable performance, physical gestures, including conducting, as models for performance, facial expressions or positioning for aspects of vocal technique including voice placement and vowel formation, and students as exemplary models. Phil also identified an imagery model, a model of life practices, and process models present in the composite tape of his rehearsals.

Armed with an understanding of Phil's perceptions, I examined field notes of rehearsals and searched the remaining rehearsal tapes to identify additional examples of his behaviors that substantiated or supplemented his identifications. These examples were submitted to Phil for his concurrence when he reviewed the chapter of his story. Discrepancies in our judgments, if they existed, are reported in the presentation of the information that follows.

The Singing Voice as Model

Being a proficient singer, Phil's most frequently employed mode of modeling was through his own singing voice. Examples are replete in field notes, transcripts, and videos. His singing in true voice or falsetto, in presentation of the desirable singing example or in imitation of incorrect singing was a model present in every rehearsal situation observed. Descriptions of episodes are offered below as supplementary evidence to examples excerpted from the composite tape.

The Men's Concert Choir was Phil's least experienced group of singers. Their voices were insecure in stability of phonation, many still in the process of learning to tune and blend with their newly-acquired changed voices. Phil modeled frequently with this group to demonstrate the correct way to sing. Much of his modeling for this choir was accomplished by singing with them, leading

them, simultaneously, by giving indication through gestures to his lips for vowel correction or with the “swirly hand” for placement. He constantly used his own voice as a model so automatically connected with his verbal instruction and conducting that his singing voice was a part of the instructional conversation. His singing alternated with verbal directions as an extension of his explanations. He often did not call attention to the fact that he was providing an example for the students to follow. Rather, the directive for imitation of his sound was implied, precipitated by his model, and followed by his cue for them to repeat what he had sung.

During a rehearsal with the Concert Girls late in April, Phil used his singing voice to model dynamics and to correct rhythm. In the first instance, Phil asked the sopranos to sing to a climactic *forte* by a *crescendo* through the phrase to the point of emphasis rather than emphasis being approached by subito forte. He demonstrated the *crescendo* by singing the soprano line in his own octave with the dynamic shape he wanted. When the students missed the rhythm of an entrance, he counted the rhythm correctly and sang it for them. Students were then allowed to sing and correct the rhythm.

In a May rehearsal with the Concert Girls, prior to the Spring concert, Phil stopped the singing to quickly correct an error by singing the excerpt as it should be sung without mimicry of the students’ attempt. He, then, told students to begin again. This process was a corrective circuit: student attempt, modeled correction, student attempt. It is important to note that the sung example as instructional

conversation called for immediate rote repetition. This instructional conversation was a rapid volley of communication prompted by reflection-in-action.

On other occasions, he specifically told the students to listen and match or imitate his sound. Once, a direct verbal command preceded the model, and he said, “Listen. I’m going to do it, and then, you match me.” He attempted to clarify their pitches by singing instructions on the pitch needing attention, then he cued the students to enter on the pitch as he continued to sing.

In addition, he used the incorrect-correct singing instructional loop, providing an often exaggerated incorrect example to contrast with the corrected one. In rehearsal with the Men’s Concert Choir, he criticized their [a] vowel as being shallow and tight. He sang it incorrectly, then correctly, instructing the tenors to match that sound. The loop was not reserved for immature choirs, however. Even when rehearsing the most advanced ensemble, Phil found incorrect demonstrations to be useful in highlighting error in contrast to desirable performance. The men in his select ensemble initiated a phrase with a “scoop” in the pitch. Phil mimicked their performance, then modeled the preferred entrance; immediately, he allowed the students to act on his instructions.

Phil was also concerned with vowel placement when instructing his choirs. He sang an [o] vowel for Men’s Concert Choir, demonstrating various placements, forward, middle, and back. Students were not asked to repeat at this time; rather, they were asked to listen and analyze what they heard, guided by his leading questions relating to the sung model. Other occasions of modeling included thoughtful analysis. Phil would sing for the students in both gender

specific and mixed ensembles and either explain what he did or question them to analyze his sung example. Usually, these models were followed by the students' attempt to sing correctly.

In rehearsal with the Women's Concert Choir, Phil attended to aspects of musicality by singing a musical phrase with an appropriately stressed, accented syllable. However, this example was preceded by another model; he accented a note to the extreme, a hyperbole, by exaggerating the accent out of the context of the dynamic range and to an inappropriate extent. It was in imitation of the students' attempt to observe the accent printed in the sight-reading excerpt. There followed verbal instructions to sing the accent, "but in the piano context," and Phil demonstrated the phrase correctly sung.

The above examples took place during regularly scheduled class rehearsals. Modeling behaviors, however, were present in pre-concert rehearsal as well. During the warm-up segment of the University Interscholastic Concert and Sight-reading Contest, Phil conducted his students through a segment of one of the prepared pieces and modeled the text through facial expression. Then, he sang their unison line for them, modeling "tall," slightly covered vowels and precise diction; it was an exemplary model, and he called for them to sing as he had.

Modeling was the instructional tool of choice in the correction of pitch and rhythm. Students in the Women's Concert Choir were engaged in a sight-reading exercise during a rehearsal in February. The process included small group work in sections, each section reading a different exercise simultaneously,

resulting in a cacophony of sound. Phil circulated between groups to monitor their efforts by listening to the interaction of peer-led rehearsal segments. Group one sang a phrase incorrectly. Phil interrupted the group and asked them to attend to the last phrase of the exercise, but before they sang again, he corrected their error by singing the phrase in his falsetto. In so doing, he modeled correct pitch and rhythm by singing the phrase as they should sing. When incorrect pitches persisted, he once again called attention to the phrase, this time speaking in rhythm the correct solfege syllables, thus underscoring the source of error by emphasizing pitch relationships while modeling rhythm.

Again, sung examples were not reserved only for vowel placement and shape. During the early preparation of repertoire for the Spring Concert, Phil demonstrated correct rhythm by clapping the phrase, then singing the syncopated segment for his Women's Concert Choir. A series of imitative entrances proved challenging to this group. Phil modeled, singing each imitative vocal entrance followed by opportunity for student imitation. The women did not sing an interval with an altered, raised tone quite high enough, so Phil sang it for them in his falsetto. Syncopated rhythms proved challenging. Phil presented the rhythm by calling attention to the problem and modeling the phrase by singing, and he concluded the instructional episode with drill, alternating teacher model with student imitation.

Examples cited above provide further evidence of the act of modeling as an instructional strategy for vocal technique, musicality, and correction of error. Models were presented by the director in his singing voice, in true register or

false alto, sung as ideal and desirable examples as well as incorrectly in order to highlight the error and provide contrast for that which was deemed correct.

However, singing was not reserved exclusively as a model for student imitation. Phil also sang to model a concept. Phil defined the term, “agogic.” He then sang the tenor line where the agogic accents occurred, demonstrating the effect of elongated duration on the word stress. In this way, the singing voice became the model to clarify the definition of a musical term. Students response was not a part of instruction.

The Voice in Speech as Model

Phil stated in his interview that he used his speaking voice to model. He identified examples of speech as model while viewing his composite tape. Below are descriptions of additional examples of the use of the voice in speech as a model underscoring concepts of rhythm, musicality, and diction.

During sight-reading exercises, the Women’s Concert Choir was asked to sing the melody on solfege syllables. Students were entering a phrase incorrectly and singing the wrong pitches. Phil counted the introductory rests and chanted the solfege syllables in the rhythm present on the musical score.

During the sight-reading phase of UIL Contest, Phil corrected the rhythmic articulation of a passage of eighth-notes resulting in an inexpressive performance. He instructed the students to sing “fat eighth notes,” and demonstrated the length he desired by speaking the text in rhythm while conducting.

While the demonstration of “fat eighth-notes” attended to rhythmic elements of performance, it also alluded to a musical articulation of rhythmic elements. Similarly, a rhythmic reading of text in speech modeled incorrect, static accent with the goal of improving syllabic stress. When Phil modeled this musical phrase for the Men’s Concert Choir, he addressed questions to the choir with the attempt of extracting from them a linear, legato performance of a vocal line. He followed his percussive example with the question, “Is that horizontal or vertical.” The he proceeded to sing the line, this time very legato.

The text for a climactic phrase occurring in one of the select ensemble’s musical selections was, “If I loved you.” The crescendo was placed to occur on the second word, “I.” Phil instructed his students verbally to begin the “I” at the same intensity of volume as the preceding word, “if,” and begin the dynamic change as they were sustaining the word, “I.” He spoke the text in rhythm, modeling the dynamic change in speech.

Preparing his mixed choir for UIL Contest, Phil corrected a diphthong by speaking the word incorrectly. He then deliberately divided and stressed the vowels that blended to form the diphthong as an exemplary spoken model for that which should be sung. The incorrect-correct instructional loop was employed, but this time, the model used was speech.

The Concert Women were working on songs for the Spring Concert. Phil extracted a line of text, speaking in rhythm while clapping the beat with intentional emphasis on a consonant ending of [ps]. Enunciation of final consonants accurately timed addressed aspects of precise diction that realized

precise rhythmic execution. He questioned the students, asking them to tell him upon which beat the [ps] fell. He modeled the correct rhythmic execution of the phrase in speech with careful attention to a crisp and articulate consonant ending.

Finally, Phil used his spoken model as a method of rote instruction.

Students were learning music, again for the Spring Concert. They simply did not know how to say the English text and were not reading the words correctly. Phil spoke the text for them to clarify the order and diction of the words in the phrase. Following his example, students again attempted to sing the music with text.

Physical Gesture as Model

Two categories of physical gesture existed in Phil's teaching. Conducting gestures are the director's physical activities that occur during singing and serve as performance cues to the ensemble in the context of the performance of the musical excerpt, exercise, or selection. These conducting gestures, identified by Phil as models, molded singing by modeling phrase shape, dynamic nuance, musical expression, or pitch through physical activities. Other physical gestures provided images of desired performance processes and became reminders, or signals, transferred into the performance context for things practiced in prior rehearsals. The image became the model. Performance processes include those activities relating to aspects of vocal techniques such as placement of the vocal tone or positioning of the vocal tract. The physical image itself, according to Phil, modeled aspects of vocal techniques.

Conducting gestures addressed pitch in a rehearsal with the Men's Concert Choir. Phil had explained the concept of perfect intervals and had demonstrated

by singing a perfect unison. As he sang the unison, he gestured with his right hand making two horizontal slashes in the air at the same height. The slashes modeled the sameness of the two pitches; in effect, conducting gesture was a visual image.

Rehearsing “Pavane for Spring” with the Women’s Concert Choir, Phil conducted a phrase to indicate expressive dynamics. When the women did not follow, he stopped them and made reference to his gestures. These gestures were the conductor’s visual model and the mode by which Phil chose to demonstrate musical interpretation. A subsequent rehearsal with the same group found Phil conducting syllabic stress through physical gesture; again, conducting gesture was the visual model for performance. When conducting chant in the warm-up prior to UIL Concert performance, Phil’s conducting gestures were particularly smooth and linear.

Working with the advanced mixed choir, Phil attended to aspects of interpretation by verbal instruction using metaphor and imagery. He followed these modes of teaching by conducting the choir as they sang the phrase he had addressed. His physical gestures modeled the rise and fall of the phrase and indicated those specific words in the lyrics that required greater emphasis.

Process gestures frequently related to voice placement. Phil demonstrated, singing a tone for his Men’s Concert Choir in head voice. Accompanying his singing was the gesture of his hands horizontally placed high at his head, palms down, indicating the area in the head in which he wanted the young singers to feel the tone. Phil had stated while viewing the composite tape

that such gestures modeled tonal positioning; this is another instance of Phil using a process gesture to emphasize instruction. Continuing to address aspects of vocal technique, Phil gestured with his hands, one behind his head, seemingly to indicate roundness in the back of his throat, and one in front of his mouth while singing an [a] vowel. He followed his demonstration with the question, “Where is that, where do you feel that?” These gestures emphasized the sung model and provided a visual model for singing placement.

Phil addressed the process of breathing with a reference to the character of Darth Vader from the Star Wars Trilogy; deep inhalation through an open throat might sound like Darth Vader. Following this allusion, Phil modeled good posture, breathed silently, and gestured to the distention of his abdomen resulting from the full, low breath. He modeled correct posture and the process of breathing during a rehearsal with the Men’s Concert Choir. Phil moved his hands and arms down and out as he instructed his male students concerning correct breathing, saying, “I want you to imagine that this is your diaphragm and you’re lowering your diaphragm down to this position.” They were to imitate the movement of his hands and arms as they inhaled deeply.

Thus, we see examples of physical gesture as model addressing aspects of musical interpretation through conducting gesture. In addition, physical gestures as performance process models were the means by which the director communicated aspects of correct singing techniques and vocal production.

Facial Models

Facial models may best be defined or described as a deliberate shaping of the lips to remind students of how they are to shape and place vowels. The models occurred during verbal instruction, in combination with sung models, or simultaneous to choral performance as a reminder of vowel formation or voice placement.

During a rehearsal in mid-February, Phil felt that poor intonation in a unison was partially due to the malformation of a vowel. He told them what the vowel needed to be, then spoke the vowel simultaneously carefully shaping the vowel on his face, gesturing to his face with his hands. This facial model occurred during verbal instruction.

During the same rehearsal referenced above, Phil used facial expression to make corrections, modeling the desired shape on his own face. As the students sang, he sang with them and placed his hands on his cheeks, reshaping the vowel in his own face by pulling his jaw low while narrowing his lips to shape the [o] vowel. There followed an episode of instruction that alternated sung models in instruction with models occurring simultaneous to student performance. That is, Phil modeled the vowel shape with deliberate effort on his own lips, singing while calling attention to his facial model by gesturing with his hands to his face; then, he asked the students to replicate his example.

Again, in combination with a sung model, the correct jaw position was modeled by Phil and imitated by the students. He placed his hands on his cheeks and pulled his jaw down, then asked the students to do the same. He sang for

them, while holding this position, and he asked them to do as he was doing and to sing.

Facial shaping was frequently simultaneous with choral singing. Again, during the February rehearsal with the men, Phil allowed the tenors to sing, and he shaped the vowel on his face as he conducted, reminding them of the attention he had given to vowel shaping in prior verbal instruction. In rehearsal with the small select ensemble the following week, Phil asked the students to sing their [u] vowel, and as they sustained pitch, he formed the vowel on his face and gestured with the palms of his hands for a more narrow sound. Coupled with singing, this facial model represented an extension of instruction.

As the performance date approached for UIL Contest, Phil began to meticulously refine each phrase. Placement of vocal tone combined with vowel shape were his chief areas of concern and were addressed by gesture to his mouth as an indicator of placement and vowel shape. In an April rehearsal with the Women's Select Choir, Phil constantly mouthed text with the women as they sang, attempting to adjust their spreading lip position resulting in a wide and shallow vowel sound by shaping the vowels on his own lips as they sang, while gesturing to his own lips as the model for them to copy. It wasn't that he hadn't given instruction to this end in past rehearsals; his facial model was a reminder to do the things they had been taught, to correct, and to refine their sound.

As an extension of conducting combined with a reminder of past instruction, facial expression was replete during performance. During warm-up to UIL Concert Contest, Phil mouthed the text as the students sang, calling attention

to words like “rocks” and “bound” whose shape lacked height in production. He shaped initial vowel sounds on his face simultaneous with the preparatory breath for choral entrances. He signaled brightness necessary for the [i] vowel with a toothy, hyperbolic facial positioning. By hyperbolic is meant an exaggerated exposure of the teeth with a lift of the cheeks and slight squinting of the eyes. He continued to give attention to the [i] vowel as the students sang by gesturing to his jaw and shaping the vowel as they sang. The [o] of the text, “O vos omnes” was always signaled by his face, and with the left index finger he pointed to his chin as if to indicate his demonstration while they sang. Diphthongs were a particular concern, and he mouthed the lengthened initial vowel in his own face as they performed. Throughout the concert performance, Phil constantly mouthed text and called attention to the shapes he modeled.

Following the contest, Phil’s use of the facial model diminished. Class time was devoted to learning music for the Spring Concert. Preparation of this material, which was basically of the popular genre, was less exacting.

Process Models

Process models, though infrequent, did occur during instruction and rehearsal. In late April, Phil introduced new music to the students for the spring pops concert. One entrance was not secure, so he asked the girls how they would find their note. He then modeled two ways they might use to audiate the pitch and make the entrance accurately. This involved examination of other voice parts and the accompaniment, and it included the thought processes necessary for problem solving to develop successful music reading skills.

Piano as Model

Phil did not identify use of piano as modeling in the composite video as no examples were present in his instruction in rehearsals used for the composite tape. However, in learning new music in preparation for the Spring Concert, Phil used the piano to model pitch and rhythm; as the men sang, he played with tenor and bass parts giving careful, deliberate attention to the rhythmic accuracy of triplets. During the same rehearsal, he corrected a pitch error by offering verbal instruction, playing the part correctly on the piano, then playing and singing. Following these demonstrations, the students sang the modeled part. Concerned about the rhythmic execution of a dotted eighth-sixteenth note figure, Phil played the correct rhythm and cautioned them not to sing the triplet rhythm of quarter note-eighth note, which was their tendency.

Imagery Models, Facial Models, Students as Exemplars, Model of Life Practices,

I found no additional examples of facial modeling or imagery models during this period of rehearsal. Nor did I find additional use of students as exemplary models or other episodes similar to what Phil termed a model of life practices.

Summary

Phil used his singing voice often in rehearsals as a modeling medium. He used his voice to correct pitches and to demonstrate dynamics. He used his voice as an example with the intent to instruct students in matters of vocal technique.

While singing, he offered instruction on shape and placement of the vowel to specific students or groups of students, and to the ensembles as a whole. He used facial expressions in tandem with singing, or a purposeful shaping of his own lips, while instructing students concerning modification of their singing behaviors. Often, he reinforced his facial expressions with physical gestures, such as calling attention to his lips, or gesturing to underscore a narrowed embouchure for certain vowel sounds or a lowered jaw to lengthen vowel height.

Phil also used his voice in speech to demonstrate diction or dynamic contrasts. He used conducting gesture to simulate and pattern line and attack. He allowed exemplary students to serve as peer models. He identified images that were suggestive of aspects of his instruction, calling these images models. He considered certain behavioral modification practices in his scheme of classroom management to be models of life practices. Phil used the piano to model and correct pitch and rhythm when presenting new pieces. Finally, he used process models as patterns for musical problem solving in the choral setting.

Phil modeled with desirable examples that could be imitated by the students. On the other hand, he also purposefully underscored student error by showing negative performance examples, thus providing contrast for that which was correct. He also exaggerated through hyperbolic mimicry for the purpose of contrast.

Models were broadly demonstrated with the opportunity for immediate replication by the student singers. In some cases the episode included lengthy explanations followed by verbal instruction to listen or watch. Then, a model in

the chosen medium was offered as exemplary. Phil concluded with the opportunity for student replication. But modeling episodes might also be brief, spontaneous, and not preceded by instruction, with the directive for imitation only implied. These brief episodes were layered in the course of the rehearsal like replies in verbal conversation, as Phil attempted to hone student performance to meet his demands and expectations of desirable performance.

CHAPTER 5: KATE'S STORY

A Brief Biography

Kate's life has been spent growing in an environment rich in the traditions of choral music and choral music education. Her father is a choral director with advanced study in conducting and music education. He frequents her classroom upon request to adjudicate her choirs and offer advice. Her mother was a music teacher, too, and, while in high school, Kate took voice lessons from her in preparation for auditions and solo and ensemble contests.

And growing up I remember going to all of my father's concerts. When I was in elementary school, sitting next to my mom at church choir rehearsals and singing soprano with her, and at 8 years old trying to sing some of the *Messiah* choruses. And I remember going with my mom up to school before school started to help her set up her room, and I grew up around it my entire life. And when I was in middle school, my dad went to the college level, being around all of those students, not just for the performances, but being around them during rehearsals and when they were on tours or trips, so my life was very much encompassed by music from what my parents did.

Prior to her college education, Kate studied both the violin and the oboe for a year and two years, respectively. She began piano lessons in the second grade and continued in instruction through her undergraduate studies. Her skills as a pianist prevail, and she often serves as accompanist for Texas Music Educator's Association honor choir performances. Kate feels that her pianistic

skills have been an asset to her musicianship and educatorship, and when I asked her what she felt was her greatest strength as a high school choral director, she answered that she felt that she was a strong musician: “I feel the music before I think the music. And so, it’s a more natural, a more natural tendency an automatic tendency. . . I think I have a strong ear and hear things well. My piano background helps tremendously in that respect, in that you have to look at and think and focus not just on one part, but on several.”

Kate’s undergraduate education was completed in a private college in Texas. The concentration of her applied studies was both piano and voice. Her first teaching experience upon graduation with a baccalaureate degree was in choral music at the junior high school level, grades seven through nine, and she worked in this capacity for two years before attending graduate school at a state-supported university in Texas. The research orientation of the music education major was not where she felt her strengths lay, and after accepting the opportunity to conduct a university women’s chorus, she chose to change her major to conducting. During her course work for the master’s degree, she was a teaching fellow serving as instructor of music education courses for elementary education majors, as director of the university Men’s Chorus for one semester, and as the university Women’s Chorus director during the following year. The master’s degree completed, she returned to public schools as a high school choral director, and at the time of this research Kate was in her eighth year as school music educator. Among other honors, choirs under Kate’s direction have consistently earned superior ratings at University Interscholastic League Choir Contests and

have participated in American Classics festivals and Heritage festivals receiving outstanding and best-in-class awards.

Kate has sung with community and church choruses and has been active in state and national professional organizations. She has been an adjudicator for solo and ensemble festivals, judged University Interscholastic League contests, served as clinician for honor choirs and All-State workshops, and as stated above, played for choral concerts in the state.

The Milieu: A Look at the Director's School, the Students, and the Program

The School

Kate's school lies in a major Texas metropolitan area. The building itself is a new facility in the second year of operation. It was constructed on a split level. The front entrance to the school faces east and is at ground level with a story for administrative offices and classrooms running the width of the building to the north and the south. Egress from the western entrances and exits requires a descent of one story. It is at this level that the large, open cafeteria was built overlooking the western landscape of the school grounds. This lunch room is the center of many activities and meetings. While it services students from the ground floor, the ceiling for the room extends upward to the second floor, and the second floor hallway looks down two stories onto the cafeteria area. From here, to the north lie hallways of classrooms with the gymnasium at the far end, while in the south wing are classrooms with facilities for the performing arts, including a 900-seat auditorium, band and orchestra halls, the choir room, and hallways of practice rooms for solos and ensembles.

The choir room is nearly square. The double-door entrance to the room from the hallway faces west while exterior exits face north. Along one side of the room lie built-in cabinets for storage and trophy display. On the surface of these cabinets, arranged in neat stacks, lie copies of the music that is being rehearsed with each ensemble. On either side of the cabinets is a large room for uniform storage and two additional storage areas for books and equipment. Kate has a moderately sized office with two desks, one for her work space and one for her computer. The over-head lights are seldom on in her office; a lamp provides soft illumination for the area and gives a sense of tranquillity to the small space. When you converse with Kate or observe her in the process of instruction, the soft lighting seems a fitting representation of her calm and sensitive demeanor.

In the instructional area are standing risers, a grand piano, folio cabinets for the students' folders, bulletin boards, and white boards. Motivational posters are displayed, but posters and other representations of student performances are sparse as might be expected in a new school. There are a few music stands and an overhead projector, and each room in the school contains a wall-mounted television monitor for announcements and video presentations.

The Students

The community is primarily middle to upper class and Caucasian, and Kate observed that "the majority of the students in the program are as well, especially the two groups that were observed (the Women's Select and the A cappella Choir). They come from supportive homes for the most part, that support their endeavor in the arts." The demographics of the school indicate a

predominantly white enrollment with the second population being Hispanic, followed by Asian, then African-American. A walk through the hallways at passing period would find students in a variety of attire, from the casual dress of jeans and T-shirts to extremes of fashion trend, a reflection of the socio-economics of the community. And true to Kate's estimation, there is evidence of a greater variety of ethnicity in the school than is reflected in the choir class enrollment.

As students enter the room and make their way to the risers, there is conversation. However, the students are, for the most part, calmly attentive to Kate's instruction. They are enthusiastic without being boisterous. The students are focused on the director and her plans for rehearsal. Seldom does Kate have to digress from instruction to correct off-task behavior, and when she does, she is quiet and under-stated in the disciplinary dialogue. As I stand close to the students to film the rehearsals, I do find them squirming from time to time, and I hear their brief comments that are not of a musical nature; but talk also centers on their own performances of the music under study.

The Program

The choral department is made up of three large choral ensembles and one show choir. Two of the ensembles are for women's voices, one advanced and one for beginning choral students. The advanced treble, The Women's Select, includes students in grades nine through eleven who are strong singers and have had choral experiences prior to high school. The Concert Choir is made up of women who are new to choir or who are not strong singers or have not had a lot

of singing experience. The A cappella Choir is a mixed group for students who have had experiences in choir prior to high school. Of the boys enrolled in this choir, there are few freshmen, the majority of male singers being sophomores and juniors who have been enrolled in choir in previous years. The school is young, the program is new, and all young men enrolled in choir are placed in this ensemble. The show choir is a small, auditioned group with one period of the school schedule set aside for rehearsal; students in this group also are required to be a member of one of the larger choral ensembles. Classes meet on a rotating block schedule, and students are enrolled in eight courses that meet every other day for ninety minutes, four classes per day.

The choral activities for the school year include a fall concert, a winter concert, and a spring concert. Kate refers to these performances as “traditional.” “The medium is more formal, on stage, concert attire,” and the songs that are prepared are from traditional choral repertoire. In the fall, the choirs present a coffee house concert giving the students an opportunity to do solo work in the popular or musical theater genre. In February, a spaghetti dinner is prepared and served by members of the Booster Club while the choral ensembles and student soloists present a pops concert in an informal venue. Both the coffee house and spaghetti supper concerts are presented in the school cafeteria.

The fall semester is quite busy. Students have the option to prepare and audition for honor choirs singing choral music selected by the Texas Music Educators’ Association. Auditions for the annual school musical are also held at this time, and Kate is the musical director for the production, which involves

preparation of solos, ensembles, and choruses and accompaniment for rehearsals and performances.

The spring semester is contest time. Solo and ensemble contest is in February. The University Interscholastic League Choral Concert and Sight-reading competition takes place in March or April. Also in April is the annual spring tour which involves an adjudicated performance or competition in a festival venue in or out of state and includes recreational activities.

Kate's Use of Modeling as an Instructional Strategy

I will discuss Kate's perception of her use of modeling as a strategy through description and provision of excerpts of rehearsals transcribed in the composite tape. These excerpts were identified by Kate as instances of modeling in her own choral rehearsal as she viewed the composite tape. I will report my findings as they fall into dichotomous categories: those instructional behaviors that she recognized and identified as modeling, and those instructional episodes that were not identified but contained elements of modeling as defined by her.

Instructional Behaviors Recognized and Identified as Modeling:

Her Observations

Excerpts of rehearsals identified as examples of modeling included vocal demonstrations with Kate using her own singing voice as exemplar, facial replications of vowel shapes, and physical examples using her own body to illustrate, including, but not limited to hand gestures. While Kate did not play the piano without singing in the composite tape, she did model by playing,

simultaneous with singing. In addition, Kate used her voice in speech as a model.

The Singing Voice as Model

A preponderance of instructional episodes were identified by Kate that involved the use of her singing voice as model. Kate sang for her students to demonstrate vocal exercises, correct errors, and reinforce what was well performed. She addressed aspects of rhythm, pitch and intonation, vocal production, and musicianship, all using her singing voice as model.

Rehearsals were begun each day by a vocal cue, Kate singing an example of the first vocal exercise. Students followed in imitation as part of their daily routine (Ex. 1-5). Models were sometimes preceded by or included instructional comments addressing aspects of vocal technique such as breath flow or tonal placement (Ex. 5).

vocalizing, verbal inst., demo.	2-Feb	0:06:12	18	Don't oversing--very very easy. <u>[zi-a-a-a], ascending 5 tone scale, descending on tonic arpeggio. She sings for them, very lightly.)</u> Easy sounds, lots and lots of breath
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Ex. 1

demo, physical direction, vocalizing	2-Feb	0:07:24	21	Do it real softly. <u>Ah!, slide down.</u> (She models a <u>yawn sigh and indicates the contour with her hands over her head and arching forward.</u> They do two repetitions of this, each time modeled by her 1st.)
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Ex. 2

demo and imitation	Feb. 2	0:07:37	24	<u>Mmmm.</u> (She demonstrates an <u>ascending, then descending slide.</u> They imitate.)
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Ex. 3

model	Feb. 25	0:02:31	4	(Vocal exercises begin. <u>Kate sings the first repetition) a-a-a-a-o-o-o-o-i-i-i-i-i.</u> (each vowel sung on a staccato arpeggio of a 5th.)
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Ex. 4

verbal instruction, demo	Feb. 25	0:04:17	8	[Lo] (1, 3, 5, 8, 5, 3, 1. <u>Kate sings the exercise, holding the 8 for a few seconds).</u> Just float it. I'm not looking for volume right now. You know, like the top of your head opens up and there goes the sound.
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Ex. 5

One warm-up exercise that Kate identified as modeling included a demonstration of their error followed by a corrected example as in Example 6, below.

vocalizing, verbal instruction concerning soft palate, demo	6-Apr		15	The hard thing is, as you get down lower, your soft palate goes: <u>(She models the exercise with a clunk when she fails to keep the soft palate up.)</u>
above		0:02:08	16	<u>(She models the yawn sigh again, this time keeping the palate up. The pitch descent is more gradual.) And it's keeping all that space in the back.</u>

Ex. 6

Some of her vocal models are directed specifically at correcting musical errors. When Kate identified Example 7, she said that she was “helping, or modeling.” By contrast, Example 8 was a reinforcement of what they were doing correctly. Example 9 corrected a melodic error, and Kate called it a “pitch model.”

drill, model	Feb. 2	0:28:10	72	Got the rhythm? One more time. (<u>She sing it again for them,</u> then starts the soloists again and <u>sings with them on the phrase they are doing incorrectly and drills it.</u>)
		0:28:24	74	Stop! Right after "Call." (<u>She sings the line, in the proper style.</u> They have claps to do and they are not together. <u>She models what is correct.</u>)

Ex. 7

demo.	Feb. 2	1:28:00	125	Just that much. Some of you were doing that little turn. I found my thrill. (She demonstrates the turn.) That's fine. Stand please, if you're interested, guys.
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Ex. 8

verbal instruction and demo	Feb. 25	0:38:30	56	Mark that, sopranos, 'cause that's different. (<u>she sings their part.</u>) You come right back. (<u>she sings it again.</u>) (instructions for where in music.)
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Ex. 9

In the first example below (Ex. 10), Kate corrected a rhythmic pattern by singing the phrase for the second sopranos. In the second example (Ex. 11), she corrected an intonation error.

model	6-Apr	0:13:58	73	(They sing; she stops.) 2nds, look at that girls. (<u>She sings their part, accentuating a rhythmic pattern that they have missed.</u>) Okay? Get that rhythm in there right.
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Ex. 10

demo, verbal instruction	6-Apr	1:17:35	352	(Pitches given and they sing.) One more time. Altos, (<u>she sings alto part to the word "summer" on a G#.</u>) A little higher on that G#

demo			353	(<u>She sings the phrase that begins with the G#.</u>) Really high right there (<u>chanted on the G#.</u>)
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Ex. 11

Many of Kate’s vocal models were directed at techniques to develop correct vocal production. One technique focused on the use of the body to support the vocal tone. Often, voice teachers will call for the student to get the body “under” the tone. In Example 12 below, Kate was interested in strengthening the size and quality of the vocal tone that her students were producing. To illustrate, Kate demonstrated the word sustained in song with correct and incorrect use of the body. While viewing, she identified not only her sung example, but the gestures described in line 325 as a model. I did not label; these gestures as a physical model.

verbal instruction, physical cue	6-Apr	1:10:00	325	Sing "see." (They sing, she holds them) [Stronger. Give it more body (<i>gesturing with arms to lower torso</i> . She stops them.)
demo		1:10:09	326	This is not body. (<u>She sings "see," from the throat and crescendos.</u>)
demo			327	This is body: (She sings "see". It is rounder, warmer, with a bit of vibrato.) Body comes from here (gesturing to soft palate and arching hand down to torso.) Not from here (pointing to throat.)

Ex. 12

Again, with attention to vocal production, Kate corrected jaw position and pharyngeal space, adding instructional comments concerning articulation when she delivered Example 13.

demo--open space	Feb. 35	0:15:21	27	You have to open up. <u>Blessed be the time . . . (she sings their part with a dropped jaw.)</u>
verbal instruction--open space	Feb. 25	0:15:25	28	You have to feel that open space back here (she indicates cheekbone over the ear) and then you make all the words happen right here (she uses fingers of other hand to indicate front of mouth.)

Ex. 13

In her efforts to underscore the desired performance, Kate provided both correct and incorrect vocal examples as an illustration of contrast in the example below (Ex. 14). Besides identifying her singing as a model, she also commented on her hand gesture, labeling it as a model to signify the need for air to spin as the girls sing, thus freeing the voice to allow for vibrato.

demo	Feb. 25	0:19:22	38	Sopranos, I know you're kind of thinking a straighter tone to help to tune that. You need to keep a little shimmer in it, though because it doesn't tune. <u>(She sings with a bit of vibrato.)</u>
verbal instruction w/demo	Feb. 25	0:19:24	39	Let it spin a little bit more. I'm getting <u>(She sings a very straight tone)</u> and if it goes on too much longer we're going to start shattering some window panes someplace. Don't push.

Ex. 14

As in Examples 15-20, some models addressed aspects of musicianship like dynamic nuance, phrasing, articulation, or tempo change.

rote, music making demo	Feb. 25	0:28:59	44	When you have a different rhythm, make sure you do something so we know it's a different rhythm. <u>(she sings the phrase with a crescendo through the dotted rhythm.)</u>
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				Sing through.
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Ex. 15

verbal instruction, demo, music making	Feb. 25	0:34:30	52	Don't let moon be the peak of the phrase. The cresc. takes you there. But look at what you have after it. <u>(she sings the phrase with continuation after the climax.)</u>
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Ex. 16

music making model	Feb. 25	1:11:39	85	Yeah you've got that cool dissonance right there, altos. <u>(She sings, "mortis nostrae" as she wants them to sing it, with stretch on the dissonance.)</u> That's one of the (sigh) things; you've gotta make it that way.
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Ex. 17

examining other parts, music making model	6-Apr	0:16:00	90	And then we'll get, you're pulling while they're <u>ba-ba-ba</u> <u>(she sings the detached "hosanna" motive.)</u>
above			91	And they pull while they <u>ba-ba-ba</u> <u>(she sings the detached "hosanna" motive.)</u> don't make everything the same.

Ex. 18

demo	April 6	0:39:35	188	That's a place you're going to have to accent and get the consonant out of the way. <u>(She sings it as she wants it done.)</u>
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Ex. 19

demo	6-Apr	1:04:56	295	<u>See the gypsies dancing high, see the gypsies dancing low.</u> <u>(She sings rapidly, snapping her fingers. It is a model of the tempo desired.)</u>
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Ex. 20

The example below (Ex. 21) begins with Kate playing the students' vocal part on the piano. This Kate did not identify as a model. Instead, she identified the attack of the word in her sung example stating that she was modeling accents.

demo--articulation	Feb. 25	0:17:55	35	Listen. (She plays their part.) Careful that you don't sing "queen." (she sings the "qu" <u>slowly and through the nose.</u> There follows a brisk attack of the word correctly sung.) Pop that "qu." (Student try follows.)
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Ex. 21

Playing the Piano as Model

Because of her pianistic skills, Kate stated in her interview that she often used the piano as a model. The examples identified in the composite whereby Kate played for her students as a model included her singing simultaneous with playing (Ex. 22-23). Both examples were intended to correct pitch and rhythm errors; the students were not correctly singing what was notated.

rote teaching, demo	Feb. 2	0:23:17	69	(She stops them during American Pie.) Don't talk. Let's just fix a couple of quick things. (She addresses some mistakes the soloists have made by playing and <u>singing their lines for them, very casually, as a reminder.</u>)
			70	And right here, ya'll need to do this together, so you'll have to do it as written. (She <u>plays and sings this section.</u>)

Ex. 22

playing/model	Feb. 25	0:45:22	66	Altos, as long as you get this pattern down, (she <u>sings and plays the pattern for them.</u>)
above			67	Seconds, you've gotta be careful. (she <u>sings and plays their pattern.</u>)

above			68	1sts. (<u>She sings an plays their pattern.</u>) Let's try it together.
above		0:46:10	69	Careful, you're not going high enough, because you're hearing the other note. (<u>she sings and plays their part.</u>) Let me hear alto and 2nds.

Ex. 23

The Voice in Speech as Model

Kate identified excerpts as models whereby her voice in speech provided the demonstration. In the first example below (Ex. 24), Kate used unpitched consonants as a drill during warm-ups.

rote, drill, demo	6-Apr	0:02:10	17	(<u>She does a call and response of complex rhythms on "ch"</u>) Keep it out keep it out!
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Ex. 24

Some speech models were chanted in rhythm to correct patterns that were sung incorrectly. When students chanted the text described in Example 25, line 32, errors were still made. Kate responded by chanting the pattern incorrectly in line 33 as she had heard the students do.

demo, drill	Feb. 25	0:16:49	32	We've gotta get "ben" in the right place 'cause you'll learn it wrong. (<u>She chants the text in rhythm with emphasis on the word and rhythm performed incorrectly.</u> This is followed by students chanting text.)
demo, drill		0:17:06	33	(They are missing a rhythm.) It's not (<u>she chants text incorrectly as she has heard them do.</u>) It feels different. Again. (This is followed by drill.)

Ex. 25

Kate chanted one rhythmic pattern in solfege in preparation for learning a song.

rote/model	Feb.25	0:59:13	72	Bottom of this page. Look at this rhythm and memorize because it comes back a lot. <u>(She chants the solfege in rhythm.)</u>
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Ex. 26

In the example below (Ex. 27), Kate chanted text in rhythm to signify phrasing.

demo, rote	6-Apr	0:14:08	75	A couple of things. Altos, top of 7, remember last class we talked about this, girls. I don't want you to breathe between the "-cis" and the "ex-". <u>"-cel-sis, ex-cel"</u> (chanted in rhythm, with exaggeration on the carry-over of the text.)
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Ex. 27

Other speech models were meant to correct or refine diction and were spoken. Kate identified these examples as modeling (Ex. 28-30).

model	Feb. 2	0:28:57	76	Not <u>"There's is."</u> It's <u>"there is."</u> "There's is hasn't quite made it into Webster's dictionary yet.
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Ex. 28

playing (piano), speech models	Feb. 25	0:44:20	65	Just back-tracking quickly, bottom of 6, last measure, <u>(she carefully recites the diction of the old English.</u> She plays their parts.)
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Ex. 29

demo, rote	Feb. 25	1:09:04	81	<u>Sancta Maria mater Dei.</u> Speak. (they repeat the diction. This continues for other phrases. They sing)
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Ex. 30

Kate used her voice in speech to address the height of the vowel that the students were singing.

verbal instruction and demo--vowel shape and open space	Feb. 25	0:16:30	31	Tall. Everything very, very tall. <u>(As she says this, she drops the jaw and speaks with space.)</u>
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Ex. 31

Twice Kate identified spoken example as modeling (Ex.32-33)

music making model	Feb. 25	0:38:59	57	When the tempo's quicker you can't think " <u>note, note</u> " (spoken in tempo.) You have to think, " <u>beat, beat</u> " (spoken more briskly, with a lilt) <u>one, one, one</u>
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Ex. 32

demo--music making	6-Apr	0:43:37	211	Now do the last ah moon. It's still, I need more [a], more gradual <u>ah moon</u> (modeling cresc. in speech.) It's gotta keep going. We're going <u>ah</u> , look here, we're going <u>ah</u> , <u>moon thou</u> (with cresc. on moon, then thou is quiet) and you're stopping after moon
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Ex. 33

Finally, Kate spoke text to demonstrate correct syllabic stress (Ex. 34-35).

demo	6-Apr	1:09:32	347	Stop, I would like "coming" to stay full, but still stretch and release like we talked about. <u>(she demonstrates the syllabic stress by speaking the text.)</u>
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Ex. 34

demo	6-Apr	1:18:40	355	(she stops) I'm doing <u>com-ing</u> and you're saying <u>com-ing</u> . There's not enough of a difference. <u>(spoken demo of correct and incorrect syllabic stress.)</u>
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Ex. 35

Use of Body and Physical Gesture as Model

Each episode that Kate identified in this category as an example of modeling involved her demonstrating posture or physical alignment in the process of breathing and breath management. It was not uncommon for Kate to begin rehearsal with exercises to stretch and loosen the body (Ex. 36-37).

vocalizing, demo, drill	25-Feb.	0:00:38	1	(Kate leads the students in over-the-head stretching exercises, shoulder rolls, neck rolls, yawns)
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Ex. 36

model	Feb. 25	0:02:38	5	(As students repeat exercise from line 4, Kate shifts her shoulders, holds them back and says,) Shoulders up.
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Ex. 37

In Example 38 Kate addressed posture with the women's choir citing its importance in the process of exhalation and, thus, singing.

verbal instruction concerning breath support, demo	6-Apr	0:03:45	21	Extend your body out, body out. (This as they hold the last note. She gestures out with her arms, modeling the expansion she desire for them to feel.) Good, as you start to run out of breath, don't let your body sink down.
		0:04:21	26	Girls, hands to your sides makes a difference. If your hands are like this in your pockets, your shoulders, are relaxed like this and your rib cage is collapsed.
verbal instruction-- breath support, posture		0:04:21	27	Hands to your side doesn't guarantee that, but it's going to be easier. That's what we're talking about.

demo			28	Your bodies tend to collapse as they run out of air, and it's a hard thing to learn to not do that, but as you run out, <i>your have to keep this tall with this much space. (She has modeled both good and bad posture as she instructs.)</i>
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Ex. 38

Kate modeled the physical process of breathing, repeating the exercises with her students as in Examples 39 and 40.

verbal instruction, demo, breathing	Feb. 2	0:07:45	25	(Moving back to the piano.) Big breath in, silent big breath in. <i>(She does this with them.)</i>
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Ex. 39

model	Feb. 25	0:02:10	3	(Breathing exercises, she leads, they repeat.)
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Ex. 40

In the following excerpts (Ex. 41-42), Kate addressed poor posture as a cause for unacceptable performances. In the first example, the students were singing a vocal exercise on a descending scale. In the second, the women were singing a portion of one of their songs. Kate stated that she modeled when lifting her body in order to affect the bouncy articulation she desired. I had not noticed these gestures when first transcribing the tape, and I had to amend my transcript to include their description upon this viewing.

verbal instruction, demo, breath support	Feb. 25	0:06:49	13	What happens when you run out of breath? What does your body feel like it wants to do? Yeah, your body goes, <i>(she collapses her rib cage and crimps her posture forward, making a gagging sound)</i> , and you die a slow death. Keep expanding.
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Ex. 41

demo, articulation	Feb. 25	0:41:25	60	(She gestures above her head and said "lift' & models. She has cut them off, displeased with their sound.) <u>(she sings:) "Wolcum all another year" (bouncy, articulated.)</u> Don't slip and slide. . .
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Ex. 42

Several conducting gestures were identified by Kate as models. She felt that they demonstrated the way she wanted the breath to move in the process of singing. The first example (Ex. 43) is another case where Kate identified a gesture not described in my transcript, and, again, I amended the transcript to include a description of the gesture. She described it as “bowling in slow motion.”

verbal instruction	6-Apr	0:06:40	43	And work to keep that space up in the back. Ready, breathe.
physical cue	6-Apr		44	(Her R. hand models how she wants breath to move, like “bowling in slow motion.”) [Lot's of air, air] (<i>soft palate hand.</i>)

Ex. 43

Another gesture is described in the transcript. It is one that Kate identified as a model for breath flow (Ex. 44).

physical direction	Feb. 2	0:10:45	45	(<i>As she gives these instructions, her hand is above her head, circling towards her and over to the front. It appears to be a gesture relating to breathing and breath release.</i>)
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Ex. 44

Kate felt that certain hand gestures were meant as a model of placement or pharyngeal space. In Example 45, she cupped her hand high above her head.

Verbal instructions	Feb. 2	0:12:28	56	(She gives directions to change notes as they sustain, verbally.) Tenor up. Back down. You weren't wrong, it was just a little under. Make it a high step. (<i>Hand cupped over head.</i>)
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Ex. 45

In a gesture that became so frequent that Kate and I dubbed it “the soft palate hand,” Kate attempted to model the shape and lift of the soft palate by the suggestion and cue of the shape of her hand, cupped, rounded, with the palm down and usually placed to the side of her face, near to her cheekbone. I speculated that the soft palate hand was a model, but I waited to see if Kate would confirm my impressions, and she did (Ex. 46-51).

verbal instruction and demo--vowel shape and open space	Feb. 25	0:16:30	31	Tall. Everything very, very tall. (<i>As she says this, she drops the jaw and speaks with space. Hand gesture, also.</i>)
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Ex. 46

verbal instruction and demo	Feb. 25	0:20:28	40	Take a big breath in and sing more "ahs" (<i>This spoken with corrected vowel shape, not exaggerated.</i>) (<i>soft palate hand.</i>)
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Ex. 47

demo addressing open space and soft palate	Feb. 25	0:20:29	41	I need more back space 1st sopranos. (referring to note in line 40.) <i>Ahs--</i> is right here (pointing to front of mouth.) <i>Ahs--</i> (correctly sung and <i>indicating space in the back of the throat with her hand</i>) starts from back here.
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Ex. 48

vocalizing, verbal instruction concerning soft palate, demo	6-Apr	0:01:42	14	(As students do it, she speaks over them:) As you come down, keep your soft palate up. (<i>She gestures with her cupped hand, as if it conforms to the desired shape of the soft palate, reminding</i>
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				<i>students to lift.)</i>
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Ex. 49

drill, vowel shape	6-Apr	1:19:00	39	[Aw, A-W. Lift it, lift it, soft palate up as you come down.] (Lines 37-39 are spoken over their singing. <i>Hand gesture over head.</i>)
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Ex. 50

facial expr./model	6-Apr	0:11:00	65	(She gives pitches on soprano. As they sing, SHE MOUTHS TEXT, AS USUAL, EXAGGERATED.) [Get that palate up. <i>Soft palate hand.</i>]
			66	(<i>She gestures to her face for them to narrow a vowel. She makes the vowel as she gestures.</i>)

Ex. 51

According to Kate, the finger placed to her chin called attention to the vowel shape she modeled on her lips, and the hand gestures modeled placement and lift of the soft palate.

Facial Expression as Model

There were many examples in the composite tape that showed Kate modeling vowel shapes for students. This was accomplished via an exaggerated facial expression of her lips in the position of the vowel simultaneous with students' singing. The expression was a cue, a suggestion or reminder of how students should shape their lips as they sang. It was a model, as if Kate was saying, "Shape your lips like mine," and Kate identified it as such. Some of the excerpts from the transcript of the composite tape are listed below (Ex. 52-58).

Kate identified each example as a model of vowel shape. In the last example (Ex. 58), Kate raised her eyebrows gesturing to her brows with her finger. She identified this as a model of placement; it was not an example that I had labeled as such.

vocalizing, demo	Feb. 2	0:06:20	19	[zi-o] Breathe! (AS THEY SING, SHE MODELS THE [o] VOWEL ON HER FACE ALMOST EXAGGERATED IN VERTICAL SHAPE.)
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Ex. 52

vowel shape model, listening	Feb. 2	0:07:55	34	(They sing the exercise. SHE ADDRESSES THE ALTO VOWEL SHAPE WITH THE SHAPE ON HER LIPS AND EXAGGERATED.) Altos.
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Ex. 53

demo, facial expressions	Feb. 2	0:12:30	64	(AS THEY SING, SHE MOUTHS TEXT TO HELP THEM RECALL THE WORDS.)
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Ex. 54

facial expr./model	Feb. 25	0:02:42	7	(As they sing, SHE CONTINUES TO KEEP HER HANDS AT HER LIPS AND SHE FORMS THE SHAPE OF THE VOWELS ON HER LIPS. SHE PANS THE CHOIR AS THEY SING, SO THAT SHE CAN SEE EACH SECTION AND THEY CAN SEE HER.)
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Ex. 55

demo, articulation	25-Feb.	0:12:55	23	Remember right now, it's very short and detached. (She cues the staggered entrances of each part and MOUTHS TEXT WITH VIGOR AS THEY SING.)
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Ex. 56

vowel shape model, facial	Feb. 25	0:14:06	24	Uh, drop. (SHE DROPS HER JAW AND POINT TO IT WITH HER LEFT HAND, CALLING ATTENTION TO THE
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				OPENING.)
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Ex. 57

vowel placement	Feb. 2	0:11:40	51	And PERPETUAL HIGH EYEBROWS. (They sing.)
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Ex. 58

Process Model

Some of Kate models were not singular episodes, but a series of steps that modeled a process. The context of the excerpt below (Ex. 59) involved a late, ill-prepared entrance. By Kate’s assessment, students were not focusing early enough in the music preceding their entrance to allow for a clean attack in pitch and time. As she watched her tape, Kate identified her singing as a model, but she specified that she was trying to give them something “to latch onto for their entrance.” In this way, Kate modeled a sequence of steps and a layering of voice parts that demonstrated a thought process that the section should use to prepare for their entrance.

process model for listening, inner hearing	6-Apr	0:59:06	258	In you brain, in your brain, you've got to be singing with them. <u>(she sings part of the 2nd sop. phrase, resting in time to sing the 1st sop. entrance, demonstrating the listening/thought process.)</u>
(above)			259	So you're right there. If you think about it, you'll be there. But you're waiting too late to prepare for it, so then it's, it's catching you off guard.
(above)			260	Ready, 2. . .and it's not just thinking about it; it's preparing for it. You can think, OK, it's coming up. <u>"Du" (she sings as if surprised. Then she sings it correctly.)</u> Think,

				breathe, sing.
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Ex. 59

Again, students were having difficulty with an entrance. Kate verbally described how sopranos might hear their entrance by singing with the prior entrance of another section. Then she sang the segment for the girls to demonstrate her intention. Kate identified this as a model saying that she “modeled what the change would be.” Because it involved a series of problem-solving steps, I labeled the excerpt a process model.

demo and process model	6-Apr	1:00:58	273	2nd sopranos, try this: and I don't want it to confuse you, see if helping, and A (to the accomp.), see if singing will help here with like the 2nd sopranos and go (she sings, <u>demonstrating how one part leads into theirs.</u>)
(above)			274	See if that will help you. OK, I want you to try that. Just do that. 2nds, sing with them

Ex. 60

Unidentified Instructional Episodes Containing Elements of Modeling:

My Observations

There were episodes of modeling behaviors labeled in the composite transcript that were not so identified by Kate. Rehearsals were transcribed on a spread sheet in lines where each line expressed a complete thought or sentence. Some lines stand alone as episodes of modeling in the context of the instructional process. Other lines combine to complete the presentation of a model as a strategy. That is, although certain lines in the transcript seemed to be singular

examples of modeling behaviors, the perception (while viewing the composite tape) resulted in grouping other lines as sets of sentences or actions that flowed together to develop a modeled example. Grouping lines also came as result of the limitations as to the number of characters that could be entered onto each row, necessitating the use of multiple lines to transcribe certain instructional episodes. Therefore, there are some lines that Kate did not acknowledge during the composite viewing that I labeled as modeling. It is likely that these lines were perceived as parts of the total episode. In addition, the examples I labeled as modeling behavior that Kate did not identify tended to be repetitions of behaviors previously identified, as in Example 61 occurring early in the composite viewing and after Kate had identified as a facial model in three similar excerpts.

teacher demo	Feb. 2	0:10:45	42	(SHE CONTINUES TO MODEL THE [u] VOWEL, EXAGGERATED ON HER FACE.) Now you're listening. Hear the difference.
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Ex. 61

demo	Feb. 25	0:09:40	18	(Very clear example OF HER FACIAL EXPRESSION INDICATING THE SHAPE OF THE VOWEL.)
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Ex. 62

Kate chanted the text of a line of the song (Ex. 63). In the context of the rehearsal, the chanting identified where the students were to begin singing and modeled the rhythmic energy necessary when singing the line.

teacher demo	Feb. 2	1:20:40	117	(She chants the text:) <u>Get into that kitchen and grab those pots and pans.</u>
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Ex. 63

Again, a chant of text is not identified. It must be stipulated that the excerpt immediately preceding the one below (Ex. 64) and in the same context within the rehearsal of the one below contained chant, and Kate did identify that excerpt as an example of modeling. It is possible that she perceived the excerpt below to be a continuation of the instructional episode and, thus, did not identify the example as separate.

demo, drill	Feb. 25	0:17:44	34	Stop. Sing "u-ben heaven." <u>(This chanted in rhythm, then she sings the same phrase. Students then sing this phrase.)</u>
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Ex. 64

Kate used her voice in speech as a model in the examples below. While viewing Example 65, she cited the example as a model because of the “soft-palate” hand, but she did not mention her speech as a model of appropriate enunciation. In Example 66, she attempted to establish metric context by counting and speaking text in rhythm. Examples 67-68 address aspects of inflection and syllabic stress.

verbal instruction and demo	Feb. 25	0:20:28	40	Take a big breath in and sing more "ahs" <u>(This spoken with corrected vowel shape, not exaggerated.)</u> (soft palate hand.)
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Ex. 65

examining other parts	Feb. 25	0:48:23	71	(They have attempted to sing with accompaniment and do not move together.) Okay, the beat is <u>(she clicks the beat while reciting text in rhythm and legato.)</u> It's like 6/8; feel it in 2. (They react)
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Ex. 66

demo	6-Apr	0:29:00	169	It's gotta be breathe and then go again right there. <u>(This is spoken with the inflection and pacing that must be applied to the actual text and melody of the part.)</u>
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Ex. 67

verbal instruction--music making, demo	6-Apr	0:42:10	204	That (something?) thy. Now, put the [a] in front, the [a] starts softly, the moon is not too loud, then you grow and you go. <u>(her inflection simulates the cresc. and a sense of cresting of the phrase.)</u>
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Ex. 68

There were some instances of Kate using her singing voice as model that she did not recognize. In the first example below (Ex. 69), Kate addressed articulation of consonants by singing for her students, but, this excerpt immediately followed an identified excerpt and might not have been recognized as a separate behavior. The next example (Ex. 70) was a vocal model for musical refinements.

demo--articulation	Feb. 25	0:18:00	36	All right, the consonants have to happen so fast. <u>(she sings the line from #35 as she wants them to.)</u>
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Ex. 69

verbal instruction, demo	Feb. 25	1:12:12	86	Sing "no-" It has to be one of those hurts-so-good-type sounds. <u>(she sings "no-" with tenuto.)</u> Make it so intense, not by volume; by leaning into it.
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Ex. 70

In the example below (Ex. 71), Kate imitated incorrect singing following with a correct model. Neither was identified.

demo verbal instruction	6-Apr	0:55:30	229	And you're doing <u>dancing</u> (sung, is slurred legato.) You're chewing it. <u>Dan-cing</u> (sung, each syllable accented.) I want it more like a sforzando.
demo		0:55:36	230	You going <u>dan-cing</u> (sung in an exaggerated slur attack to each syllable.) and it's a really weird sound.

Ex. 71

A series of comments follow (Ex. 72) whereby a volley of instructional behaviors creates a drill, or a “rehearsal conversation” between director and chorus. Within each comment in the conversation, examples of negative mimicry of student performance alternate with verbal instruction and correct vocal model.

demo and measure-by-measure drill	6-Apr	0:59:57	263	(They sing again. She stops them and <u>sings back the du-bah to the 1st sopranos. Her pitch is more precise than theirs was.</u>)
(above)			264	Do it right there. (She dictates it slowly.)
(above)		1:00:10	265	Faster, and (They sing the chord change more rapidly.) <u>Du-bah (she sings.)</u> That fast, and. . .
(above)			266	(They sing. <u>She sings it for them.</u>) Lift it up, and. . .
(above)			267	Again, and (they sing.)

Ex. 72

Two instances of modeling by mimicry of student behavior occurred at close interval in the same rehearsal. Both examples (Ex. 73-74) were negative;

the way Kate modeled was not the way she wanted her students to sing. A third example (Ex. 75) was recorded in a subsequent rehearsal.

demo--open space	Feb. 25	0:15:19	26	Sopranos, I know, I keep saying I'm going to start then we stop. Careful when you get high that you don't sound like Alvin and his brothers in the Chipmunk group (<u>she sings in a squeaky voice.</u>)
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Ex. 73

demo--open space	Feb. 25	0:15:30	29	(Again, she sings as they did, exaggerated.) That sounds like you have a nervous tick.
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Ex. 74

demo	6-Apr	0:17:40	105	(cut off). Sopranos, you're falling off. (<u>she imitates what she hears them do, but not to extreme.</u>)
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Ex. 75

The last example above (Ex. 75) was then followed by a model using the singing voice and suggestive gesture to model the posture and attitude she desired from her choir at the conclusion of the song (Ex. 76). Because Kate had identified other physical gestures as examples of modeling, I singled these instances out as physical models that suggested the desired musical behavior.

vocal model	6-Apr	0:17:59	108	Don't let down. (<u>she sings their last pitch.</u>) Because you're thinking, "oh it's over, now I can relax."
			109	It's not over---till me hands go down. (<u>she demonstrates how her hands will stay in the air until she hears the decay of pitch and wants them to let up.</u>)

Ex. 76

Again, both a vocal model and a model using physical gesture occurred in the unidentified example below (Ex. 77).

demo, physical cue	Feb. 25	0:06:37	42	Now, come down 5. (<u>she</u> sings the exercise as an <u>example</u> . As she sings, the hand is up in the "soft palate shape.")
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Ex. 77

Certain physical gestures implied musical line and were accompanied by verbal instruction to sing legato. These were not identified as models (Ex. 78-80).

physical cue	6-Apr	0:39:08	184	But you're getting to moon and it's not continuing to go. (<i>gesturing with hands in a line implying continuation.</i>)
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Ex. 78

physical cue	6-Apr	0:43:40	212	It has to be (<i>she makes a gesture of an arched, linear phrase with her arm moving through the air, no speech</i>) so connected! It's got to be so connected.
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Ex. 79

physical cue	6-Apr	0:43:40	212	It has to be (<i>she makes a gesture of an arched, linear phrase with her arm moving through the air, no speech</i>) so connected! It's got to be so connected.
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Ex. 80

Finally, in a sight-reading exercise, Kate directed comments in Example 81 to the alto section. She used a process model to demonstrate how students might find the correct note after several measures of rest. The process was not identified as a model.

examining other parts (PROCESS MODEL)	Feb. 25	1:02:53	78	Altos, how are you going to find your pitch on the top of that page after you've been out for a while? (they give an answer.) Okay, that's true also, but what might be another, easier way to do it?

			79	Look at the other parts. Yeah, it's an octave from what they're holding. <u>(she sings the other part, sol, sol, sol)</u> They're hanging on to it.
			80	<u>(she sings a sol, an octave below, which is the alto part.)</u> Look for places like that, especially if you've been out for a while. Say, "How can I find that pitch? Is somebody else singing it, can somebody lead me to it?"

Ex. 81

Modeling Behaviors Present in Other Rehearsals: A Synthesis

Modeling in instruction was identified by Kate as those instances in rehearsal when she used her singing voice as a model of desirable performance, when she played the piano as a musical model, when she used her voice in speech as a model, when the use of the body or physical gestures, specifically the “soft palate hand,” became models for performance, and when facial expressions were models for vowel shaping. In addition, Kate identified sequences of steps that she felt showed the students how to accomplish something.

Armed with an understanding of Kate’s perceptions, I examined field notes of rehearsals that occurred after the rehearsals used in the composite tape and searched the remaining rehearsal tapes to identify additional examples of her behaviors that substantiated or supplemented her identifications. These examples were submitted to Kate for her agreement. Discrepancies in our judgments, if they existed, are reported in the presentation of the information that follows.

The Singing Voice as Model

Kate stated in her interview that she used her singing voice to model. She identified examples of singing as models while viewing her composite tape. Below are descriptions of additional examples of the use of the singing voice as model.

In rehearsals subsequent to those transcribed for the composite video, Kate continued to initiate vocal warm-up with sung example of the vocalizing exercises. She followed this pattern in daily rehearsals, including the warm-up segment of the UIL Concert contest.

In a rehearsal late in March, Kate prepared for the contest. She refined musical interpretations and chose to verbally explain the need for a crescendo/descrescendo to shape a line. As she explained, she conducted. Then she sang the line while simultaneously gesturing the crescendo. This model used her singing voice combined with gesture and will be cited again below.

On the same day, Kate worked with the men of A cappella Choir on “Coney Island Baby.” She showed the men the place in the music that she wanted to improve, and she asked them to sing more lightly. She followed with a demonstration. Later, she modeled a tempo change by singing the passage where the change occurred.

There was an outlying example of the voice in song as model. Kate’s father, a professional choral director, was present at a rehearsal in March. She asked him to sing the bass line. This was a sung model, delivered by an expert as exemplary performance, but was not her own voice.

When an entrance was incorrectly sung in an April rehearsal, Kate sang the entrance as the students had done. She explained why the entrance was incorrect and modeled the correct way to initiate the phrase. She modified the musicality with which the altos sang, again by verbal instruction, followed by her sung model.

In April, Kate began presenting new music to her choirs. The tendency of her method of instruction was to follow the pattern of verbal correction or instruction, vocal model, and student imitation. She modeled the initial phrase of one song by singing the alto entrance. A pause in the sung line without breath is sometimes called a lift, and a lift was what Kate wanted the altos to sing, separating a repeated word or text. Because it can be difficult to verbally describe a lift, Kate apparently thought it best to teach by model. In teaching notes to the new song, errors in the bass line were corrected when Kate sang the correct pitches. She gave immediate attention to syllabic stress by singing the text correctly. She addressed the lack of warmth in the soprano tone by singing incorrectly with a straight, cold tone. This she followed with a correct rendition.

Kate rehearsed the choir in late April on the day they were scheduled to depart for Choir Tour. I saw her modeling at this time in a way that I had not previously observed. In the alto line there was a series of repeated pitches, a potential problem for singers as they tend to alter successive notes of the same pitch causing the intonation to become flat. She cautioned them and demonstrated how that pitch might gradually go down as students repeated the same note if they pressed the tone flat.

During this April rehearsal, Kate introduced a melancholy pop tune to her Select Women by having them hum as she played and sang. She gave particularly careful attention to the rhythmic release of the word “sweet.” As she sang, she modeled musicality, phrase rubato, tension and release, and consonant endings. The second alto part had some very low notes, and she modeled these tones, singing for them. She sang many lines for them, not only introducing the correct pitches, but modeling musicality as well.

In a rehearsal in May, Kate modeled for the second sopranos. Their line had a tied note that lacked energy and length. She model for the girls and sang how the note should sound as the tone was sustained throughout the tie. The following week, her sung model demonstrated articulation, modeling stress and accent without singing staccato.

Playing the Piano as Model

After the UIL Concert and Sight-reading Contest in April, Kate began to present new songs to her choirs. After distributing copies of one of the selections, Kate instructed the students to hum the song softly as she sat at the piano and played. Her playing was expressive, with careful attention to articulatory nuance, musical phrasing, and rubato. The playing modeled not only the way to sing the song, but it set the style and the mood for the performance.

Introducing a new tune to her Select Women in late April, Kate played all three parts simultaneously with great attention to musical detail. She outlined the parts, thus giving a sense of harmonic context and flow by the manner in which she played. It was an instrumental demonstration with the piano as model.

A strong and dissonant chord occurred in one of the songs for the final concert. In a rehearsal in May, Kate played the approach to the harmony, the dissonant chord, and the resolution of the dissonance. Her model on the piano gave the students the harmonic context, and they were then able to find their own parts within the chord.

In the last rehearsal recorded and observed, Kate corrected pitches in the basses by modeling their part in her own octave, sung in three ways. First she sang their part for them correctly, using the text. Then she sang their part on solfege syllables. Finally, she sang correctly again, but with particular attention to vowel shapes.

Later, during the same rehearsal, Kate modeled how the tenors rushed a particular section of one song and instructed them to be careful, and she modeled the poor diction sung by the basses, again mimicking their errors by singing incorrectly, as they had done. Again using an incorrect model, Kate demonstrated by imitation how the second sopranos were punching notes in one of their phrases. She followed by singing a correct rendition.

The Voice in Speech as Model

Examples of the voice in speech were aimed at refining musicality in students' songs. In Example 33, Kate modeled a crescendo on the word "moon" in speech. Similarly, she gave instructions to the men concerning dynamic change, but as she spoke the text, "the summers die," she modeled the change in her speaking voice.

Kate used models to address issues in diction. In an April rehearsal, Kate chanted the words “excelsis, excelsis.” She wanted a liaison of the final [s] of the first word to the initial vowel of the second word, and she chose to chant the text to demonstrate. She then drilled the students in speech and followed with a sung demonstration of the passage. The letter [r] posed a problem for Kate’s students. She wanted the consonant to be flipped rather than voiced in an uvular position. She chose to speak the word, demonstrating the correct way to sing the [r]. Incorrect syllabic stress during the same rehearsal prompted Kate to demonstrate the correct accent for the students by speaking the word, “coming” as she wanted them to sing it. In the warm-up segment of UIL Contest, Kate chanted words like “tua” and “gloria” underscoring the correct syllabic stress.

New music was presented in April, and Kate followed a pattern of verbal instruction, model, student attempt, teacher modification of the attempt by instruction or model, then student attempt again. In addition to a sung model, sometimes Kate chose to chant the text when there was a rhythmic or phrasing error.

Late in April, Kate corrected the pronunciation of the text, “Cantate Domino” by pronouncing these words incorrectly followed with a correct example. She spoke the text again to model the inappropriate stress of the final syllable of the first word in the pair. Field notes document that much modeling of the improper accent of unstressed syllables continued and included other words in Latin text and Old English texts.

Use of incorrect model was not often present in Kate's rehearsals prior to UIL contest, but in May incorrect models were present in vocal models as well as speech models. It should be noted that on this day, Kate and her students departed for the Spring Choir Tour and competition, which prompted me to ask, rhetorically, if Kate might tend to resort to incorrect models as a "quick fix" or desperation technique for correction.

In May, Kate used a speech model on three occasions. She spoke, using incorrect syllabic stress, to demonstrate how the students should not sing "dominus," declaring that she "never wanted to hear that again." When diction was mushy, she imitated them and told them that they were chewing their vowel sounds. Finally, she asked students to sing a flipped "r" without accenting the consonants, she demonstrated how not to do it, and she drilled the students as they performed the text with the correct execution of the consonant sound.

Again, speech models were used to demonstrate in the final rehearsal taped. Kate spoke the syllabic division of a word with care to attach an [s] to the correct syllable and thus avoid excessive hissing as students sang.

Use of Body and Physical Gesture as Model

In rehearsals subsequent to those transcribed for the composite tape, Kate usually modeled stretching and relaxation exercises for her students as an aspect of the warm-up cycle of rehearsal. However, in a rehearsal late in April, I noted that she chose not to model the exercises, instead instructing the students to follow the familiar routine by her command. The "soft-palate hand" was a frequent gesture of reinforcement for correct vocal production, even to the last

observed rehearsal, when I found Kate continuing to suggest the correct position of the soft palate during vocalizing and when students were preparing a song in Latin.

As cited previously in The Singing Voice as Model, Kate combined conducting gesture with singing to model a crescendo/decrescendo. The model was meant to enhance student performance of dynamic interpretation. In the same March rehearsal, Kate demonstrated how to breathe adequately to sustain a note of long rhythmic value. The demonstration involved her model of posture and the process of inhalation during performance of the song.

In a gesture that I had not seen previously in her rehearsals, Kate worked with the men of A cappella Choir to shape the [o] vowel. The model for the vowel shape was made by her hands forming the shape of an [o] as the men sang. In an effort to lengthen the vowel in the process of vocal production, Kate used two gestures: she placed the palms of her hands on her cheeks and pulled her jaw down as they sang, and she placed her hand at the back of her jaw below her ear with the fingers relaxed down in a gesture similar to the soft palate hand.

In the same rehearsal, she instructed Kyle, the soloist, to “sing through” the line. As she conducted Kyle, her gesture symbolized and inspired Kyle to singing legato, pulling through the line as he sang. While some gestures modeled legato, others modeled abrupt attack; however, during this March rehearsal, Kate’s model of this aggressive attack was meant to underscore that aspect of the men’s performance that she considered undesirable. In this sense, the gestured model was a negative one.

As in examples cited in sections previously, Kate was concerned about students' posture. In an April rehearsal, she called attention to improper posture by putting her hands in her pockets and slouching, depressing her rib cage. It was a negative model in imitation of the students. She corrected herself simultaneously with delivery of verbal instruction on correct posture.

Kate used two hand sign in this April rehearsal as a model of the correct position for the soft palate. She placed her hand adjacent to her face, palm cupped downward, and later, as she was conducting the song, she modeled the position of the soft palate with her gesture. Comments about the soft palate occurred and gestures recurred later in the same rehearsal. During the warm-up segment of the UIL Contest, the "soft-palate hand" consistently reminded students to lift and produce the vowels with the correct shape and space.

Later in the rehearsal, Kate modeled the articulation of the word "Hosanna" with her conducting gesture. As she cut off the last syllable of "excelsis," she lifted her hands over her head to inspire the release. She then followed with a verbal image of a dove flying overhead, as in the television series, Touched by an Angel. Then she modeled how she wanted them to respond to this cut-off by singing.

Kate often reminded students to utilize breath to fuel tone by saying the words, "Air, air," as they sang. On the last rehearsal observed, Kate churned her hands in the air in a gesture to remind the men to utilize their breath as they sang. In the same rehearsal, she imitated the poor posture of the baritones and the physical tension of the tenors.

Facial Expression as Model

During the vocalizing portions of the warm-up routine in subsequent rehearsals, Kate mouthed the solfege text of the major scale as the students sang. In so doing, she coaxed the correct vowel shape of each syllable to reinforce correct vocal production while rehearsing concepts of ear training.

In an April rehearsal preceding the UIL contest, Kate used her facial model of vowels constantly as the students sang. Words such as “moon,” with the narrow, round [u] vowel, and “night” with the [a:i] diphthong were of particular concern as they tended to be spread in the local dialect. In addition, she modeled the text as they sang, as if reminding them of word and vowel shapes. During the warm-up segment of UIL Contest, she verbally exhorted students to “keep it narrow,” and she shaped her lips with them, indicating the vowel on her face. The first word of the “Moon Song” was on her lips as they sang, and her jaw dropped drastically as the students sang the [a] vowel in the diphthong.

Not only did her face model vowels in the UIL warm-up, but her lips worked aggressively as she conducted a fast-moving, text laden song. This was her effort to remind the young singers to work lips for brisk articulation of consonants, and she sought to accomplish this with her own facial model simultaneously to their singing. These models appeared on stage, also, during performance.

Facial models of vowels were consistent throughout the semester, and in a rehearsal late in April, Kate modeled the vowel as the students sang and delivered verbal instruction to modify the vowel shape over their singing. In rehearsal the

following week, she addressed the shape of the open “e” vowel on her own face with her fingers at her mouth to underscore her intention.

Process Models

When rehearsals were underway in May for the final concert of the year, the Women’s Select Choir was preparing a song that had a solo line in one voice part harmonically accompanied by the other part singing chords on [u] vowels. Students had difficulty finding their parts. Kate modeled a process using inner hearing to secure a choral entrance that followed a solo section by singing first the solo entrance, then switching to the [u] parts quickly, in time for their entrance; notes in the accompanying chord could be found from the solo. She modeled this process for each of the three voice parts. She repeated the model, this time singing the solo part, silently, using inner hearing again for each of the three accompanying voices. Then the students sang.

Summary

Consistent with Kate’s description of her teaching practice, modeling was a strategy of instruction present in her choral rehearsals. Kate used her own singing voice to demonstrate diction, tone color, phrasing, articulation, and dynamics, and to teach or correct pitches. While an accomplished pianist, there were few examples of Kate at the piano to play musical models for students to imitate in song; but these examples did exist, usually simultaneously with her singing. By speaking, Kate provided a model to correct diction, syllabic stress, and to exemplify dynamic contours. Physical examples suggested posture, the position of the soft palate, syllabic stress, breathing and breath management, and

posture. Her rehearsals were replete with examples of facial replications of vowel shapes that implied a directive for imitation by students as they sang.

Some of Kate's models were presentations of incorrect performance. These models were accompanied by verbal instruction to explain what was incorrect in her example, and they often warned students of the consequences of incorrect performance. Also, Kate mimicked what she heard her students do incorrectly. Use of incorrect models appeared to occur nearer to the date of a performance and not at the outset of a unit of instruction.

Modeling episodes served as cues within the sequence of the rehearsal procedure. They might be accompanied by verbal instruction to correct student error or to mold student performance and develop vocal technique or musical interpretation. Some models, as in facial models of vowel shapes and the physical model of the "soft palate hand," occurred simultaneously with student singing. Rapidly paced episodes of modeling were embedded in an instructive cycle when Kate listened to students sing, identified a problem by imitating student error through incorrect model or by verbal instruction, modeled a correct rendition, and allowed the students to try again. Their attempt was then punctuated by praise, or the cycle was repeated for further refinement or as a drill to solidify correct performance.

Kate used process models to outline steps for problem solving while music making as an aspect of teaching musicianship skills beyond musical interpretation and technical performance. The process models addressed aspects of ensemble singing that included musical awareness of other voice parts leading to vertical

reading and listening, not just the linear or horizontal performance of the individual or the section on their singular melodic line. As students became aware of the processes, they were then equipped to apply the problem solving steps to other attempts, such as when sight-reading a new piece of music or when anticipating and preparing for a difficult entrance.

CHAPTER 6: BRETT'S STORY

A Brief Biography

A positive energy emanates from Brett. He appears to be a man with a purpose, a direction to which he is committed and with goals that he is confident that he will achieve. And his enthusiasm is reflected in his students' rehearsal conduct and performance discipline.

Brett played the violin when he was in his junior high school orchestra. In high school he joined the choir during his junior year. He continued to participate in orchestra, but in a limited capacity, playing only when he could sit in and simply practice. He did not take private instrumental lessons, but he did study voice privately in high school.

Brett extended his musical studies by majoring in music education in college, transferring his sophomore year to a major university where he eventually earned his baccalaureate degree. While in undergraduate school, Brett sang in seven choral ensembles.

Brett: I did Chapel Choir that sang the chapel services at ____;
Choral Union, which was the big, huge, campus-wide choir;
Chorale, which was the top choir; uh, Chamber Singers, a smaller
group; Collegiate Chorale at church, which was really tied,
connected to (the university); the adult choir at church; and the
Youth Choir at church. That's 7.

When I asked him how the conductors of his high school and college experiences might have influenced his professional practices he responded,

Brett: Oh, I think that I end up imitating them a lot. When I'm at a loss as to what to do, I click into the gear of remembering what the conductors under whom I've sung under have done.

One director in particular, now deceased, gave him what he felt was "the best education I could have ever received," and he credits the varied and extensive ensemble work as extremely valuable in its returns to him as a professional music educator. In addition to school and college choirs, Brett has both sung in or conducted church choirs, the Dallas Symphony Chorus, and Schola Cantorum, a small, semi-professional regional choral ensemble of high caliber.

In his work experience, Brett taught junior high school choral music for nine years, and one of his ensembles at that level was an honor choir at an annual state music educators' convention. He taught at the high school level in a 5A school for eleven years, and again, had an honor choir. His senior high choirs had three European tours for performance, a joint performance and clinic with the King's Singers, and participated in numerous festivals. In addition, his students participated in University Interscholastic League Solo and Ensemble contests, and his ensembles sang in UIL Concert and Sight-reading Contests consistently earning superior ratings. Individually, students participated in the All-Region/All-State Choir competitions, and many of Brett's students earned the privilege of performing with the All-State Choir.

Of his demeanor with his students, Brett described himself as intense, at times driving, which tended to mirror the style of one of his college conductors. The school where Brett currently teaches is new and small, and it is their first year

in existence. When I told him that I did not witness this disposition in my visitations to his classes this year he replied,

Brett: Well, you've also only seen me with freshmen and sophomores.

When I was at _____, we had those honking 5A mixed choirs. It would get pretty, uh, it would get pretty intense at times. This is, this has been pretty fluffy compared to _____'s intensity in the rehearsal, I mean just driving. . . it takes a while, I mean this has been such a lower level of performance compared to what I was used to, so it's a little bit more laid back.

When I asked him what he felt was his greatest strength as a high school choral director, he said, "Oh, I guess persistence. Persistence with, uhm, musical standards. . . not accepting musical choices until they're just about as high a level as you can possibly get." His perspective of his musical standards for his students' performances was confirmed by his accompanist who had served in the schools with Brett for several years, and she spoke with great respect for his intensity in rehearsal, his uncompromising demands for excellence in students' efforts, and the resulting product of high-level performance of complex choral repertoire. "It's fun!" she said.

In addition to his work as school choral director, Brett taught at different times as adjunct faculty for two universities. The courses were in choral methods. While employed in that capacity at the time of this research, Brett resigned from the university for the next year to focus his priorities on his family, his school, and other musical avocations.

Brett has served as a judge, clinician, and adjudicator for approximately twenty years. He has worked with colleagues in his district, clinicing their choirs. He has presented interest sessions at Music Educators' Conventions and in-service education for school districts around the state on topics centered around boys' voices, choral literature, and general classroom procedures. He has worked with junior high and high school choirs in pre-UIL activities and done "lots and lots of junior high stuff, because that really was my cup of tea for all of those years." Later this year, Brett will travel to an adjacent state to conduct their All-State Choir.

Brett has been the co-author of a text book series for a major national music publisher. The series was ten years in the making and was recently adopted for use in music classrooms around the state. In addition, he spent two years with another music director completing The Choral Director's Handbook. Brett spoke of the project with great enthusiasm.

Brett: (It is a series of like, 25 letters that are music advocacy letters that are really well written. I am not a great writer. But I do have some neat ideas. And so, inevitably with Hal Leonard all the stuff I write they say is really written poorly--let me fix it for you. But what's cool about these letters is it's a book full of letters, but you get a computer disk with it, and all of the letters are on disc and you simply go in and edit them to fit your needs. For a choral director, you have a Booster Club news letter, oh, it's incredibly valuable. And _____, I don't know if you know that name, he's a big band director, motivator person, he and I co-

authored these letters together. He's wonderful. He's a big music advocacy man and writes beautifully, also. He did one for band, orchestra, and choir, and he's responsible for all three, but in all three they have submissions of the choir, the orchestra, or the band director. So half the letters are mine; half of them are his.

Brett has been a member of his state's Music Educators' Association "since the beginning of time," American Choral Directors' Association and the state affiliate, the state Music Adjudicators' Association, and Texas State Teachers' Association. He was the junior high vice-president of the state affiliate for American Choral Director's Association for two years.

The Milieu: A Look at the Director's School, the Students, and the Program

The School

Brett's school is new and opened for the first time this year. While it is rated as a 4A high school, it is actually much smaller because there are no juniors or seniors yet enrolled. Plans project that enrollment will soon grow to the number required for a 5A high school categorization.

As stated above, the school is new and the facility is modern and pristine. Entering the front door, the administrative offices are on the right, and a left turn at the intersecting hallway will take you past a wall of windows overlooking a terraced courtyard, past the large and open cafeteria at the right, to the choir room, a suite of rooms on the left. The choir room is large, almost square. To the right of the south wall entrance is the east wall, and at its north side is a door leading to a hallway of practice rooms and the drama director's quarters. File

cabinets and an over-head projector line the wall. Brett uses the over-head projector daily for sight-reading exercises. Next is the door to Brett's spacious office, an L-shaped room lined on one side by built-in shelves and cabinets and on the other by a large picture window over-looking the rehearsal area. Brett has a desk and sofa in the middle of his office, and his walls are adorned with plaques and mementos of the achievements and activities of prior years of teaching. Next to Brett's office on the east wall is the door to the music library, and his assistant/accompanist has a small desk in that room.

On the south wall there are shelves for texts, and the west wall is mirrored. On the south and north ends of the west wall are doors leading to storage areas for tuxedos, formals, and equipment. Finally, the north wall is lined with a marker board and a bulletin board for announcements and postings. The marker board has the agenda for rehearsal procedures, events of the week, and other notes that Brett might make during rehearsal.

The risers lie in the center of the room, facing north. A support rail is attached to the back row. Approximately forty students are enrolled in each choir, and the risers are not crowded during any class.

The Students

Brett described the demographics of the school as predominantly blue-collar in terms of the socio-economic status of the families served. He stated that while his classes have a predominantly white enrollment, the population of the school includes Hispanic students as the second largest sub-group followed by Asian and African-American populations. Students are casually dressed in blue

jeans and T-shirts. Their behavior is always courteous to Brett. He seldom raises his voice or calls for their attention. The attitude is relaxed, comfortable, yet focused on the activities and routine that Brett has established as a part of choir. Some students are more intense than others; they lead out during sight-reading and watch their director with rapt attention during repertoire rehearsal. Others are less intense, perhaps a bit lax in their efforts, but never to the detriment of the intent of the class. Only once during the semester of my observations did I witness Brett correcting the behavior of his students with anger, and it was during a pre-contest rehearsal on the stage of the auditorium when one female student was playing with the hair of the student in front of her.

The Program

This being the first year for the school, the choral department is comprised of three choirs: a boys' choir of freshmen and sophomore students, a freshman girls' choir, and a sophomore girls' choir. Brett combined the sophomore girls' and the boys' choirs forming a mixed choir for Concert and Sight-reading Contest. This group met to rehearse before school after learning notes in class. For the upcoming year, it is Brett's plan to retain these groups and add a junior girls' choir. As an extra-curricular effort, he will also have a show choir, and he hopes to add show choir as a course option at the start of the third year for the school.

The daily routine for rehearsal includes vocal warm-ups, sight-reading usually from transparencies projected on the wall, and octavo rehearsal. During sight-reading, students use solfege and Curwen hand-signs. They work using a

“silent sing” technique, sometimes together as Brett points to notes on the overhead or sometimes independently. They also do a “random sing,” singing out loud, but independently and at their own pace thereby creating a cacophony of singing that sounds similar to an orchestral warm-up.

The students present four major concerts a year. The Fall Concert is what Brett described as easy, standard choral literature. Students also present a demonstration concert for the parent Booster Club each year in the fall to exhibit their sight-reading skills and the process of instruction. The Christmas Concert, again according to Brett’s description, is standard Christmas literature, but a little more difficult than the selections presented in the fall. The Show Choir is invited to sing in the community, and December is a particularly busy month of concerts and presentations. In addition, beginning in the fall, students have the opportunity to sing for the processes involved in All-State Choir selection, which includes All-Region contest, clinic, and concert.

Solo and Ensemble Contest is in the spring semester. Voice teachers come to the school and are contracted by participating students who receive private lessons weekly during their choir class. For contest, students prepare “high quality repertoire,” Brett’s description, selected from a prescribed list. Brett took four groups from his school to Concert and Sight-reading Contest during the semester of this study: the three ensembles that meet on a daily basis during school and a fourth ensemble combining the sophomore women and the freshman and sophomore boys’ choir, as stated previously. All four ensembles

received superior ratings in both the concert phase and sight-reading phase, which, in turn, awards them four sweepstakes trophies.

The spring concert features popular music or show tunes, some choreography, and humorous staging where appropriate, and there may be student soloists. It brings the busy year to a close. During the semester of this research, the Spring Show opened in the courtyard adjacent to the cafeteria with patrons seated on the terraced lawn in folding chairs. However, during the first half of the show, the weather became threatening as clouds rolled in bringing thunder and lightning, and the performance was quickly moved to the school auditorium, with parents and guests assisting in the process. The change in venue was fortuitous as a deluge of rain began before the conclusion of the presentation.

In addition, there are various performances for community outreach presented by one of the larger ensembles or by the Show Choir. Sometimes, Brett assists with the production of a musical. Participation in this show is open to all students in the school; it is not limited to theater or choir students.

Brett's Use of Modeling as an Instructional Strategy

I will discuss Brett's perception of his use of modeling as a strategy by describing and providing excerpts of rehearsals transcribed in the composite tape. Brett identified these excerpts as instances of modeling in choral rehearsal as he viewed the composite tape. I will report my findings as they fall into dichotomous categories: those instructional behaviors that he recognized and identified as modeling, and those instructional episodes that were not identified but contained elements of modeling.

Instructional Behaviors Recognized and Identified as Modeling: His
Observations

As he watched his composite tape, I marked the transcript according to those instances Brett identified as modeling and added notes of his comments. I audio-taped the viewing, and I checked my notes while listening to the audio tape. I referred to rehearsal transcripts and the composite transcript to provide context for the episodes. The content of Brett's comments along with the episodes he identified are the substance for analyses Below. In addition, if Brett identified an example that I had not labeled as a model or demonstration, I noted that fact in the text.

Differing from the other participants, during his viewing, Brett described modeling examples as audible or visible. Audible examples were those that were sung, spoken, chanted, or otherwise created in a manner that students heard. Visible models were examples such as gestures, conducting cues, hand signs, or those that students saw in order to discern that they were the director's meaning for performance. In addition, there were examples of combinations of audible and visible models and a process model. I found this to be a useful categorization and dealt with it as such in Chapter 7.

Singing Voice as Model

Examples of modeling, identified by Brett, were audible if he used his singing voice or his voice in speech to model. Brett began class each day with vocal warm-ups that he initiated with his singing voice in a call and response format. These models were quickly imitated by the choir following their

director's example. He identified these instructional excerpts as instruction in the mode of modeling (Ex. 1-2).

vocalizing--modeling vowel production with student repetition	Jan. 26	0:02:56	19	<u>[u] (descending yawn sigh, they imitate. His hands arch above his head)</u>
vocalizing--modeling vowel production with student repetition	26-Jan	0:02:59	20	<u>[u] (descending yawn sigh, they imitate.)</u>

Ex. 1

vocalise, model and student repetition	29-Mar	0:11:22	16	<u>(He begins his echo-sigh warm-up routine. There are 3 repetitions. He makes his "cuck-oo like calls." There are 2 repetitions.)</u>
vocalise, model and student repetition	29-Mar		17	<u>(He does another "cuck-oo" that sounds more open and hollow. They repeat.)</u>

Ex. 2

There were other audible calls for imitation that Brett used as choral warm-ups. They included both unpitched exercises on consonant sounds and examples of scales or sequences for student imitation (Ex. 3-4).

vocalise, model and student repetition	29-Mar	0:12:25	23	<u>(He continues with sh-sh- and other exhaling exercises, ho-hos, etc.)</u>
vocalizing, model with student repetition	29-Mar	0:13:00	27	<u>(He moves to the edge of the stage.) Okay, Marge, Eb major. (He demonstrates a 5-tone ascending and descending staccato scale on [hu]). Ready and go! (students sing.)</u>

Ex. 3

modeling, vocalizing, staccato	Feb. 21	0:03:15	10	<u>(He sings d-r-m-r-d-r-m-r-d-r-m-r-d, on a staccato [a], mid-voice. It is their example for the next set of exercises. These repetitions descend into the chest voice.)</u>
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Ex. 4

Examples 5 and 6 below are representative of some of the imitative models Brett identified were to give students their starting pitches.

modeling	Jan. 26	0:44:00	200	(They drill) That's exactly how I want it. Bar 25. (Marge gives the pitches. <u>He sang what piano played--their starting pitches</u>)
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Ex. 5

model, student repetition	Feb. 21	0:17:25	61	<u>Cape (He sings their first note.) A natural, go. (They sing and he with them. When it comes to the cadence, he does not hear the Cb, so he sings it loudly for them to match.)</u>
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Ex. 6

Brett identified audible episodes of modeling when he sang to address or correct some aspect of the students' performances (Ex. 7-10). In Example 7 below, Brett confirmed that the altos had sung the correct pitch on a sight-reading exercise. Modeling in Example 8, Brett corrected pitch. As he viewed the composite, Brett said that he was "getting them on the right note."

Curwen hand signs, interval drill, modeling	26-Jan	0:10:15	72	That's it. You hit la, altos. (He sings) <u>La, sol, mi.</u> on the bottom cadence. Kind of unusual. One more time just to solidify. Starting chord, go. Big hands, 1, 2, ready go.
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Ex. 7

SR, model	Feb. 21	0:13:39	39	Sing together, make it loud. 1, 2, ready and sing. <u>Occasionally, he double a part to correct or reinforce.</u>
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Ex. 8

modeling, student repetition	Jan. 26	0:30:16	113	Let's give the altos another shot at that. (He sings the <u>part they just incorrectly sang, correcting the pitch problems.</u> He compromises the <u>consistency of the beat,</u>
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				addressing the pitches.)
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Ex. 9

modeling	Jan. 26	0:35:30	135	No, we've got a part missing. Go. (They still do not have the part. Marge plays it, <u>he sings it.</u>)
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Ex. 10

Some models were exemplary; Brett demonstrated a portion of the song or vocalise with careful attention to sing that aspect of the vocal example exactly as he wanted the students to sing it. In Examples 11-13 below, Brett gave careful attention to vowel shape and tone color when providing an example.

student repetition	Feb. 21	0:05:00	23	Let's hear you sing the mi guys, sing. (They do.)
modeling			24	<u>Mi (he sings, very round with them, and very briefly, as if a confirmation of their attempt and a prompt to sing better.)</u>

Ex. 11

model/demo	29-Mar	0:31:19	103	Listen, for the altos (He sings, <u>"Deo gracias," concluding with MOUTH OPEN and gesturing with his hand).</u> . . .
model/demo			104	As compared to (He sings, <u>"Deo gracias," closing his mouth deliberately on the final consonant.</u>)

Ex. 12

modeling	Jan. 26	0:38:40	160	Hear that? <u>Come!</u> (This he sings lightly, with energy, vibrato, and the pitch and placement is higher.)
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Ex. 13

Brett used modeling to demonstrate musicality and dynamic treatment, as he sang in the example below (Ex. 14).

musicality through demonstration	Feb. 21	0:30:44	109	(He is isolating an ending note where he wants a decrescendo.) Take a breath and sing it in tune. (the piano plays the pitch, <u>he sings the "ia" as he wants them to sing, in pitch, vowel shape, lifted eyebrows, etc. It is exemplary.</u>)
demo	29-Mar	0:33:30	114	I want you to back away from those unaccented syllables. (He sings a phrase of the German text, <u>pulling away deliberately on unaccented syllable and the fall of the phrase.</u>)

Ex. 14

Because he was singing with the students in Example 15, I was not certain that he would consider this activity to be modeling. When he made the identification, I asked him why it was modeling. I included his response on the chart below line 3.

vocalizing	Feb. 21	0:03:12	3	[i a]. (Again, he sings with them, only a few repetitions.)
				(He sang louder & made a point of overdoing as opposed to just singing w/ them.)

Ex. 15

In Example 16, Brett sang with the students with an energy that he desired that the students match.

SR, solfege	Feb. 21	0:09:25	37	Let's do it one more time, guys, F major. Sing the scale, guys, and 1, 2, scale. (He <u>robustly sings the scale with them.</u>)
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Ex. 16

In the example below (Ex. 17), Brett said that he was modeling bass tone.

verbal instruction	Feb. 21		121	That jaw's gotta really be pulled down far.
model		0:42:09	122	<u>1, 2, 3, 4 (He has sung a suspension, with a cresc. to point of dissonance, then desc.)</u> Good.

Ex. 17

As I examined Brett's identifications of modeling episodes, I labeled the example below (Ex. 18) as exemplary. When Brett viewed the composite tape and saw himself in the example below, he exclaimed, "Now that's down-right modeling."

musicality through modeling	Feb.21	0:32:52	111	(He sings with rubato.) <u>Cape Cod cats, they have no tails. It's barbershop. Sing it for me go.</u>
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Ex. 18

Occasionally his audible model in song would be a negative one; that is, Brett modeled by performing incorrectly (Ex. 19-20).

model with student repetition	Jan. 26	0:38:44	161	Add a little vibrato. Don't let it be real straight or it will go Come! (This he sings loudly, <u>brashly, harshly, a bit flat and pushed.</u>)
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Ex. 19

musicality through demo.	26-Jan	0:41:15	186	And don't get heavy. <u>"Come!" (This he sings as a basso profundo, very dark and covered.)</u>
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Ex. 20

The Voice in Speech as Model

Brett modeled by chanting text in rhythm. In Example 21, Brett chanted the correct releases of phrases as aspects of rhythmic correction, and he identified these as a model.

model, demonstration	Feb. 21	0:27:30	102	So this is what we're going to get: <u>(He chants the text of each successive entrance in rhythm to the end of the phrases, demonstrating exactly where he wants them to release each phrase.)</u>
verbal explanation			103	Do you understand the difference? The second one, I shut it down early so you're free to do something on the downbeat. . .
model and student repetition		0:27:40	104	Everybody say those 4 bars in rhythm. Let's see if we can make that work. Just speak. <u>(This is followed by drill, speaking in rhythm, with Brett leading out in each entrance and release.)</u>

Ex. 21

modeling	Jan. 26	0:19:40	96	Right. So look at bar 8. The last part of bar 8 is <u>"ba-by a-sleep on the hay."</u> <u>(he chants this in rhythm. As he chants, his right hand taps in the air for each syllable chanted)</u> Right?
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Ex. 22

Instruction in rhythmic accuracy was Brett's goal as he demonstrated in the following example (Ex. 23).

model	Feb. 21	0:34:01	112	Compare 38 to 23. Both of them are <u>"Bound for Australia."</u> <u>(He chants the text in rhythm.)</u>
model			113	That's the one at 23. But at 38, it's <u>"Bound for Australia."</u> <u>(He chants the text in rhythm.)</u> It double times it, so don't let that throw you off.

Ex. 23

Brett modeled the overlapping of voice parts in successive entrances by chanting the beginning of each phrase (Ex. 24).

model, demonstration	Feb. 21	0:27:16	102	So this is what we're going to get: <u>(He chants the text of each successive entrance in rhythm to the end of the phrases, demonstrating exactly where he wants them to release each phrase.)</u>
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Ex. 24

In Examples 25-26 below, Brett modeled by leading, speaking text in rhythm with the students as they spoke. I noted in the transcript that Brett was “leading out.” While viewing this excerpt, Brett said, “Leading is less assertive than modeling in the teacher’s behavior.” However, Brett labeled these acts of leading as models.

SR--model	29-Mar	0:44:48	163	(He notices that altos are off. He begins <u>chanting their syllables with them</u>) Stop girls.
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Ex. 25

SR--model	29-Mar	0:44:48	163	(He notices that altos are off. He begins <u>chanting their syllables with them</u>) Stop girls.
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Ex. 26

In addition to chant Brett used his speaking voice without rhythmic precision. In Example 27, he worked to correct vowel shape by speaking the text with deliberate definition of the two vowels that combine to form a diphthong. He continued to demonstrate by speaking the diction with the precision he required in song.

modeling	Jan. 26	0:37:30	152	The second thing is, the vowel sound in bar 64 is " <u>Ma:i</u> " Say " <u>My</u> (As he speaks the word, <u>he exaggerates the vertical [a] space for the diphthong.</u>

modeling and drill			153	<u>"dawn, my beloved" (This spoken with vowels as he wished them to be sung. They repeat after him.)</u>
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Ex. 27

Offering an exemplary model, Brett spoke with correct diction and syllabic stress (Ex. 28).

model	29-Mar	0:35:09	123	(He stops them.) Now say for me <u>"setze dich". (he speaks the German text for them. They imitate.)</u> Now say <u>"set-zuh dich"</u> (He overly emphasizes the last syllable of "setze." It is an incorrect example. They say it incorrectly after him.)
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Ex. 28

Brett spoke both an incorrect and a correct rendition of text for the purpose of comparison, underscoring the desired pronunciation (Ex. 29).

model, student repetition	Feb. 21	0:25:40	96	Instead of singing, <u>"Way-ee hey-ee"</u> (slight exaggeration of diphthong) with the diphthong, I want you to sing, <u>"Weh heh."</u> say it.
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Ex. 29

Brett spoke the duration of a phrase and demonstrated the contour of a decrescendo by counting as he conducted. As he counted, his speech became softer (Ex. 30).

				(He counts; <u>the gesture pulls back</u> , the men sing the decresc. <u>The count in speech attempts to model an even decresc.</u>
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Ex. 30

Use of Piano as Model

Brett identified only one audible model involving the piano. In Example 31, he asked his accompanist to play chords at a cadence so that his Men’s Choir might hear the tonality of the harmonies and how all of the voices combined in the chord.

piano model	Feb. 21	0:15:21	54	Now play all the parts, listen to this. (He has Marge play all the parts at this cadence for the men to hear the dissonances.)
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Ex. 31

Physical Models

Brett identified instructional events as models when these events included physical-technical prompts as demonstrations or examples. In the excerpts below (Ex. 32-33), Brett’s models of posture and relaxation exercises accompany his exhortation and instruction.

vocalizing--modeling posture	26-Jan	0:03:20	23	Legs real straight, waist up. (he models this posture)
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Ex. 32

model	29-Mar	0:11:10	15	Okay, feet apart. Roll your head around. (He does this with them) Shoulders.
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Ex. 33

Brett modeled panting exercises below (Ex. 34) in conjunction with instructions for correct breathing.

vocalise, model and student repetition, breathing exercises, staccato	29-Mar	0:12:03	20	(More [hu-hu], etc. Also audible panting exercises.)
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Ex. 34

While viewing his composite tape, Brett said, “Conducting is modeling; phrase shape and pull of text is modeled by conducting.” Thus, he identified

instructional episodes that included conducting gesture as examples of modeling behavior. These I came to refer to as physical-musical models. The example given below (Ex. 35) occurred during sight-reading instruction. Because he did the hand signs with the students, Brett identified the episode as modeling. It was not an example that I had identified.

silent sing	Jan. 26	0:06:10	54	And stop, silent sing. 1, 2, ready begin, let's go. (he conducts and <i>gestures rhythm, hand signs with them.</i>)
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Ex. 35

Brett identified the example below (Ex. 36) as modeling. He used conducting gesture to indicate the rhythm of the dotted quarter note as he counted. I had not marked the episode in my chart as an example.

slow progression of concepts	26-Jan	0:20:54	104	(They are undecided) 1, 2, 3, 4, 5, 6; 1, 2, 3, 4, 5, 6. (<i>He conducts the dotted quarter as he counts.</i>) How many?
(above)	Jan. 26	0:21:00	105	1, 2; 1, 2. Inside of this is 6. (he counts)

Ex. 36

As Brett conducted, he asked Marge to play and the students to watch and listen. The event demonstrated the fluctuating tempo of a *rallentando* in the example below (Ex. 37).

demo of musicality	Jan. 26	0:48:30	214	(<u>He conducts Marge through the ending, broadly demonstrating the <i>rallentando</i> and cueing the breath he wants the choir to take when they sing.</u>) And that one breath takes half of a beat. So hold on a little bit longer. Everybody go back to 45.
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Ex. 37

In the example below (Ex. 38), Brett saw something in his gestures that I failed to note in my transcriptions, nor did I identify the episode as modeling. He said that his “conducting gesture modeled bigness.”

student repetition	Feb. 21	0:24:16	87	(They sing.) Hang on to it. Bass, baritone, same thing. (Brett said conducting gesture modeled bigness)
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Ex. 38

Facial models. Facial expressions were identified as models. In Examples 39-43, Brett modeled correct vowel shape by mouthing the vowel on his own lips. Sometimes he mouthed text simultaneously with student singing.

modeling, vowel production	26-Jan	0:42:44	193	Now everybody sing an [a] vowel, go. (AS THEY SING, HE INDICATES THE SHAPE AND SPACE OF THE VOWEL BY MODELING WITH HIS MOUTH.)
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Ex. 39

model	29-Mar	0:13:30	30	Taller, more space. (HE SHOWS ON HIS FACE AS THEY SING.)
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Ex. 40

model	29-Mar	0:27:15	82	(AS THEY SING, HE MOUTHS CERTAIN WORDS, LIKE THE DIPHTHONG "BOUND." Also, he models the syllabic stress as they sing the word "winter." HE MOUTHS TEXT AND POINTS TO HIS FACE INDICATING HEIGHT.)
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Ex. 41

model with physical gesture	29-Mar	0:31:00	100	[Watch the words girls.] (spoken over singing. HE MOUTHS THE TEXT AT THE END TO THE CUT-OFF. HE STANDS COMPLETELY STILL, ARMS OUTSTRETCHED UNTIL THE REVERB HAS DECAYED.)
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Ex. 42

model	29-Mar	0:40:10	140	We'll take this real fast. Work on the vowel sound girls. (HE MOUTHS TEXT AS THEY SING. IT IS ESPECIALLY EVIDENT IN THE SOUND ON THE DIPHTHONG "RYE.")
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Ex. 43

Sometimes he formed the words as an aspect of instruction in preparation for correct performance (Ex. 44).

model	Feb. 21	0:41:29	120	(The basses and baritones are holding a tone. Brett addresses them) But if I look at you, I want to see this on your faces, look. (HE DROPS HIS JAW, POINTS TO THE DROP OF THE JAW.)
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Ex. 44

In the example below (Ex. 45), Brett's gestures suggested light articulation as he combined facial expression with conducting to model.

demo	29-Mar	0:21:09	55	(He stops them, but keeps the metronome beating. He conducts the bars they just sang, but lightly, and MOUTHS THE TEXT INAUDIBLY AS THEY WATCH.
model	29-Mar	0:21:15	56	Now watch, ready. (He does it again for them.) Now 1, 2, speak. (They speak with the metronome. HE HAS TEXT ON HIS LIPS AS THEY SPEAK IN RHYTHM.)

Ex. 45

The visible model excerpted below was also a process model (Ex. 46). Brett prepared his students by explaining and demonstrating his preparatory bars for an initial entrance. Brett acknowledged that his demonstration was a model of what the students could expect to see in concert.

demo and process model	29-Mar	0:23:21	69	So this is the way it goes, watch (<i>he demonstrates, by conducting 2 bars of three, then enters into the 7/8 with the rhythm the choirs will be singing. This is to ready Nicole for playing the drum.</i>)That feel, okay?
demo		0:23:37	70	So I think I didn't make that clear to you at the beginning, and before we do that, in front of everyone, I'll do this. (<i>He beats 2 bars of the 7/8 rhythm. It is to serve as a tempo model for the performers to make transition into the song.</i>)

Ex. 46

Combinations of Models

Sometimes Brett used combinations of audible and visible models. In the first example (Ex. 47), Brett gave instructions, then he sang with the students as he wanted them to sing. As he sang, he made his face do what he wanted them to do. In the second example (Ex. 48), he spoke over their singing, modeling the vowel height in speech with facial exaggeration visible in his example.

dev. musicality through demo.	26-Jan	0:41:10	185	EYES BRIGHT AND SHINY (HE SINGS AND OPENS HIS EYES WIDELY TO MODEL.)
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Ex. 47

model	29-Mar	0:42:31	147	(As he holds them, he speaks over their singing) AW, AW. (ATTENTION TO THE VOWEL HEIGHT IS APPARENT IN HIS EXAMPLE.)
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Ex. 48

Brett combined a conducting gesture, which was visible, with his singing model, which was aural, in the examples below. In the first (Ex. 49), he modeled a fuller, weightier tone during the Men's Chorus rehearsal. In the second (Ex.

50), he attended to proper execution of a word ending in a Sophomore Women's Chorus rehearsal.

model	Feb. 21	0:17:45	66	Now basses, sing with them, Cape Cod tales. Go. Sing with them, baritones also. (something like. . .fill it up. <i>He gestures for a weightier, fuller tone. As he does this, he sings their tone with the quality he wants them to have.</i>)
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Ex. 49

model	29-Mar	0:41:00	143	[Pull it sopranos] (<i>His conducting gesture stretches.</i>) Finish the word "sing" sopranos. " <i>Sing--ng.</i> " (<i>He conducts the ng</i>)
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Ex. 50

In Example 51, Brett stressed the position of the mouth on the final consonant at the end of a phrase. In order to model a correct performance, he sang the phrase twice: first correctly, then incorrectly. As he sang, he modeled not only the correct diction and tone color, but the correct mouth position upon conclusion of the word. The facial model was deliberate, and his example was made both through an audible and visual demonstration.

model/demo	29-Mar	0:31:19	103	Listen, for the altos (<i>He sings, "Deo gracias," concluding with MOUTH OPEN and gesturing with his hand.</i>) . . .
model/demo			104	As compared to (<i>He sings, "Deo gracias," closing his mouth deliberately on the final consonant.</i>)

Ex. 51

Process Model

One episode of modeling was identified by Brett as a process model (Ex. 52). Prior to contest, Brett practiced the procedures of the concert portion of UIL contest with the women. He was particularly concerned that they were clear as to his preparatory measures conducted prior to their entrance. This he labeled as an example of modeling.

demo	29-Mar	0:23:37	70	So I think I didn't make that clear to you at the beginning, and before we do that, in front of everyone, I'll do this. <i>(He beats 2 bars of the 7/8 rhythm. It is to serve as a tempo model for the performers to make transition into the song.)</i>
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Ex. 52

Unidentified Instructional Episodes Containing Elements of Modeling:

My Observations

Listed below are examples of episodes on the composite tape that I considered to be modeling. Brett, however, did not identify these episodes.

Singing Voice as Model

There were occasions when Brett sang with the students that he did not label as models, and I did. In each example below (Ex. 53-54), Brett's singing was preceded by verbal instruction to correct and mold the sound. His audible sung model punctuated his instruction by providing a correct example that could be matched as the students sang.

model	Feb. 21	0:18:10	85	All tenors sing. This is strong guys, this is heroic. Ready and sing. <u>(He sings with 2nd tenors.)</u>
student repetition			86	Again, big, guys.

Ex. 53

model	Feb. 21	0:44:09	129	(he is singing with the basses) <u>"... deep in love..."</u> (the love is done with an exaggerated drop of the jaw; he aims at the basses as he sings this with them.)
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Ex. 54

If he was displeased with the sound, sometimes he would spontaneously begin singing with the students in exemplary fashion, turning his attention in the direction of the section of students needing correction. Brett did not label this activity as modeling (Ex. 55).

model	Feb. 21	0:37:42	119	(At this point, the 1st tenor have begun singing a section of "Way-heys," and the sound is wimpy. <u>Brett turns to them and begins singing with them.</u>)
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Ex. 55

In a sight-reading exercise, the tenors missed a part. Brett used the following audible model (Ex. 56) to correct their performance, but in viewing, he did not identify the episode.

modeling, student repetition	Feb. 21	0:06:40	27	Stop, tenors start, 2nd bar guys, <u>(He sings their part for them to hear)</u> Right? Again, starting pitch, quickly guys go.
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Ex. 56

Singing in their octave, Brett demonstrated a musical phrase (Ex. 57). It is not labeled as an audible model.

demo	29-Mar	0:38:51	136	<u>Lieb, so lieb.</u> (He sings this phrase for them in their octave, his falsetto.) Keep that real high. (There is no opportunity for imitation.)
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Ex. 57

One cycle of instruction included an incorrect audible model followed by a demonstration of how Brett wanted his choir to sing. This episode was not identified as modeling (Ex. 58).

demonstration, modeling	Jan. 26	0:34:36	131	It doesn't go. . (as he steps off of the podium and <u>demonstrates a few incorrect renditions he has just heard.</u>)
demonstration, modeling			132	(Then he sings a correct one, <u>emphasizing the final "d."</u>) Right on the pitch. Sing "--ed", go.

Ex. 58

Again, negative audible models were not identified (Ex. 59).

model with student repetition	26-Jan	0:38:25	158	Altos, you've got to be real careful ladies when you sing that first pitch. It's so low in your range that you're going to sing it flat.
(above)		0:38:32	159	<u>Come (He sings and flattens the pitch a little; not an exaggeration)</u> It's a nice comfortable spot in your voice. So you tend to sit on it a little bit. Give me a D.

Ex. 59

The Voice in Speech as Model

I labeled episodes of chanting with the students as they chanted, like the examples below, as modeling activities. Brett said that speaking with them at the same time is leading and participation. "If I show them how and then do it, that was modeling." However, the examples below (Ex. 60-63) were not identified by Brett as modeling episodes.

modeling	Jan. 26	0:24:00	107	Now, go to bar 40. Bar 40, here we go! Ready, and, uh. . .(They chant text in rhythm. <u>He starts them and</u>
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				occasionally joins in the reading.)
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Ex. 60

(above)	Jan. 26	0:24:23	109	Start at bar 44. Ready, and uh, speak. (Again, he chants text with them while conducting the beat pattern.)
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Ex. 61

(above)	26-Jan		112	Go. (He chants text with them).
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Ex. 62

modeling and student repetition	26-Jan	0:28:14	119	(He chants text with them as they sing.) Gloria in excelsis deo. (He sings the alto part.) Cool? Go back to 21, everybody.
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Ex. 63

Brett often used nonsense syllables as audible examples. In the excerpts below (Ex. 64-65), Brett used such language to communicate rhythmic flow and context in an irregular meter. It was an audible example, and I labeled it as modeling.

model	29-Mar	0:28:05	88	You just have to, we just have to feel this "Ba-ba- yababa- Ba-ba-yababa" (He chants rhythmic nonsense in the 7/8 rhythm they must sing in.)
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Ex. 64

model and student repetition	Feb. 21	0:25:45	98	So, it's not "Way-ee hey-ee," but "weh hey-ee." (He says this very briskly, well supported, masculine.) Say it. (They drill this.)
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Ex. 65

Piano as Model

A model that previously explored in Phil's chapter and Kate's chapter was not identified by Brett as an example of modeling (Ex. 66).

piano model?	Feb. 21	0:15:15	53	Now notice guys (freshmen baritones) that that Cb is going to go against the tenors Db. Play that, Marge.
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Ex. 66

Physical Models

During warm-up, again at the beginning of Brett's viewing, he instructed his students in physical exercises and aspects of good posture. Instruction was reinforced with his own visible model. These examples were not identified (Ex. 67-68).

vocalizing--modeling vowel production with student repetition	26-Jan	0:03:10	22	all right. Blow out all your air. (<i>he does this with them</i>)
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Ex. 67

modeling--exercises with vocalizing	26-Jan	0:03:24	27	Head around. (<i>He rotates his head on his shoulders.</i>)
modeling--exercises with vocalizing	Jan. 26		28	Shoulders around. (<i>He rotates his shoulders back</i>)
modeling--exercises with vocalizing	Jan. 26		29	Take a breath in. (The gesture of his arms arch inward, upward as <i>he breathes in with them.</i>)
modeling--exercises with vocalizing	Jan. 26		30	Exhale. (The gesture of his arms arches towards his body, downward as <i>he exhales with them.</i>)

Ex. 68

Facial Models

Facial models were not always acknowledged as visible models, as in the excerpt below (Ex. 69).

modeling, vowel production	26-Jan	0:43:00	195	Tall "come." (AS HE CONDUCTS, SOMETIMES, HE MOUTHS THE TEXT) Good.
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Ex. 69

Using the metronome to identify places in a song where the women tended to slow the underlying pulse, Brett mouthed text to the beat of the metronome as the girls listened and watched. This excerpt (Ex. 70) was not identified.

However, Example 71 that follows was identified.

model	29-Mar	0:19:20	44	Okay. So we've got to get back to this. (He has a large, electronic metronome, and he plays the tempo he wants them to maintain. They listen for a minute. As they listen, HE MOUTHS SOME OF THE TEXT IN RHYTHM, SILENTLY, TO THE BEAT ON THE METRONOME.)
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Ex. 70

model	29-Mar	0:21:15	56	Now watch, ready. (<i>He does it again for them.</i>) Now 1, 2, speak. (They speak with the metronome. HE HAS TEXT ON HIS LIPS AS THEY SPEAK IN RHYTHM.)
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Ex. 71

Combinations of Models

In Example 72, Brett demonstrated how he wanted a line to be sung musically, with crescendo and text emphasis. He did not sing the line; rather, he conducted as his accompanist played, and at the point of text emphasis, he sang nonsense syllables to underscore the importance of these syllables at this point in

the phrase. Brett did not recognize this as an example of visible or audible modeling.

demo for musicality	Feb. 21	0:49:00	134	Listen. This is the way I want this to happen. Look at me. Watch me. (<i>He conducts Marge open score, with cresc, and emphasis indicated in the musical lines played. When the emphasis occurs, he says, "Bum, bum" at these points.</i>)
verbal instruction, student repetition	Feb. 21		135	That's what I mean by cresc. on the words. Sing it for me, guys, bar 7.

Ex. 72

Process Models

Finally, Brett used a process model to guide students' aural discovery of tonic when progressing from one key to another. He gave step by step instruction and called for the students to respond to each step (Ex. 73). This was not recognized as a process model.

interval drill, process model	26-Jan	0:09:30	63	Great, now. That was do (indicating to the pitch on the transparency) in the key of G. Everybody sing do in the key of G.
(above)			64	Now, see if you can find the new do. (They attempt)
(above)			65	Some of you are going up. Go from G to F, right?
(above)			66	Sing the old do, now ti.
(above)			67	Half step. (He gestures downward.)
(above)			68	That's what you do. There's your new do. Sing do.

Ex. 73

An Examination of Modeling Behaviors Present in Other Rehearsals: A
Synthesis

As stated above, during his composite viewing, Brett differentiated between models that were audible and models that were visible. Those that were audible were spoken or sung by him for imitation by his students. Those models that were visible were demonstrations such as conducting gesture, examples of posture, and facial positions. When I saw episodes of instruction using both audible and visible models, I labeled them as combinations. I added an additional category, that of process models, as Brett also recognized a model that prepared students for sequences or procedures. In the sections below, I reported my findings from other rehearsal transcripts in rehearsals following those on the composite tape and from field notes that seemed to compare to excerpts from the composite tape that were identified by Brett as examples of modeling.

Singing Voice as Model

Each rehearsal began with vocalizations modeled by Brett. Sometimes, an initial pattern was sung as both an exemplary model and a cue by Brett for the students to imitate as in the excerpts below (Ex. 74-76) extracted from the rehearsal transcripts for February 15. A column for the date and instructional strategy was added to the composite transcript; the excerpts that follow are in a format used when I transcribed other rehearsals.

	11	<u>(He sings a repetition of the exercise--models with attention to diaphragmatic pulsation.)</u>
0:03:38	12	ah-ah-ah-ah-ah-. The first part of that exercise is legato. The second part is short.

	13	<u>ah-ah-ah-ah-</u> Let's start right there, ready, go.
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Ex. 74

0:07:10	27	<u>(He sings a 3 note scale up and down, 3 times. He calls out vowel changes and coaches breathing as they sing.)</u>
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Ex. 75

0:12:33	60	Now, uhm, do the same short pattern we were just singing, only now use a 5 note scale. (<u>he sings a pattern as he want them to, then cues them to sing. As they sing, he coaches them, changes the vowel</u>)
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Ex. 76

As reported in the composite transcript, most rehearsals began with the call response format, as in Example 77 below from February 7 with the Sophomore Women's Choir.

0:55:30	19	<u>([a] yawn sighs--he models, they imitate, echoing his pitch and patterns.</u>
	20	<u>[wu] and [wi] (These patterns modeled in falsetto head voice, exploding, sliding up and down as a sigh.)</u>
		*
	21	I want you to breathe from your toenails all the way to the top of your head. <u>(More [wu] and [wi] echo play in sighs.)</u>
	22	<u>[hi hi hi] (Staccato, sighing downward in head voice.)</u>

Ex. 77

Similarly, field notes from an April 26 rehearsal with the Tenor-Bass Choir recorded Brett's use of the call and response format. In this rehearsal, Brett modeled giving attention to vocal production from head to chest registers with immediate imitation by the students (Ex. 78).

0:06:09	24	<u>(hoo-hoo-s, call and response, head voice.) All right now, the idea is lots of resonance. Open up that mouth inside. (more hoo-hoos call and response.)</u>
	25	<u>(Call and response, sh-sh-sh-, panting, and ha-ha, hi-hi. He is in falsetto, then in head voice.)</u>

Ex. 78

Sung, audible models were offered to correct incorrect performances by students. This may include modification of pitches, rhythms, vowels or other aspects of diction. Some of the examples listed below include incorrect followed by correct renditions. Some are exclusively incorrect or correct. Often there was opportunity for immediate imitation by the students. Examples 79-81 are from a February 7 transcript.

1:00:20	43	. . .and typically it is, except the temptation the way the chords headed at that point in the music, it really sounds like you should sing <u>(he sings) sol-sol-do (He sings the incorrect pitches.)</u>
1:00:28	44	But, it's not. It's <u>sol-do-do (He sings the correct notes.)</u>

Ex. 79

1:28:00	158	So you get this sound, girls, listen: <u>"Blessed be the time. . ."</u> (He sings their line with the phrasing he wants them to use. He is careful to use correct diction and crescendo that he stresses)
	159	See what I'm saying? Try it, bar 44. 1, 2, ready and go. (They sing. He cues the place he has just stressed with them. He calls out comments as they sing--"Breathe" "altos" etc.)
1:28:36	160	Now, when you get to that S--don't talk! When you get to that S at the end of "Gracias," I want you to open you mouth up immediately, like this. <u>(He demonstrates who he wants the last syllable sung by singing.)</u>
	161	I'm getting this. <u>(He demonstrates the inaccurate cutoff with numerous hissing "s's" that they are giving him.)</u>
	162	<u>(He follow this immediately with a correct rendition.)</u> Do that girls. (They drill this.)

Ex. 80

1:32:00	178	<u>(He sings the interval) That C# every time must be high. (He sings it again, using nonsense syllables, "ya-da".)</u>
	179	Do that from 48. As a matter of fact, I want you to sing <u>"ya, da"</u> (He sings the part again on "ya-das") Ya-dahs.

Ex. 81

Examples 82-84 occurred during sight-reading practice on February 15.

Notice that Example 84 includes a speech model; Brett pronounced the word as he wanted the girls to sing it.

0:26:30	127	(He sings two notes to the 2nds.) That's what you're looking for. Okay, let's figure it out.
	128	(He sings some of the measures to them, pointing at the transparency.) What's this altos, uh, seconds? What's that?

Ex. 82

	183	Ra (This he sings with a tall [a] vowel. They echo and drill a few repetitions. Finally, he adds the diphthong to make the word "rye.")
0:0:50:14	184	There it is. Go. Make sure it's aw. (They sing)

Ex. 83

	193	Now technically, girls, technically, that ah on the word rye is the same as of, a song, those words. (He demonstrates the phrase, singing it twice; the first time is in his falsetto, the second in his changed voice.)
	194	Hear the difference. Sing it for me. (They sing part of the phrase.)
0:52:10	195	I heard "Sing a, sing a," and I need "Sing ah, sing ah"

Ex. 84

Field notes documented that Brett modeled during sight-reading exercises on April 26. The basses missed the last two chords of the exercise, and Brett sang the correct pitches, sol, re, and mi, for his students. During the same rehearsal, Brett sought to perfect the cut-off of one phrase; he modeled how to sing and release the word “day” from the song, “Seize the Day” for his students. He also demonstrated a phrase of text by singing exactly as he wanted them to sing in his full, adult voice, with careful attention to vowel production and vocal technique,

and he asked for an immediate replication by the students. Again, when the basses missed a note in the song, he sang the bass line to correct the pitch.

The next rehearsal taped with the men, on May 2, occurred two weeks prior to the Spring Show. Brett had less time to prepare for this concert, and he engages in what I call “desperation teaching.” The music is not well learned, and Brett used much modeling of correct examples to prepare the men. He modeled to correct rhythms, to clarify and unify tempo changes, and to teach parts and correct parts.

Incorrect renditions were sometimes modeled by the director with exaggeration of that which was incorrect for the purpose of emphasis. In the transcripts, I referred to these exaggerations as hyperbolic or hyperbole as indicated in Examples 85-86 from a rehearsal of February 7.

1:37:40	201	<u>(He sing the alto part incorrectly, very heavy, becoming flat. This is hyperbolic. They laugh.)</u> Okay? Here we go.
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Ex. 85

1:14:00	212	The song starts on the page turn. Second sopranos, your A's were under pitch. Play the note, Marge. <u>(he sings their part in his falsetto correctly, until the last tone, which he purposefully pulls flat as he sustains--Hyperbole.)</u>
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Ex. 86

Some sung models were exemplary and addressed aspects of vocal technique. Example 87 is from a February 7 rehearsal.

	11	<u>(He sings a repetition of the exercise--models with attention to diaphragmatic pulsation.)</u>
0:03:38	12	<u>ah-ah-ah-ah-ah-</u> The first part of that exercise is legato. The second part is short.
	13	<u>ah-ah-ah-ah-ah-</u> Let's start right there, ready, go.

Ex. 87

In the sung model below (Ex. 88), Brett modeled the dynamic arch of a suspension, not by singing text, but by counting the rhythm of the progression.

0:42:09	122	<u>1, 2, 3, 4 (He has sung a suspension, with a cresc. to point of dissonance, then decresc.) Good.</u>
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Ex. 88

The Voice in Speech as Model

Audible models also featured chanting rather than singing. The examples below (Ex. 89-90) occurred on February 7 as the women rehearsed a sight-reading exercise.

0:59:00	38	Ladies, go to bar 6. 2nd sopranos, raise your hands. Now, remember, we're in the key of G, girls, so bar 6, 2nd sopranos, you have <u>d-r-m-f-r-d (chanted in rhythm).</u>
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Ex. 89

1:17:20	118	On "Hearts were light and merry," you have <u>sol, fa, mi, s, d, d. (changed in rhythm).</u> Right? And it was the <u>m, s, d, d (chanted in rhythm)</u> that threw you off.
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Ex. 90

The following example was chanted to illustrate correct phrasing.

1:26:30	152	But my point is girls, at bar 46, don't breath after "taca". (He <u>chants text in rhythm, demonstrating phrasing</u>) " <u>Time that apple taca, apple taca.</u> Carry that right across there. Bar 44 again.
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Ex. 91

Brett spoke to correct diction in Examples 92-93.

1:15:00	225	You've almost got "bound". Say it. (<u>He has spoken the word as it wants it sung and they repeat it back to him. They drill</u>) Sing bar 7.
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Ex. 92

0:39:00	155	<u>Ah. (He gestures to the big NAW written on the board.) AW (He says, modeling the vowel sound he wants them to sing.)</u>
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Ex. 93

Chords in an a cappella section of one of the men's songs needed drill to unify progressions. Brett modeled the tempo of the chord changes as he gave instructions for practice (Ex. 94).

0:24:00	84	Now let's drill these 4 notes: "Cape-Cod-Ga-ales." (<u>This chanted in the rhythm of the chord progression.</u>)
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Ex. 94

In the extended example that follows (Ex. 95), Brett used the audible models of chant and singing. The passage is especially significant as a teaching excerpt whereby the director's models volley between modeling, verbal instruction, and student imitation as the director listened to student performance and assessed instructional need in moment by moment reflective teaching. Note that at this point during transcriptions, I began to underscore chant and record speech in underscored italics for as I found the need to differentiate from the voice in speech and the speaking voice in rhythmic chant.

0:25:40	96	Instead of singing, " <u>Way-ee hey-ee</u> " (slight exaggeration of diphthong) with the diphthong, I want you to sing, " <u>Weh heh.</u> " say it.
	97	In other words, you can put the diphthong on the "hey" but not on the "way."
	98	So, it's not " <u>Way-ee hey-ee.</u> " but " <u>weh hey-ee.</u> " (He says this very briskly, well supported, masculine.) Say it. (They drill this.)
	99	(He then sings each of the entrances in succession, twice.)
	100	<u>weh-heyee.</u> (said very deliberately.) Okay? Start at bar 13. (He sings with them on the 1st repetition of the entrances.)
0:27:13	101	I want everybody to release at bar 14 and then we're going to sing on the downbeat, even though only the basses sing on the downbeat.

	102	So this is what we're going to get: (<u>He chants the text of each successive entrance in rhythm to the end of the phrases, demonstrating exactly where he wants them to release each phrase.</u>)
	103	Do you understand the difference? The second one, I shut it down early so you're free to do something on the downbeat. . .
0:27:40	104	Everybody say those 4 bars in rhythm. Let's see if we can make that work. Just speak. (<u>This is followed by drill, speaking in rhythm, with Brett leading out in each entrance and release.</u>)
0:27:53	105	So the second one is, " <u>Way, hey, way, hey, way, hey.</u> " (<u>He chants the second phrase for the release.</u>) I'm not sure ya'll got that. Do you understand it. Do those 4 bars again. (They drill. He is not speaking with them this time.)
0:28:59	106	For you guys, hold the "hey" for the tenors all the way to the downbeat of the new beat, so you do this, (<u>He sings their part, not the other sections' entrances, but only the tenor part, how it is sustained, and where the cut-off is.</u>)
	107	You stop it right on the downbeat.
	108	For the second tenors, it's (<u>he sings the 2nd tenor part, both phrases.</u>) It gives you a place to release. You release that one just like you do the one on bar 3. . .

Ex. 95

Again from the February 21 rehearsal with the men, Brett chanted text to correct rhythmic error (Ex. 96).

0:34:01	112	Compare 38 to 23. Both of them are " <u>Bound for Australia.</u> " (<u>He chants the text in rhythm.</u>)
	113	That's the one at 23. But at 38, it's " <u>Bound for Australia.</u> " (<u>He chants the text in rhythm.</u>) It double times it, so don't let that throw you off.

Ex. 96

In a rehearsal of May 2, again with the men, Brett modeled a tempo change in one of the songs for the spring show by combining chant with audible counting and singing. This example was described in field notes.

Finally, in preparation for a contest performance, Brett called upon his accompanist to play an excerpt of one of the women's choir pieces. Her audible example modeled musicality, and Brett wanted the students to copy.

Physical Models

Less time was devoted to the preparation of the Spring Concert, scheduled for the first week in May. Students worked on text memorization. Brett told them that he would show text on his face, including how to shape words, and he instructed them to watch him.

Physical models occurred on occasion during classes. As rehearsal progressed through the warm-up phase, Brett attended to the women's posture by modeling and verbal instruction. The first example (Ex. 97) is from a rehearsal on February 7; the second (Ex. 98) is from a rehearsal on February 15

0:53:19	10	<i>Point your toes at me. About two and a half feet apart. (He models good posture.) Head around. Other way. Shoulders. (He introduces me to the students.)</i>
	11	<i>Okay. Feet apart. Take a deep breath (His arms arch out to his sides as he breathes with them.) Exhale-shhhhh!</i>
	12	<i>Ya'll set your folders down. I can't see your mid-sections when you are holding your folders like this, (He shows the way they were standing w/ folders) and I want to watch you breathe.</i>
0:54:58	13	<i>Breathe in. (He counts as they inhale. He gestures to his own body, correcting alignment while giving verbal instructions on how to correct their posture as they inhale.)</i>

Ex. 97

0:08:00	29	<i>Lift all this up. (Referring to the abdomen and chest, modeling as he breathes and speaks.)Keep it lifted up.</i>
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Ex. 98

Not all physical models addressed aspects of posture. To correct intonation, Brett involved the students in a kinesthetic activity (Ex. 99). As they approached the problem tone, he instructed them to raise their index finger, reminding them to raise the pitch slightly within the melodic context of the phrase.

	183	Every time that happens, lift your hand up like that (<i>he makes a gesture with his hand and index finger, pointing up and out as he sings the C#.</i>)
1:33:09	184	. . .brighten up your eyes and lift your shoulder. (<i>this he does while explaining.</i>)
	185	Here we go. (<i>As they sing, he points up and out and lifts his shoulder on the C#</i>)

Ex. 99

Brett stated that conducting gesture was model. The rehearsal of March 21 occurred two weeks prior to contest, and Brett attended to fine points of the women’s performance, including attention to syllabic stress of text. His conducting gestures placed emphasis via heavier gesture or specific gesture that occurred as the women approached words or syllables in the text that called for emphasis.

These gestures recurred during the concert warm-up and performance on April 4. Text for one song was, “What tales of adventure they glean.” The second syllable of “adventure” occurred, rhythmically, on a note of short duration; the conducting gesture swooped, and Brett leaned on this syllable and others calling for emphasis.

On May 2, prior to the Spring Concert, the men tended to sustain final words of phrases beyond the appropriate duration. Brett instructed them to keep

the words short, as indicated in the rhythmic notation. His hand gestures modeled the short words. He threw his hands forward and down, briskly.

Facial Models

During warm-up on February 7, Brett modified the way his sophomore women sang the [u] vowel using facial expressions for them to imitate (Ex 100-101).

0:51:43	3	(He holds the final [u].) Lift up. DROP YOUR JAW. OPEN YOUR EYES. (<i>As this is said, hands gesture to eyes, jaw, etc. indicating shape.</i>)
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Ex. 100

	7	Good. Eyes. (FACIAL EXPRESSION MODELS THE [u].)
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Ex. 101

Shaping vowels with his face, Brett cued and modeled. The first example below (Ex. 102) addressed aspects of vocal technique relating to vowel modification during the rehearsal cited above. The second (Ex. 103) dealt with the timing of a consonant release at the end of a phrase. Both examples modeled the shape of the vowel and cued the timing of a change or cut-off.

0:57:52	29	[u] to [a]. AS THEY SING, HE SHOWS THEM ON HIS FACE WHEN TO MODIFY THE VOWEL TO [a].
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Ex. 102

1:28:45	164	Go. (They do it, and there is too much "suh." They laugh) Don't do the suh part. Just think it. Do it, go. (They drill. AS THEY DRILL, HE IS MOUTHING THE CORRECT VOWEL SHAPE AND EXAGGERATING THE RELEASE.)
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Ex. 103

The facial model in the example below (Ex. 104), again from a February 7 rehearsal, addressed vowel height and intonation.

1:14:35	216	Do that with a taller [a]. (They sing, and HE MOUTHS THE TALL AH) We want that with a nice, in-tune whole step.

	217	Do it again, ready, and (They sing. HE MOUTHS THE TEXT WITH SPECIAL HEIGHT TO THE LAST SYLLABLE, stressing the tall [a] vowel.)
--	-----	---

Ex. 104

On February 15, Brett told the students how to sing the diphthong in the word “rye.” As the students sang, he modeled the tall vowel on his lips (Ex. 105).

0:50:30	187	(As they sing the "rye," HE SHAPES THE WORD ON HIS LIPS.) Cut. Rye was much better that time.
---------	-----	--

Ex. 105

The example below (Ex. 106) revealed that Brett modeled text as he conducted songs. Similar examples exist throughout transcripts and field notes, including those recorded during University Interscholastic League Concert performance, which I attended and observed from the wings of the stage. Specific words mouthed were “just,” “rejoice,” and “alleluia.” He also mouthed consonant endings simultaneously with conducting of phrase releases.

0:53:00	200	See, you have to be real conscious of that. Here we go. (He cues the accompanist.) Eyes up, and (He says, that's better. HE PUTS THE VOWELS ON HIS LIPS AS HE CONDUCTS.)
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Ex. 106

Process Models

Two additional examples of process models were found in rehearsal transcripts and field notes. The example below (Ex. 107) was found in the transcript for the February 15 rehearsal with the freshman women. Brett frequently utilized an exercise he termed a “random sing.” Students scanned a sight-reading excerpt by reproducing the pitches of their part on solfege syllables, out loud, but at their own pace. The result was a cacophony of singing, not unlike the warm-up of a symphony orchestra prior to the entrance of the concert master.

As Brett observed his students as they engaged in the “random sing,” he offered this model, along with verbal instruction, of how he would proceed through the process.

0:21:00	96	Stop. I'm going to give you a pointer about a random sing, because I hear you. . .some of ya'll are doing it too slowly.
	97	You're trying to do it in rhythm. Don't. Here's the 2nd soprano line in random sing. Ready? <u>(He quickly demonstrates the process, singing through the 2nd soprano line.)</u>
	98	Forget the rhythm, ya'll. I've seen you start moving in rhythm. I don't want you to do that.
	99	Just, and if you have repeated notes, <u>mi-mi-mi-mi-mi</u> , don't worry about how many you do.
	100	You've got the note; jump to the interval.
	101	Quickly go after the part that you have the most problem with.

Ex. 107

In his composite viewing, Brett isolated a rehearsal segment where he demonstrated how he would conduct preparatory measures in an irregular meter, then cue the choir to sing. He said that he was modeling so that the girls would know what to expect in contest performance. I labeled this demonstration a process model.

Similar process models occurred in rehearsals during sight-reading practice. The University Interscholastic League has specific rules for the sight-reading portion of the contest. Because of his length of experience as a public school teacher, Brett developed a system that proved successful for his students and adhered to contest guidelines. Students sang the pitch silently, using inner hearing, but chanted solfege out loud, and the director replicated the correct

rhythms. Brett modeled the rhythmic challenges in the sight-reading selection by chanting in time. He spoke verbal instructions as his students chanted. He gave students time to autonomously solve musical problems as a section and as individuals. He timed practices to adhere to the minutes allowed in the contest. These practiced formats were process models.

Summary

As Brett viewed his composite tape, he identified examples of his instructional practices as models. He termed models that could be heard as audible models. Audible models included his voice as an example of aspects of both correct or incorrect singing, usually the former. Occasionally, incorrect models were exaggerated. Sometimes his audible models were chanted lines of text or solfege devoid of pitch. He also spoke vowels or text in exemplary fashion. Audible models attended to aspects of musicianship such as tempo changes, or rubato, or dynamic contrasts. Finally, on a few occasions, his accompanist provided an audible model by playing parts on the piano.

Visual models included facial expressions modeling vowel shapes or segments of text. Brett demonstrated correct posture or breathing techniques. Regarding conducting gesture, he said, "When you think about it, conducting is modeling. You try to make a physical gesture that will alter an audible sound trying to create where visible imitates audible. You try to alter the audible by what you do with the visible." Thus, to Brett, conducting gesture was also a model.

Finally, Brett identified steps in his instruction that explained a process. Engaging in the process was a model of how to accomplish a specified task. Such instances in rehearsal were identified as process models.

Models were offered in rehearsals within the context of verbal instruction or during singing. Students were given the opportunity to respond to instruction and replicate the models. Models occurred simultaneously with performance to cue, remind, or exemplify correct performance.

CHAPTER 7

SUMMARY, CONCLUSION, DISCUSSION

Summary

The purpose of this study was to analyze characteristics of teacher-directed modeling evidenced in the practices of three experienced high school choral directors. The research questions were:

1. What modeling activities were exhibited in each teacher's rehearsals?
2. When viewing a 45-minute composite tape of each teacher's instructional activities representative of all rehearsals, what instructional behaviors did each choral director recognize and identify as modeling?
3. What instructional episodes on the composite tape, not identified by the teachers, contained elements of modeling as determined by the teachers' own descriptions and categorizations of modeling?
4. What other episodes, not contained in the composite tapes, and identified by the myself, contributed to an understanding of modeling?

Methodology

Through the process of chain sampling, a pool of ten secondary choral music educators was formed. Each of the ten directors were interviewed regarding their instructional processes in choral ensemble classes. From that pool of ten, three participants were selected through maximum variation sampling (Patton, 1990) who provided the most diverse sample of instructional practices

and styles and served as the subjects for the study. An expert reviewed the selections to confirm my assessment. Directors and their administrators were then contacted, and permission was obtained for study in their schools.

For the duration of the Spring semester 2000, the three high school choral directors were observed and videotaped once weekly during the course of rehearsals. In addition, observations and impressions of the milieu were recorded in field notes. Rehearsals from three points in the song preparation cycle were transcribed which resulted in approximately twenty percent of all rehearsals taped during the Spring semester. I identified from the transcripts, episodes that reflected teachers' descriptions of their instructional practices as detailed in their initial interviews and included my own identification of episodes of modeling. All episodes thus identified, formed the basis for a composite video-tape that was characteristic of each teacher's rehearsal procedures. The three different video-tapes were then transcribed verbatim on an Excel Spreadsheet, and viewed by the teachers. At an interview at the end of the semester, each director watched his or her respective composite tape and identified instructional behaviors in their practice that they felt were typical examples of their approach toward modeling. As they identified the excerpts, I highlighted them in the transcripts and used those episodes as the data which described each teachers modeling behaviors as they saw them.

My own identification of teacher modeling behaviors resulted from the analysis of episodes that either were part of the composite tape or because I found other episodes on the master tapes and in my field notes that I felt corresponded

to those identified by the teachers. The episodes not on the composite tape spanned the entirety of the semester as they were not included in the 20% of lessons that had formed the basis of the composite tape. These examples encompassed the entirety of the semester as they agreed with or differed from the observations of the participants.

From the episodes of modeling identified by the teachers and myself, each director's "story" was told (Chapter 4-6). To organize each chapter, I followed the research questions by first reporting what the teachers labeled as modeling and then what I had found to be modeling. To further organize the material, I used the labels the directors themselves had referenced in viewing their respective tape.

Each participant was given his or her respective story to correct any mistakes in my reporting and to voice any misgivings regarding the description and categorization of modeling episodes I found in addition to their own identifications. The chapters were also given to an expert judge with the request that he scrutinize my categorizations and supplementary examples to be certain that they compared to the identifications of the participants. The expert judge confirmed in a written document that he concurred with my findings.

Findings

Throughout the entirety of the semester, whether for the rigors of contest or the informal occasion of a spring concert, modeling behaviors were present in rehearsal. The three choral directors observed used visible and audible modeling during warm-ups or vocalises to demonstrate posture, breathing, or vocal

production. They modeled melodic intervals, rhythmic patterns, and processes for reading strategies during sight-reading. Diction, phrasing, and musical nuance were examples of musical performance that were modeled audibly and visibly during the rehearsal of concert repertoire.

It was obvious that the teachers, in communication with students, were the generators of modeling. In addition to teacher modeling, there were occasions in each director's rehearsals that individuals or groups of individuals were acknowledged as exemplary performers and were called upon to demonstrate for the rest of the choir. Brett called upon his accompanist to model musicality of the phrase he conducted. None of the three directors were observed using recordings as models although they had stated in the earlier interview that they might.

The pedagogical purpose for the choice of modeling as an instructional strategy was found to be threefold:

1. Teachers used modeling to prepare students for a musical task, whether it was a vocalise or a new song.
2. Teachers modeled performances that demonstrated the correct way to execute the musical task. For emphasis, teachers often imitated that which was incorrect in an effort to clarify what not to do, and sometimes this mimicry was exaggerated, like the hyperbole of literary figures of speech.
3. Teachers used modeling simultaneously with student singing to guide or reinforce correct performances.

Of the three teachers, it was Brett who categorized modeling activities as audible, visible, and process modeling, a terminology that subsequently I adopted for analytical labels. As the name suggests, audible models are instructional activities that require the students to listen; visible models rely on students watching the source of the model; process models are those that offer a step-by-step method for completing a musical task. Although they will be discussed separately, it must be noted that participants used audible and visible models in combination.

Audible Models

Audible models were always teacher-generated, either because they themselves demonstrated or because they asked the students to demonstrate. Audible modeling, communicated through examples that students could hear, included speech, chant, rhythmic renderings, rhythmic readings, and pitched renderings.

Speech was used to isolate correct pronunciation through unpitched replication of the vowel or word without relation to rhythm. The word was spoken briskly or elongated for the purpose of emphasis. Vowel shape and color or diction and pronunciation of text also were addressed by speech models. Chant combined aspects of the speech model but with the addition of rhythmic rendering. In addition, both speech and chant were used to model dynamic modifications, and chant was used to model phrasing.

Teachers used their singing voices for two types of pitched renderings. First, they modeled isolated, single-pitched examples. During the observed

rehearsals, the teachers would often rehearse one vowel, working to shape the vowel with the correct shape of the lips and place the vowel with a lift of the soft palate. When correcting foreign language pronunciation, the teachers would sing just the particular word in need of change. Diphthongs were sung with careful attention to the longest and strongest vowel. Cut-offs of consonant endings at the ends of phrases were modeled by singing only the final word of the phrase without regard to its rhythmic value. This I referred to as static phonation.

Second, the directors modeled by singing vowels, words, or phrases in musical context. They corrected a pattern or phrase with attention to rhythmic notation and tempo and sang entire phrases to model rhythms. Intervallic relationships were modeled when the teacher sang one part in isolation from other parts. Dynamic contours were modeled by a rhythmic and melodic performance of an excerpt of a single voice part. This I referred to as dynamic phonation.

The models described above (speech, chant, rhythmic rendering, rhythmic reading, or pitched rendering through static or dynamic phonation,) involved communication of the model through the production of sound. These audible models were sometimes preceded, followed, or interspersed with verbal instructional activities. For example, Brett described how he wanted the phrase to sound, choosing words like “heroically” for the men’s rehearsal. Then he sang the phrase for them to demonstrate what he meant by the adjective “heroically.” Kate offered verbal instruction in vocal production followed by model. However, there were instances in Phil’s teaching when he used his own voice as an audible model without benefit of verbal instruction; imitation of his example was implied

and understood as evidenced by the fact that the students responded to the modeling by changing their singing.

Visible Models

Brett's second label, visible models, were acts that students saw. They were demonstrations of musical performances communicated by physical gestures or conducted cues. In fact, Brett suggested that conducting itself was modeling. All three participants recognized episodes in their instruction that involved physical activities and identified them as modeling.

Visible models further subdivided as physical models or facial models. Physical models further divided into two descriptive categories: they were technical when they involved the use of the body to instruct non-musical aspects of performance, and they were musical when communicated through conducting gesture. For example, teacher demonstration of correct posture was a physical-technical model. Kate identified her "soft palate hand," a gesture of her downturned, cupped hand placed at her cheek, as a model intended to modify aspects of vocal production by suggesting the lift of the soft palate. The "soft palate hand" reminded students to shape the inside of the pharyngeal cavity similarly when singing.

Other visible models produced by physical example were conducting gestures. I referred to them as physical-musical models. Such gestures provided visible examples that simulated musical ideas. While viewing his composite video tape, Brett said, "When you think about it conducting is modeling. You try to make a physical gesture that will alter an audible sound, trying to create where

visible imitates audible. You try to alter the audible by what you do with the visible.” Students sang as the gesture suggested, and the gestures illustrated the desired sound. Gestures were musical, physical models that visibly indicated how the audible was to be produced in the context of the musical event. For example, accents or syllabic stresses were sung in a particular phrase as suggested by the conductor’s executions of gesture simultaneous with the production of the choral sound. Or, students were asked to refrain from singing and watch as directors conducted the rubato of a particular phrase. In one of Brett’s identifications of modeling, he stated that his conducting was the visible model of the shape of the phrase, and his accompanist’s response to his direction was the audible model. Both were performed as the students watched and remained silent.

Facial expressions were also recognized by all three participants as models which I categorized as visible facial models. Kate and Phil gave extensive instruction on the shapes and placement of vowels. They modeled the shape on their lips while their students sang. The model appeared in the course of instruction as a tool for refinement of sound. The model occurred during performance as a reminder, cue, and example of correct shape. Sometimes the model was punctuated by a gesture of the finger or hand to the forehead or the corners of the mouth. Brett called for his students to open their eyes when intonation fell “under pitch.” As students sang, Brett opened his eyes as he wanted them to do, and they responded by imitating his facial expression. Mouthing of text was the model for the pronunciation of foreign lyrics and occurred in rehearsal and performance. Facial expression modeled mood,

reflecting interpretation of text. Facial expression as visible model was preceded or followed by verbal instruction in rehearsal, and the model evolved to function as cue in performance.

Process Models

A third category of modeling was termed the process model. Process models were demonstrations of the steps involved in the completion of musical tasks. They used combinations of acquired musical skills and knowledge sequenced to solve musical problems. Each of the three participating teachers recognized episodes in their rehearsals whereby a process for completing a musical task was modeled. This process occurred in multiple steps that the teacher identified for the students, leading them through the steps of the process to complete the prescribed task. These process models addressed aspects of musical performance and were meant to contribute to autonomy of students as musicians.

Both Kate and Phil modeled the process of finding a note in a specific voice part by examining other parts that also included the accompaniment. Kate's model occurred during sight-reading exercises where she used her singing as an audible step within the model. Similarly, Phil's modeling took place as he sang along with the bass part while the student were learning the piece for the spring concert. Brett used a process model when he demonstrated for the choir how his conducting gestures would signal their entrance in an irregular meter. Execution of this model required Brett to use visible signals as steps in the process.

A summary of the categories of audible, visible, and process models and their respective subdivisions described above is provided in Appendix M. It should be noted that process models were less frequent in the instruction of all participants observed for this study. While there were multiple episodes cited of audible and visible models, over the entirety of all episodes identified, only two process models were identified for Phil, three for Kate, and three for Brett.

Conclusions

Heffernan (1982) and Pfautsch (1973) refer to models as demonstrations of choral and vocal techniques. In the context of addressing different modes of instruction in the choral rehearsal, Gonzo (1977) acknowledges vocal demonstration as an act of modeling. Dickey (1992) said of instrumental instruction that modeling consisted of teacher demonstration alternated with student imitation. Sang (1984) made teachers' musical demonstrations synonymous with modeling. In a subsequent study, he defined modeling as a teacher's ability to demonstrate musical or musically-related behaviors in the classroom.

Thurman (1977) defined a demonstration as an attempt by the conductor to provide, through his own performance, a model for singers to emulate or avoid. Thurman also included rhythmic rendering of clapped excerpts as examples of modeling. The purpose of rhythmic renderings is to demonstrate durational values of phrases or patterns by clapping, tapping, or other usually percussive reproductions of notated or improvised rhythms. Participants in my study also identified models of clapping or tapping; however, such examples were seldom a

part of the chosen method of modeling among the three participants observed.

Notational durations were modeled by rhythmic readings; teachers modeled by counting out loud and in rhythm.

Watkins (1986) placed modeling in the category of teachers' non-performance verbalization. Tyson (1988) categorized a model as one of the instructor's verbal behaviors serving an instructional function. Further, Tyson said that positive modeling is an acceptable performance that is teacher generated or teacher delegated, and a negative performance is an instructor's demonstration of unacceptable performance.

Concurring with other writers, my findings suggest that modeling, indeed, includes directors' uses of their singing voices in ideal sounds suitable for imitation. But my findings also go beyond extant literature on modeling in rehearsal as the observed directors used speech, chant, and rhythmic renderings to model aspects of musical execution. Pitched renderings either appeared as static phonation when models were isolated, singular sounds, or dynamic phonation when presented in the context of the musical phrase. Further, my findings included visible and process models; the latter has not been acknowledged by other researchers. As prescribed in method and conducting texts and professional literature (Gonzo, 1977; Heffernan, 1982; Pfautsch, 1973; Roe, 1983), teachers should vocally demonstrate the correct way to sing which should be followed by immediate student imitation. However, my findings would suggest that the sung model may also be reinforced or replaced by a visible model that describes or suggests, for example, the technical production of the vowel or the position of the

soft palate. Further, conducting was identified as a visible model that served as an example of what the director would like to hear.

Discussion

Modeling is an important instructional mode in music whereby teachers show students how something is done by doing it themselves as opposed to the mode of verbal instruction in which teachers tell students how something is done. Showing how something is done is accomplished through examples that can be heard (audible modeling) or seen (visible models). Process models show how something is done by demonstrating the steps involved in the accomplishment of a musical task. The implication of these findings will be discussed, first, in terms of their significance for future research, and, second, for teacher practice and teacher training.

Significance of the Findings for Future Research

I examined the use of modeling in the high school choral rehearsal to develop an in-depth description of the behavior in the practices of three choral directors. Because of the limited number of participants involved in this qualitative study, replication is recommended, again at the high school level, but also at the middle school/junior high level to supplement or reaffirm findings of the categories and descriptions of modeling activities across a broader sample of music educators and their practices.

For similar, subsequent studies, the methodology I used should be amended to include an additional interview with the participants following the composite viewing and grouping of identified episodes by category. Episodes not

identified by the participants that are identified by the researcher should be discussed in detail. This did not occur in my study out of consideration for the time commitment of the participants.

Also for subsequent studies, the method of transcription needs to be examined. In the present study, there was confusion in the fact some lines stood alone as episodes of modeling in the context of the instructional process, and other lines combined to complete the presentation of a model as a strategy. This made identification of episodes unclear as the perception while viewing the composite tape resulted in grouping lines as sets of sentences or actions that flowed together to develop a modeled example.

During the pilot study, I began to organize data in such a way that the specifics of modeling behaviors could be quickly recorded during observations. The first chart (Appendix J) proved to be cumbersome and incomplete. The second chart (Appendix K) was much improved allowing for quick assessment and description. During the main study, I refined this information to reflect the categories of modeling discerned during this project. The resulting chart (Appendix L) summarized observations described above and may be used in future studies as an observation tool. This revised chart could be used as a tool for frequency studies to guide observation of modeling behaviors in teacher practices.

More studies using the categories of modeling I identified should be conducted. Similar to studies that define and describe the types of verbal instruction activities and their effectiveness for various educational objectives, the

categories might be examined in their relationship to each other for different types of modeling described in the present research and how these might impact teaching effectiveness. Thus, we may be able to determine which modeling behaviors are best for achieving varieties of pedagogical goals and objectives.

Furthermore, we need more research as to whether or not conducting should be categorized as a visual-musical-physical model when conducting gesture may be a simile. The implied message of conductor to choir is, “Sing as my gestures indicate.” Simile falls under the category of metaphor (Gonzo, 1973). An abstract association of similarity must be made between two unlike occurrences: visible, physical gesture and audible singing. Perhaps more extensive descriptive research will determine whether or not conducting gesture is a visible model or a visible metaphor. A model would suggest an analogue of some sort; it does not require interpretation, and a metaphor does. Modeling calls for imitation; metaphor requires interpretation. Models that need to be interpreted might be more what Gonzo calls metaphor. For students to be able to interpret such a model according to the director’s meaning, they have to know the language; in a sense, they translate gesture through comprehension of meaning into sound. This involves higher level thinking.

Significance of Findings for Teachers and Teacher Education

For both self-report and for field experience observations the chart found in Appendix M would be useful as an observation guide in music education classes. In addition, teacher educators could teach to the categories providing music education students with a repertoire of instructional strategies. The chart

could also be used as a tool to provide information to practicing choral educators that would be valuable for self-assessment. Information gathered could help redirect teaching tendencies as teachers reflect on their own practices and become aware of the variety of ways to use modeling during rehearsal.

The choral music teachers who served as participants in my study modeled strategies for complex skill development and called for students to replicate a process for the purpose of solving other similar problems in much the way that language arts teachers model compositional skills by writing sample greetings (Better Teaching, 2001). Sequencing simple skills to complete these more complex musical tasks develops performance autonomy, and when demonstrated by the teacher, it may be referred to as process model.

Following my analysis of modeling, I also suggest that we consider the possibility that modeling occurs as different types of ever increasing cognitive complexity required on the part of either the teacher or the student. This complexity, or awareness, may span from an intuitive teacher action that occurs in immediate response to student performance during rehearsal to a complex ordering of steps to conquer a musical challenge. For example, a teacher might engage in an instinctive response of “rapid-fire” examples with immediate student imitation. The director calls upon the students to imitate teacher-generated examples. Minimal explanation, if any, is offered for the models teacher provides. The instruction may be non-verbal with musical comments occurring in a dialogue of musical action answering musical action. Teaching is rote. Student

imitation represents knowledge of how to do; meaning is not attached as comprehension of why they do.

For example, it is not unusual to witness teachers using this type of model forming vowel shapes with their mouths. They offer multiple repetitions of their model, without verbal instruction or explanation until they see and hear the sound they want. Teachers simply sing what is correct, and students imitate. During a concert or contest, teachers can be seen mouthing vowels concurrent with words to remind students of the correct vowel shapes. Teachers sing with their students. This act may simply serve to fill a void in the choral sound; however, it also may guide singers to follow, blend, and unify with the director's voice.

There may be another type of modeling that works in tandem with verbal instruction as students apply principles of correct performance to musical performances. For example, if a teacher defines the soft palate by describing the position inside the mouth, explaining the importance of maintaining a raised soft palate while singing, and showing the students her "soft-palate hand" against her cheek, she models visibly, offering explanations along the way. A teacher may use a facial expression for a vowel shape and combine it with instructions. Students, then, use the information to develop their own skills. In the course of this interaction, comparisons may be drawn between incorrect and correct attempts. The teacher may ask students to reflect on what they just sang and compare it to past attempts. The comparison might be for the purpose of correcting the most immediate attempt or reinforcing the appropriate response as

a recollection of what is correct. When this kind of modeling occurs, opportunities may arise for evaluation and conscious learning.

Teachers who engage in modeling may also consider instructional activities that require the students to discriminate between different conducting gestures, to interpret the conducting gestures in the context of the music, and to implement these insights into their performance.

Teachers need to strive to be aware of conducting gesture and its effect on musical performance. For conducting students, this would mean that they distinguish between conducting patterns as formula and conducting pattern as model of the shape of music. As a director, one depends on gestures to communicate elements of expression, such as rallentando and diminuendo. For a music teacher, this means that conducting becomes a teaching tool which requires that teachers take time to explain the gestures.

When the teacher is fully conscious of the steps necessary to improve musical performance, modeling may occur by the teacher acting out these steps in sequence toward completion of the musical task. Such steps may include other ways of modeling as well, like those described above. In the reality of teaching, this means that one might use cadences as warm-ups in preparation for song rehearsal, extracting harmonies from repertoire, perhaps changing voicings and modulating keys during the vocalizing sequence. As the harmonies are rehearsed and secured in the students' ears, the process for performing these cadences is transferred to a new learning experience when reading the notation of the

repertoire. The teacher has provided an audible model and a process model for reading and performing this harmonic sequence in the repertoire.

In her book written with the purpose of facilitating instructional effectiveness, Hunter (1982) stated that a common request when we are not sure that we understand what is meant is, “Give me an example” (pp. 45-47). A model is one kind of example. She further said that the most effective models have four important characteristics. First, effective models highlight the critical attribute. Second, models avoid controversial issues. Third, models at the beginning phase of learning must be accurate and unambiguous. Finally, models eventually introduce non-exemplars. Future research studies might utilize these criteria to assess and evaluate the effectiveness of modeling behaviors in the choral classroom.

APPENDICES

APPENDIX A

ATTACHMENT #1
Items 9-14

8.

Please see Attachment #2 and Attachment #3.

Regarding letters of approval from cooperating institutions:

Participating school districts have varying policies. Choral directors have been phoned to ask of their convenience and willingness to be involved. They were then asked for direction on appropriate steps within their systems. One system required approval from the Fine Arts Director, who requested copies of these forms and stated that a Criminal History Check might be necessary; she will forward me the necessary documents. Another district is entirely site based; the principal was completely agreeable to terms and required nothing further. I will, however, provide him with copies of this document and all attachments.

9.

Sources for potential subjects are high school choral music directors active in the Dallas-Fort Worth Metroplex. Derived material and data will come as a result of observation and interview. For the pilot project, I will select 2-3 subjects ranging in age from 25-55 of both genders, ethnic background being inconsequential, and they will be of good health. For the dissertation study, I will select 8-9 subjects. Criteria for inclusion are based on purposive sampling, advice of the UNT student teacher supervisor in secondary choral music education, and personal acquaintance with or knowledge of subjects.

10.

The guiding question for the study is, "What musical competencies do choral music directors use in the course of the secondary school choral ensemble rehearsal?" I will observe each teacher in the secondary choral rehearsal setting. Rehearsal behaviors will be noted to answer the following question: What specific musical skills and knowledge do choral music directors do in the course of the secondary school choral ensemble rehearsal? Specifically, I am interested in directors' use of modeling behaviors in the course of choral music teaching. I will observe each teacher during ensemble rehearsals, making note of rehearsal procedures, teacher instruction, student response, teacher diagnosis and remediation, and, again, teacher response. Three videos tapes will be recorded of each director throughout a unit of preparation for musical performance, including warm-up and sight reading exercises. The first tape will be made at the start of the unit, when teachers first introduce songs to students. The second taping will occur in the middle of the preparatory segment. The final recording will come towards the end of the unit, when directors exact musical detail to ready the choir for performance. Tapes will be viewed by the researcher and a panel of choral educators who, using an observation tool prepared by the researcher, will record

and describe all uses of modeling behaviors as an instructional mode. The observation form is undergoing revision, but a copy in its current form is attached to this document. Responses recorded from observation of the videos will become data for analysis. Teachers will be given access to any recordings or observation summaries that they desire to see. Video-tapes will be destroyed (erased) at the conclusion of the project.

In a prior study the researcher noted teacher behaviors during the choral rehearsal and detected modeling as a common rehearsal strategy. The researcher hopes to categorize and describe modeling competencies in the preparation of choral repertoire in the high school ensemble.

Five questions will guide my observations:

- (1) How is modeling defined in the literature?
- (2) How is modeling defined among secondary choral directors?
- (3) Is modeling an instructional practice common to choral directors?
- (4) What types of instructional behaviors constitute modeling? Can we observe categories of modeling behaviors?
- (5) When does modeling occur and for what purpose? What do teachers hear or see that prompts them to take particular actions?

11.

Subjects will be selected by purposeful sampling. Directors chosen as subjects for study will have more than three years of experience teaching secondary choral music. Subjects will be determined based on 1) conversations with the UNT supervisor of student teachers in secondary choral music education, 2) advice from music supervisors in public school systems, and 3) the researcher's professional acquaintance with choral directors from a number of school districts. I will contact subjects by phone, introduce myself and the purpose of my call, and inform them of the circumstances of their referral. I will ask of their willingness and for permission to contact their school districts to proceed with the application process. I will then contact the school system, ascertaining the proper procedures. I will provide the gatekeeper with copies of documents submitted to the IRB for their perusal and will obtain any documents necessary to legitimize participation in the study. I will then notify participating teachers of the progress of the process and make arrangements to meet and/or converse with principals of the schools in order to introduce myself and my study. I will inform participants that their participation is voluntary and they may withdraw from the study at any time with no ill effect to their job status. Information from my observations and interviews will be known only to me and a professional panel. I will use pseudonyms or codes to protect the identity of subjects and their schools. I will ask each participant to read and sign the attached consent form (see attached) prior to commencing observations with subjects. I

will inform the subjects that they will have the option to review all video tapes and observation tools and that the tapes will be stored at my desk in my home office. Subjects will be told that information generated by the study will be used as data for my dissertation and, on the long term, to contribute to the body of knowledge about what it is that choral directors do so that universities may more effectively train future teachers.

12.

Information obtained will be discussed only in the course of the processes of the study. Subjects' anonymity will be protected by pseudonyms or codes. Video tapes of rehearsals will be destroyed (erased) at the conclusion of the study. Subjects will be given the option to review all video tapes and completed observation tools.

13.

The University of North Texas is an institution of excellence in teacher preparation and certification. One of the purposes of a teaching institution is to prepare college students for the profession of teacher. In order to determine the importance of varying aspects of teaching it is incumbent on us to identify and define teaching behaviors currently in practice in secondary schools; specifically, how do secondary choral music instructors function in the role of music teacher? Results of this investigation will, then, equip teachers in higher education to prepare students for the role of teacher. In addition, practicing teachers who are subjects will learn of their own behaviors and the behaviors of anonymous colleagues finding edification and the impetus for personal growth.

14.

Teachers will have a stranger, the researcher, present during rehearsals. Video taping may be viewed as intrusive or inhibiting. Students may peripherally appear in the recordings but will not be the objects of study. Teachers may be asked to give of their conference time to talk with the researcher. Other than this, risks are non-existent.

APPENDIX B

UNIVERSITY of NORTH TEXAS

Office of Research Services

January 21, 2000

Shirley Burns

Admin Assist to Res. Services

P.O. Box 305250

Fredna Grimland

~~Abilene~~

Carrollton, TX 75007

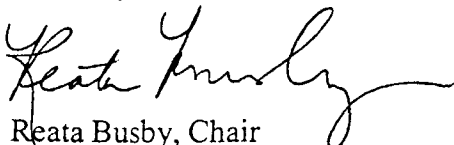
Institutional Review Board for the Protection of Human Subjects in Research (IRB)
RE: Human Subject Application #99-176

Dear Ms. Grimland,

The UNT IRB has received your request for modification to your project entitled "The Use of Musical Competencies in Diagnosis and Modeling As an Aspect of the Music Teacher Role in the Choral Ensemble Rehearsal." As required by federal law and regulations governing the use of human subjects in research projects, I have examined the proposed modification. The risks inherent in this research are minimal, and the potential benefits to the subjects outweigh those risks. The submitted modification to your project is hereby approved for the use of human subjects on this project.

U.S. Department of Health and Human Services regulations require that you submit annual and terminal progress reports to the UNT Institutional Review Board. The UNT IRB must re-review this project prior to any other changes you make in the approved project. Please contact me if you wish to make additional modifications or need additional information.

Sincerely,



Reata Busby, Chair
Institutional Review Board

RB:sb

APPENDIX C

Letter of Informed Consent

Dear Parents,

This is to inform you that your choral director,
_____ and the administration of your school have
graciously consented to allow me to conduct research for my doctoral dissertation
in your choir class.

The study concerns the role of the music teacher in the high school choral ensemble. I will video tape choir classes once per week during the Spring semester. The recorder will be placed at the back of the rehearsal hall and should in no way interfere with the process of education. The teacher is the subject of the study, but because the tape will be made during class, it is possible that students may inadvertently appear on the tape. The tape is not for publication or for any type of public viewing and will be destroyed at the conclusion of the research project. The University of North Texas Institutional Review Board has reviewed and approved this project.

Please sign the form below to indicate your consent. And feel free to call me at (972) 242-7292 if you have any additional questions.

Sincerely,
Fredna Grimland

Doctoral Candidate, Music Education
University of North Texas

name of student

parent signature

date

APPENDIX D

This is to confirm that Fredna Grimland has permission to be in our school observing our choral director and video-taping class rehearsals during the Spring semester.

signature of administrator	title	date
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signature of teacher	date
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name of school	district
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APPENDIX E

Dear Students,

Your teacher and the administrators of your school have agreed to allow me to observe and video-tape him (her) as he (she) conducts choir rehearsals. I am doing this as a part of my study on choral directors and their rehearsal procedures. You might notice me in the back of your rehearsal hall once each week during the Spring semester, but I will do my best to avoid distracting you in any way.

The tape will be made of your director, not of you. I will study the tapes and describe the things your director does as a part of my doctoral dissertation. Since you will be in class at the time, it is possible that I may unavoidably film you. These tapes are not for publication. No one will see them but me, and maybe one or two of my teachers.

Please sign below to let me know that you do not mind. And thanks for sharing your teacher with me.

Fredna Grimland

student signature

date

APPENDIX F

FREDNA H. GRIMLAND
[address removed from original]

January 17, 2000

Dear _____,

Thank you for allowing me to conduct research for my doctoral dissertation in the choral ensemble classes of _____. I am eager to start and am grateful to be observing and taping such fine teachers as a part of this project.

Enclosed with this letter are copies of the information required for submission to the Institutional Review Board of the University of North Texas. They will detail pertinent information about the nature and process of data gathering, particularly as it concerns your school. Briefly put, I will be visiting and video taping choral rehearsals once a week throughout the Spring Semester. The subject of the study is the teacher, and the purpose is to define and describe instructional behaviors of secondary choral directors, particularly relating to modeling. I have not informed directors specifically of my interest in the modeling mode as I do not want to bias their pedagogical choices and thus, my research. I do not intend to interact with the teacher or the students during this time, although appointments for interviews may be requested at some time during the study and always at the convenience of the subjects. Therefore, interference with the process of education should be minimal, if at all.

Modeling has long been deemed an effective strategy of instruction. Little research has been conducted on this mode as practiced in the choral classroom. It is my hope that a description of the modeling behaviors of master teachers will be beneficial to undergraduate music education majors as well as useful for practicing choral directors who desire to continually develop and refine their skills as teachers. Some of my greatest teachers have been my colleagues; I sincerely believe that we have much to learn from one another. When this project is concluded, I hope that you will allow me to share my findings with you and your staff during in-service education, thus completing my efforts and fulfilling part of the project's intent.

I look forward to meeting you, _____, and hope that we can find time in the very near future to meet face-to-face. To that end, I will take the liberty of calling you next week. Perhaps we can arrange an appointment so that I might thank you personally for all that you have done to assist me in my efforts.

Sincerely,

Fredna Grimland

APPENDIX G

COMPOSITE TRANSCRIPT: PHIL

instructional strategy	rehearsal date	meter	line number	text
questioning	Feb. 3		9	We didn't talk a whole lot about this. What does it say here above that?
questioning and modeling/demo	Feb. 3	0:07:25	10	Plainsong chant. Who did plainsong chant? The monks. Okay, all right. (He puts his hands together in front of himself, as if praying. <u>Then, he sings the men's first phrase of music.</u>)
verbal instruction			11	So the line is really smooth.
modeling/demo			12	Imagine if you did (<u>singing</u>) <u>note-note-note-note-note</u> .
questioning	Feb. 3	0:07:30	13	Is chanting horizontal or vertical? Right. Horizontal.
modeling/demo and questioning	Feb. 3	0:07:32	14	If you're going <u>note-note-note-note-note</u> , is that horizontal or vertical?
verbal instruction and modeling	Feb. 3	0:07:35	15	So, we've got to smooth that out. (<u>he sings the line again.</u>)
questioning			16	How many notes to we need to kind of feel in a group?
modeling/demo.	Feb. 3	0:07:50	17	Right. (This time, <u>he sings the line on "ta-dums,"</u> emphasizing the strongest note with the "ta")
verbal instruction			18	Think of it in terms of four notes to the group. (They sing. He snaps his fingers and gives verbal instruction as they sing.)

verbal instruction		0:20:28	26	(As they sing, he claps the 16th note as the under-pulse. He calls out verbal comments. "Where's 2nd alto?" etc. He snaps the beat.)
piano and modeling	Feb. 3	0:20:30	27	Sorry. Do it again on those parts. (He <u>play notes on the parts as they make their entrances and through this segment.</u> OCCASIONALLY HE MOUTHS THE TEXT.)
singing the incorrect sound	Feb. 3	0:25:03	34	Altos, right there, again. Careful not to hoot. (He <u>mimicks the ways they just sang.</u> It is hyperbolic.)
verbal instruction			35	Just a good "oh". Let me hear the altos. Tenors, people in glass houses. . . Altos. . .
singing the incorrect sound		0:26:26	36	(They sing and he stops them immediately.) Did you hear the pitch go (he <u>makes a whooping, downward sound--hyperbole</u>) right at the end?
demonstration in falsetto			37	(He demonstrates, in falsetto, the <u>correct way to attack and release the "oh".</u>) Cut it off with air. Ready. (They try it.)
verbal instruction and demonstration	Feb. 3	0:26:32	38	Careful not to feel it there (he indicates his larynx.). Not here, release it here (he points over the back of his head.) One more time. (He <u>demonstrates correctly.</u>)
drill of vowel placement or vocal technique	Feb. 3	0:26:40	39	Oh. (He sings as yawn sigh, <u>then gestures swirling around the crown of his head.</u>) Feel it here. Ready. (They sing.)
demo in falsetto and vowel placement	Feb. 3	0:26:45	40	There! With the sopranos. (He <u>sings the "oh" in falsetto again.</u>)

using speech to communicate phrasing or dynamics and modeling		0:28:57	47	That P has to be part of the breath stream. (<u>As he says "part", he releases excess air, as he wants them to do on "up."</u>) <u>Coming up, Lord.</u> (He sings).
using speech to communicate phrasing or dynamics			48	Almost Plord, but not quite. Okay, here we go. (He sings the altos note to start them.)
using speech to communicate musical ideas			52	(He sings a pitch that was weak while saying the following. . .) That note must cut through.
drill			53	Going on. (He stops.) You're behind. (He cues them again.)
singing the incorrect sound	Feb. 3	0:30:00	54	Not, <u>Oh</u> (this he sings from a very covered and throaty production. <u>The he sings correctly</u>) <u>Oh!</u> (this time more forward.)
demonstrating	Feb. 3		55	Put a little H there. (<u>he demonstrates the oh again.</u>)
verbal instruction and drill			56	(They sing. He stops them.) Same problem that they had, and then they had. What happened? Dropped the end of the pitch. (<u>sung</u>) <u>Here we go.</u> (They sing.)
singing the incorrect sound		0:31:00	57	(<u>He weakly and sings the way he perceived they sang. With the repetition of a pitch, he allows the pitch to become flat. It is hyperbole.</u>) Raise it a quarter step each time. Here we go (they sing.)
demonstration and drill			58	Go that far. (<u>He sings each of the men's successive entrances.</u>) One more time. (They sing and he reinforces parts by singing each successive entrance with the students.) <u>Tenor one--(he sings on their pitch.)</u>

demo	Feb. 3	0:31:00	58	Go that far. (He sings <u>each of the men's successive entrances.</u>) One more time. (They sing and <u>he reinforces parts by singing each successive entrance with the students.</u>) Tenor one--(he sings on their pitch.)
using speech to communicate musical ideas	Feb. 3	0:31:15	59	Okay, you just gotta count, tenors. (He plays there entrances.)
using speech to communicate musical ideas	Feb. 29	0:04:02	3	Okay, now we've got to crescendo more so that we get loud and " <u>Try something that's much more difficult.</u> " (He speaks a crescendo with text from the song, "Succeed.") And then we get softer.
verbal instruction and singing the incorrect sound	Feb. 29	0:06:15	4	What's the word you're singing there? Love. (he sings forte:) I love. Does that sound like love? <u>I love the evening (sung with an intense, subtle cresc.).</u> Color the word to make it sound like the meaning of the word. All right? Here we go.
demo and verbal instruction	Feb. 29	0:08:06	7	(Singing the same phrase, the basses still are not low enough. Frank goes to the basses and <u>sings their pitch with them as they hold.</u>) Bass, you're still not low enough.
demo and verbal instruction			8	(He rehearses their approach to the note.) Look at it as the cm chord. (He <u>sings the cm chord in arpeggio for them.</u>) Okay, everybody on "most."

demonstration/modeling	Feb. 29	0:09:15	9	Okay, now, let's make the words " <u>I think I'm allergic to morning!</u> " (spoken with the precision and cresc. desired as they sing.) even more so that there's absolutely no question as to what the words are. " <u>I</u> ", here we go everybody (sung on their pitch.)
drill and modeling		0:10:02	10	(They start "An apple a day," and he cuts them off and sings the bass part.) " <u>An apple a day, that could be more.</u> Ready. (They repeat.)
using speech to communicate musical ideas	Feb. 29	0:11:05	11	<u>Onion, onion (He speaks this crisply; he wants the text to be understood)</u> <u>But an onion a day.</u> Here we go, ready. (They sing; he stops them)
drill of vowel placement, verbal instruction, incorrect model	Feb. 29	0:16:00	17	Up to there it was just great, okay. But on that one note, you went (<u>he sings and mimics them.</u>) It's a higher place. It's more up in here. Okay. One more time.
modeling and verbal instruction	Feb. 29	0:16:06	18	Did you hear that (addressing the basses). It's got to have more mix in it. More mix, falsetto. (<u>He sings the line for them.</u>) Let it get more breathy, and when you let it get breathy, it'll let more space come in. (They sing again.)
modeling and vowel placement	Feb. 29	0:19:03	19	You remember the [a] in the beginning. Same thing. " <u>How I'd love.</u> " Right there (he indicates the upper portion of his face. They sing again.)

singing in falsetto and questioning	Feb. 29	0:19:45	20	Okay now, can we do this? This is hard, but can you sing " <u>loved you</u> " (he sings in falsetto what he wants sopranos to do) and not let anything make the pitch dip? So "d" has a pitch. How we gonna do it? Air stream, right. (They sing again.)
using speech to communicate phrasing or dynamics and modeling		0:20:16	21	And it is " <u>loved d-you.</u> " (he demonstrates the consonant elision.)
using speech to communicate phrasing or dynamics, musical ideas	Feb. 29	0:24:33	22	(They have sung through a large portion of the song without stopping.) Tenors, you can come in (<u>He speaks loudly, imitating their entrance.</u>) You've gotta be much more, much more subdued.
verbal instruction and modeling, singing in falsetto			23	Altos, your entrance there (<u>he sings it</u>), think of having that breath flowing (<u>he sings again correctly.</u>)
singing the incorrect sound	Feb. 29	0:25:00	24	It's too much, " <u>And the heart,</u> " (he sings percussively, mimicking them.) It's too hard. Up to there, that's the best we've ever done. (They sing where they left off.)
singing in falsetto and verbal instruction		0:26:12	25	(He turns to the altos.) Same entrance, same kind of thing. (<u>He sings their line smoothly, in falsetto, as he wants them to sing.</u>) The air's gotta be, well, the air's gotta be flowing there. (They start there again.)
modeling and verbal instruction		0:28:11	26	Tenors, (<u>he sings a phrase of theirs, as he wants them to sing.</u>) More air stream. (They start again.)
using speech to communicate phrasing or dynamics	Feb. 29	0:29:31	27	<u>Grow. . . (he speaks in rhythm and claps the beats as he speaks.)</u> Let's start at. . .(they sing again .)

modeling		0:35:39	28	(He plays and sings a phrase of the <u>bass line.</u>) "Gar-den, gar-den." You're changing your pitch right there. (He plays and sings the line again.) Okay? with baritones, last part. (students sing.)
singing the incorrect sound and modeling the correct sound	Feb. 29	0:39:50	30	Okay, basses, you're going " <u>Grow, grow.</u> " (he sings the bass interval.) And what you're doing, that's what I'm talking about. " <u>Grow, grow.</u> " (he sings the <u>octave</u>) and not " <u>grow.grow</u> " (he sings a 6th.). You were doing low.
modeling			31	(He sings the <u>correct interval of the octave again.</u> Then they sing.)
demonstration	4-Apr	0:01:07	6	No, no, no. These 2 sections sang the "th" (the song is "The eyes of all) with a really nice sound. (He imitates what they just did by singing the "th" in his <u>octave.</u> As he does this, he gestures with his hand pulling forward, away from him in a line.)
			7	It was a really nice sound.
singing the incorrect sound	4-Apr	0:01:20	8	Then I'm hearing " <u>The eyes...</u> " (He sings with a percussive "th". As he does this, his hands are up and he gestures a small explosion with his hands.)
demonstration, modeling	4-Apr	0:01:25	9	(He sings the <u>correct entrance, again</u> with his hands moving out in a smooth line.)

singing the incorrect sound followed by modeling/demo, singing in falsetto			11	(They sing a full phrase. He stops them, and turns to the sopranos.) Are you going to fix the [i]. (He imitates <u>their sound, followed by singing it the way he wants them to, in his falsetto.</u>) The pitch drops.
singing the incorrect sound followed by modeling/demo, singing in falsetto	4-Apr	0:04:00	12	Altos. (He cues the choir in again. They sing a partial phrase. He stops them.) You're changing the vowel.
demo/model, mod. vowel placement	4-Apr	0:04:04	13	(He imitates what they did.) And then it's going down. (<i>Hand addresses position of roof of mouth.</i>)
demo/model, mod. vowel placement	4-Apr	0:04:04	14	(He sings it the way he wants them to sing it. <i>He gestures to his forehead.</i>) You've got to place it.
drill of vowel placement			15	Don't let it slip out of place. Let me hear you. (The sopranos sing. They get to the word all, where they sang a bit flat, and he stops them.)
demo/model			16	Can you hear it go down? "All" don't let it go down here.(he sings and chants his instructions.)
demo/falsetto	4-Apr	0:06:35	20	Did you hear that, " <u>wait upon. . .</u> " (sung in his octave as they sang, followed by how he wants it sung.) (They sing again.)
himself in falsetto, modeling, vowel placement		0:06:28	21	(They sing again.) Okay it's a little, a little flat. (He sings it in falsetto. Then he makes a very round vowel sound, pointing to the space in his head to model the placement and color.)

model	4-Apr	0:07:30	23	(They complete the phrase.) Sing through that: <u>"Wait upon thee."</u> (sung very legato as he wants them to. He points a finger, moving toward them linearly.)
model/demo, vowel placement	4-Apr	0:07:40	24	(As he sings "Thee", he points to his lips, which he wants extremely rounded, closed.)
using speech to communicate musical ideas			25	Just like at the very end. (he speaks some of the text with the rounded lips.) You do that every time.
demo/model, himself in falsetto	4-Apr	0:07:55	26	(He cues them to sing; they finish the phrase.) There. <u>"Thee."</u> (he sings in falsetto, with the very rounded lip position he has been addressing.)
vowel placement	4-Apr	0:08:20	27	Keep that in place here. (He says this through puckered lips and point to his forehead, where he wants the tone placed.)
asking students to demonstrate/drill			28	First two rows, ready. (He gives these instructions through puckered lips. The students sings.)
demo/model	4-Apr	0:08:10	29	(He stops them) <u>And though givest</u> (sung in his octave.) Even more air there.
asking students to demonstrate/drill			30	Okay. Back 2 rows. (They sing. He gestures toward them smoothly, coaxing them as they sing. The gesture suggests legato.)
singing the incorrect sound	4-Apr	0:08:44	31	Okay, don't be. . ."And thou" (sung very shaky, imitating them. They laugh. He sings the phrase correctly, smoothly, in his falsetto.)

demo/model	4-Apr	0:08:51	32	<u>When he gets to the middle of the phrase, where he does not want phrase to weaken, where he wants no breath, where they need to expel breath, he purposefully gets louder.)</u>
			33	Okay. All of you. (They sing, and <i>he keeps his gesture high and smooth.</i>)
demo/model, incorrect		0:10:40	42	Good posture. (<i>He models.</i>) You don't have to do this. (<i>He models exaggerated posture that is stiff.</i> They laugh.)
demo/model	4-Apr	0:10:55	44	(As they sing the second phrase, HIS LIPS PUCKER TO REMIND THEM. <i>He gestures to his lips, up and down.</i>)
verbal instruction		0:11:00	46	You think, when the pitch has dropped, more often than not, it's coming out of the high place.
singing the incorrect sound	4-Apr	0:11:10	47	<u>Thou openest they hand (on the word hand, he purposefully drops the placement and spreads the vowel. It is obviously different-hyperbole. This is done in his falsetto.)</u>
vowel placement	4-Apr		48	<u>That's not there (He sings and points to the place in his head where he wants them to think placement.) In that space up here (encircling his head with his hand.)</u>
verbal instruction		0:11:23	49	If that space disappears, the pitch will come down in direct proportion to that. If that sags, the pitch will sag every time.
vowel placement, demo	4-Apr	0:11:30	50	(He sings the phrase for them again.) <u>That stayed (he indicates the crown of his head.)</u>

demo/model	4-Apr	0:11:50	53	(He sings the alto, "thou." <u>narrowed and gestures to the space in his face with his hands as he sings.</u>)
model			54	Okay, right on that one. (He stops them. <i>He gestures to his face.</i> THE POSITION OF HIS MOUTH IS NARROW.) Shape it as much as you can before you start.
using speech to communicate musical ideas	4-Apr	0:12:17	55	(They sing.) Okay, one more time. You're concentrating so much on the vowel right there that you're forgetting, <u><i>thou o-pen-est thy hand (spoken in rhythm).</i></u>
singing the incorrect sound, demo	4-Apr	0:12:35	56	Ready. (He stops them and deals with the syllabic stress by <u>singing the phrase in his octave with incorrect, then correct syllabic stresses.</u>)
himself in falsetto	4-Apr	0:13:00	60	Now, what I want you to do is to sing in that voice. (He models, <u>singing in falsetto. Also hand, as he was singing modeled breath stream and syllabic stress.</u>)
singing the incorrect sound	4-Apr		61	(They sing.) You went "hand" (<u>sung bright, spread, mimicry.</u>)
demo/model	4-Apr	0:14:00	62	(He sings "hand" like he wants them to. They sing.) <u>This includes speaking the vowel correctly. Notice position of his hand.</u>)
drill of vowel placement			63	(He repeats this process--they sing, he sings back to them in falsetto the <u>correct sound.</u> They sing. It is minute phrases, even words and notes, dissected from the phrases.)
demo/model		0:17:00	69	(HE GESTURES TO HIS LIPS AS THEY SING, REMINDING OF THE NARROWNESS.)

asking students to demonstrate			70	Let me hear you sing "living thing." (He asks one student to sing for the others. <u>This is an example of student as model.</u> He compliments her and other applaud.)
model	4-Apr	0:18:55	75	(Students sing "living thing." As they sing, HE NARROWS HIS LIPS AND POINTS TO THEM. Again, the back and forth repetition and refinement goes on between Frank and the students.)
use solfege to fix incorrect notes or intonation			76	What are those 3 notes. (liv-ing thing.) What syllables are those?
ditto			77	Re, do, ti, la. Guess which one is not right.
ditto w/ demo		0:19:25	78	Ti. Right! (He sings it again in <u>falsetto, with a very high ti.</u>)
ditto w/ verbal instruction		0:19:50	79	Sing re, do, ti, la. Sing that again. Make the ti higher now. Everybody sing. (They do.)
ditto			80	Now sing living thing on those same notes. (They do.)
use solfege to fix incorrect notes or intonation		0:20:20	84	I'm going to give you that hand sign (Curwen). And when you see that handsign, I want you to sing that really high.
use solfege to fix incorrect notes or intonation			85	(They sing "living thing" as he signs with the Curwen. He cuts them off.) That was better.
			86	Okay. You thought about it being ti. All right.
verbal instruction			87	Think about it being ti, all right?

use solfege to fix incorrect notes or intonation			88	Do it with hand signs when you sing. (they sing text and use hand signs. <i>He signs with them as they sign and sing.</i>)
using speech to communicate musical ideas		0:21:22	92	(He turns to the altos. He addresses the altos. As he speaks the following, he <i>gestures to his face and mouth for a taller, less wide production. Models shape w/ hands.</i>) It's still a little shallow. Maybe a little more-- <u>thou</u> .
model	4-Apr	0:21:30	93	(As they sing, <i>he leans into words with greater stress. He gestures to his face AND DROPS HIS JAW FOR TALL VOWELS. Conducting models syllabic stress; leaned into 1st syllable, then pulled back.</i>)
model	4-Apr	0:22:02	94	(GESTURES TO FACE, LENGTH OF VOWEL ON WORD "RIGHTEOUS"--THE DIPHTHONG.)
using speech to communicate musical ideas			95	I don't think I've ever talked to you about the word r-i-g-h-t-e-o-u-s, have I? Not righ-chuhs. (<i>He speaks the word incorrectly</i>) So we're going to fix that word.
speech, incorrect sound	4-Apr	0:22:10	97	I want you to say <u>r"igh-ti-ahs--ti-ahs"</u> . <u>Not c"hus"--"ti-ahs."</u>
demo/model and speech	4-Apr	0:22:30	98	(He sings the phrase with "righteous" in it in his own octave as he wants <u>them to sing vowels.</u>) Not " <u>chus</u> " okay? One more, ready and go.
model			99	(HE MOUTHS AS THEY SING. <i>He gestures to his lips for narrow vowels.</i>)
model		0:23:04	100	(<i>His gestures model the intensity with which he wants them to attack certain phrases.</i>)

model	4-Apr	0:24:24	110	(He continually seeks to narrow the vowels by pointing to his lips and BY SHAPING THE NARROW POSITION FOR THEM AS THEY SING. <i>Hand shaped as a soft palate.</i>)
singing the incorrect sound, demonstrating	4-Apr	0:33:04	130	Okay, be careful on <u>"what earth's between"</u> (this, he sings ugly his own octave) instead of (He sings it lovely, in his own octave.)
verbal instructions			131	(He refers back to what they did on "The eyes of all.") That's what I want you to sing.
demonstrating	4-Apr	0:33:15	132	(He demonstrates a crescendo on the phrase, singing for them in falsetto. <i>He gestures over his head indicating height, shape, and placement</i>)
			133	You can get louder and it will open up more, but you still have to have this here (<i>indicating his forehead, between his eyes by tapping with his fingers.</i>)
model/demo	4-Apr	0:36:30	141	(HE MOUTHS TEXT AS THEY SING. He stops.) <u>"And through the mossy ivies creep"</u> (sung with legato and subtlety. He models in his own octave.)
demo, use solfege to fix incorrect notes or intonation			142	And go. (He starts them; their intonation is not uniform. He stops.) <u>"And thru the moss--higher. do, re, mi, mi, (falsetto.)</u>
use of piano, model		0:37:24	148	(He moves to the piano and plays a pitch, <u>then sings the phrase that begins on that pitch, modeling the emphasis and phrase shape.</u>)

drill with demo			149	Ready and one. (They sing. He stops and corrects the sopranos, <u>singing their entrance in his octave. This goes back and forth between sopranos imitation and his example until he is satisfies and cues other sections.</u>)
use of piano, model	4-Apr	0:38:20	151	"And in the streams" (He cues them to sing by singing their first phrase in his octave.)
drill with demo	4-Apr	0:38:28	152	(He stops them and sings in his octave) "And in thuh, thuh" (flat, ugly vowel on "the" There is no instruction; they know what he wants.)
use of piano, solfege, and demo	4-Apr	0:38:30	153	(Other voices enter until he stops to correct alto part by <u>playing pitches on piano, and singing them on solfege in his octave as he play.</u> Then they sing.)
verbal instruction		0:39:18	154	(He stops them after they sing "hangs.") Now, I want you to think of that word, "hang," and hang your jaw.
singing the incorrect sound, model	4-Apr	0:39:30	155	(He sings the phrase, tightly, bright, mimicking them. Then, he sings it correctly, with a loose, open jaw, in his octave.)
verbal instruction	4-Apr	0:39:45	156	Put that word right here (<i>gesturing to his larynx</i>). Okay? "And from."
speech to communicate musical ideas	4-Apr	0:42:10	162	Remember what we did last week? Mu-s[i]c h[i]r (Elongating and brightening the [i] vowels.
model	4-Apr	0:43:13	165	(He sings the initial phrase, in his octave, with careful, musical emphasis of the text. It is a model.) Okay. The half note is what I want, not the quarter

model			166	(He models the rhythm again, no text, on dum-das) Ready, again. 1, 2, 3, go.
			167	(They sing. He snaps his finger at them some. <i>He gestures a strong strike to certain words.</i>) A little too much (to sopranos), not enough (to 2nds.)

APPENDIX H

COMPOSITE TRANSCRIPT: KATE

COMPOSITE--KELLY				
instructional strategy	rehearsal date	meter	line number	text
vocalizing, demo.	2-Feb	0:06:12	18	Don't oversing--very very easy. <u>[zi-a-a-a]</u> , ascending 5 tone scale, descending on tonic arpeggio. She sings for them, very lightly.) Easy sounds, lots and lots of breath
vocalizing, demo			19	[zi-o] Breathe! (AS THEY SING, SHE MODELS THE [o] VOWEL ON HER FACE ALMOST EXAGGERATED IN VERTICAL SHAPE.)
			20	Hold. (She sustains their last tone.)
demo, physical direction		0:07:24	21	Do it real softly. Ah!, slide down. (She models a yawn sigh and indicates the contour with her hands over her head and arching forward. They do two repetitions of this, each time modeled by her 1st.)
imitation			24	Mmmm. (She demonstrates an ascending, then descending slide. They imitate.)
verbal instruction, demo, breathing			25	(Moving back to the piano.) Big breath in, silent big breath in. (She does this with them.)
vowel placement, listening			34	(They sing the exercise. SHE ADDRESSES THE ALTO VOWEL SHAPE WITH THE SHAPE ON HER LIPS AND EXAGGERATED.) Altos.
			35	Big breath in; not any louder than that, mi-meh-ma. (They sing this at her direction on the chord they have built. EMIC)
vowel shape			36	(Again she ADDRESSES THE ALTO VOWEL SHAPE.) Point right here altos. (She points to here forehead, between her eyes.)
verbal instruction			37	Not louder, just lift. Down a half step.

listening			38	I hear a flat vowel sound. Listen to the balance, altos, to match it up.
listening, examining other parts, blending and matching within a section			39	Everyone sing that on an [u] except front 2 rows a altos. Everyone else and the front 2 rows of altos, sing that on an [u], that chord. (They sing.)
			40	Back row of altos join. (They sing.)
		0:10:34	41	Third row of altos join, and I want that very same sound. everybody. (They sing.)
teacher demo			42	(SHE CONTINUES TO MODEL THE [u] VOWEL, EXAGGERATED ON HER FACE.) Now you're listening. Hear the difference.
breathing, making music		0:10:34	44	Right there, mi-meh-ma-mo-mu. Take in enough air for a fortissimo sound, but I want a pianissimo sound.
physical direction			45	<i>(As she gives these instructions, her hand is above her head, circling towards her and over to the front. It appears to be a gesture relating to breathing and breath release.)</i>
demo--facial expression			46	Everyone, mi-meh-ma. (She conducts each syllable and mouths the vowels, especially the [u])
breath support, verbal instruction		0:11:36	50	One more time. I want 20% voice and 80% air. Take all of the weight out of the voice that you can.
vowel placement			51	And PERPETUAL HIGH EYEBROWS. (They sing.)
breathing			52	Not any louder than that. Don't breathe with your shoulders, breathe with your body.
demo, breathing			53	Breathe. (They sing; she restarts them.)
		0:12:19	54	Without the (hands gestures in and out--uncertainty EMIC .) Let's find the chord.

breathing, audiation			55	Breathe in, hear pitch, don't sing, sing it inside your head. (the they sing, and she gives verbal directions to altos, "You're pressing," <i>This accompanied by high hand at forehead.</i>)
			56	(She gives directions to change notes as they sustain, verbally.) Tenor up. Back down. You weren't wrong, it was just a little under. Make it a high step.
vocalizing, vowel matching			57	Match the vowel, altos; I'm hearing that voice again.
demo, facial expressions			64	(AS THEY SING, SHE MOUTHS TEXT TO HELP THEM RECALL THE WORDS.)
demo, rote		0:17:35	65	(She stops them.) I don't want you to look, I don't want you to look. (She sings the phrase <u>that the men are missing text on.</u>)
rote teaching, demo		0:23:17	69	(She stops them during American Pie.) Don't talk. Let's just fix a couple of quick things. (She addresses some mistakes the soloists have made by playing and <u>singing their lines for them, very casually, as a reminder.</u>)
			70	And right here, ya'll need to do this together, so you'll have to do it as written. (She plays and <u>sings this section.</u>)
			71	Do the "I knew." (They sing.)
drill			72	Got the rhythm? One more time. (She sing it <u>again for them,</u> then starts the soloists again and <u>sings with them on the phrase they are doing incorrectly and drills it.</u>)
		0:28:24	74	Stop! Right after "Call." (She sings the line, in <u>the proper style.</u> They have claps to do and they are not together. <u>She models what is correct.</u>)
			75	No, no, no. (She sings and claps what is <u>correct, and they do it again.</u> Then, she corrects a text memory problem.)

			76	Not " <i>There's is.</i> " It's " <i>there is.</i> " "There's is hasn't quite made it into Webster's dictionary yet.
teacher demo		1:20:40	117	(<u>She chants the text:</u>) Get into that kitchen and grab those pots and pans.
			118	One more time (she gives pitches) Get in, and. . .(They sing.)
			123	Stand if you want to sing Blueberry Hill, page 26. It's a duet, guy sings and girl. Page 26.
			124	The melody is what is written in the soprano line. (<u>She sings the opening line.</u>)
		1:28:00	125	Just that much. Some of you were doing that little turn. <u>I found my thrill.</u> (She demonstrates the turn.) That's fine. Stand please, if you're interested, guys.
vocalizing, demo, drill	25-Feb	0:00:38	1	(<i>Kelly leads the students in over-the-head stretching exercises, shoulder rolls, neck rolls, yawns</i>)
		0:01:47	2	(<u>Echoing yawn sighs.</u>)
		0:02:10	3	(Breathing exercises, she leads, they repeat.)
		0:02:31	4	(<u>Vocal exercises begin. Kelly sings the first repetition</u>) a-a-a-a-o-o-o-i-i-i-i-i. (each vowel sung on a staccato arpeggio of a 5th.)
		0:02:38	5	(As students repeat exercise from line 4, Kelly <i>shifts her shoulders, holds them back and says,</i>) Shoulders up.
		0:02:42	6	(Students continue the above vocalise. <i>She reminds them of the lip position desired for the [i] vowel, narrow, by saying the vowel as they sing and placing her fingers on her lips to narrow the opening.</i>)

				(As they sing, SHE CONTINUES TO KEEP HER HANDS AT HER LIPS AND SHE FORMS THE SHAPE OF THE VOWELS ON HER LIPS. SHE PANS THE CHOIR AS THEY SING, SO THAT SHE CAN SEE EACH SECTION AND THEY CAN SEE HER.)
verbal instruction, demo		0:04:17	8	[Lo] (1, 3, 5, 8, 5, 3, 1. Kelly sings the exercise, holding the 8 for a few seconds). Just float it. I'm not looking for volume right now. You know, like the top of your head opens up and there goes the sound.
vocalizing addressing open space and vowel shape		0:05:33	9	You guys need to think an aw. I don't want this to be tense (indicating her lips. <u>She sings a repetition that is tight and swallowed, but only slightly, not hyperbole.</u>) You can't sing.
verbal instruction, open space, demo			10	Drop your jaw and think the ah back here and with the way you shape your lips. (she gestures to her cheek bones, by her ears. <u>Then she sings another repetition of the exercise, correctly.</u>)
verbal instruction, demo, breath support		0:06:49	13	What happens when you run out of breath? What does your body feel like it wants to do? Yeah, your body goes, (<i>she collapses her rib cage and crimps her posture forward, making a gagging sound</i>), and you die a slow death. Keep expanding.
demo		0:08:19	15	Here's our note. Don't go. . . (<u>she sings the arpeggio, scooping up to each successive tone as she has heard them do.</u>)
			16	(<u>This is followed by a correct rendition.</u>) You've got to go over.
demo		0:09:40	18	(Very clear example OF HER FACIAL EXPRESSION INDICATING THE SHAPE OF THE VOWEL.)
demo		0:10:19	19	You run completely out of air, and then the pitch goes, (<u>she sings an [u] and allows the pitch to slide down. It is exaggerated</u>), and you sound like a dying animal. (alleluia exercise)

demo--posture and vowel shape		0:11:10	20	(Another example of her MODELING POSTURE AND VOWEL SHAPE IN THE MOUTH AS THEY SING.)
		0:12:03	21	(MODELING SOLFEGE AS THEY SING A DESCENDING SCALE--SHE MOUTHS AS THEY SING.)
demo		0:12:36	22	Deo Gratias. <u>Deo gratias (she sings the 1st soprano, 1st bar of the piece in time.)</u>
demo, articulation		0:12:55	23	Remember right now, it's very short and detached. (She cues the staggered entrances of each part and MOUTHS TEXT WITH VIGOR AS THEY SING.)
vowel shape		0:14:06	24	Uh, drop. (SHE DROPS HER JAW AND POINT TO IT WITH HER LEFT HAND, CALLING ATTENTION TO THE OPENING.)
demo, music making		0:14:57	25	We stopped and we worked that section; we've just got to go right on. (she chants the text in <u>rhythm to show the connection and flow of the phrases.</u>)
demo--open space		0:15:19	26	Sopranos, I know, I keep saying I'm going to start then we stop. Careful when you get high that you don't sound like Alvin and his brothers in the Chipmunk group (she sings in a <u>squeaky voice.</u>)
demo--open space			27	You have to open up. <u>Blessed be the time . . . (she sings their part with a dropped jaw.)</u>
verbal instruction--open space			28	You have to feel that open space back here (she indicates cheekbone over the ear) and then you make all the words happen right here (she uses fingers of other hand to indicate front of mouth.)
demo--open space			29	(Again, she sings as they did, exaggerated.) That sounds like you have a nervous tick.
demo--music making		0:16:15	30	This happens really fast, but you can still stretch. (She sings their line with the <u>connection of the phrase that she wants.</u>) Otherwise there's not any contrast to the phrase

verbal instruction and demo--vowel shape and open space		0:16:30	31	Tall. Everything very, very tall. (<u>As she says this, she drops the jaw and speaks with space.</u>)
demo, drill		0:16:49	32	We've gotta get "ben" in the right place 'cause you'll learn it wrong. (<u>She chants the text in rhythm with emphasis on the word and rhythm performed incorrectly.</u> This is followed by students chanting text.)
demo, drill		0:17:06	33	(They are missing a rhythm.) It's not (<u>she chants text incorrectly as she has heard them do.</u>) It feels different. Again. (This is followed by drill.)
demo, drill		0:17:44	34	Stop. Sing "u-ben heaven." (<u>This chanted in rhythm, then she sings the same phrase.</u> Students then sing this phrase.)
demo--articulation		0:17:55	35	Listen. (She plays their part.) Careful that you don't sing "queen." (<u>she sings the "qu" slowly and through the nose. There follows a brisk attack of the word correctly sung.</u>) Pop that "qu." (Student try follows.)
demo--articulation			36	all right, the consonants have to happen so fast. (<u>she sings the line from #35 as she wants them to.</u>)
demo		0:19:22	38	Sopranos, I know you're kind of thinking a straighter tone to help to tune that. You need to keep a little shimmer in it, though because it doesn't tune. (<u>She sings with a bit of vibrato.</u>)
verbal instruction			39	Let it spin a little bit more. I'm getting (<u>She sings a very straight tone</u>) and if it goes on too much longer we're going to start shattering some window panes someplace. Don't push.
verbal instruction and demo		0:20:28	40	Take a big breath in and sing more "ahs" (<u>This spoken with corrected vowel shape, not exaggerated.</u>)

demo addressing open space and soft palate	0:20:29	41	I need more back space 1st sopranos. (referring to note in line 40.) <u>Ahs--</u> is right here (pointing to front of mouth.) <u>Ahs--</u> (correctly sung and indicating space in the back of the throat with her hand) starts from back here.
rote	0:28:00	43	Look at the second score of 9. We have this "Ah moon" like twice. 2nd sopranos: (<u>she sings their interval</u>) and 1st sopranos (<u>she sings their interval</u> .)
rote, music making	0:28:59	44	When you have a different rhythm, make sure you do something so we know it's a different rhythm. (<u>she sings the phrase with a crescendo through the dotted rhythm</u> .) Sing through.
demo, music making	0:31:38	49	Without my telling you and showing you everything to do, I want to see what you do with the phrase. (<u>she sings an brief example with cresc.</u>) You feel it, you show me, all right.
verbal instruction, demo	0:34:30	52	Don't let moon be the peak of the phrase. The cresc. takes you there. But look at what you have after it. (<u>she sings the phrase with continuation after the climax</u> .)
		53	Notice I went down the octave, but all the way to light. Ah moon (moon she smacks, then soft again on "thou with thy light.) It was a beautiful set-up, it was very nice and ringy, but you left me hanging.
verbal instruction and demo	0:38:30	56	Mark that, sopranos, 'cause that's different. (<u>she sings their part</u> .) You come right back. (<u>she sings it again</u> .) (instructions for where in music.)
music making	0:38:59	57	When the tempo's quicker you can't think "note, note" (spoken in tempo.) You have to think, " <u>beat, beat</u> " (spoken more briskly, with a lilt) <u>one, one, one, one</u>
articulation, demo, drill, measure-by-measure	0:40:47	59	When you sing "cum" I want as percussive a C as you can give me. (<u>She demonstrates what she means, sings the phrase</u> .)

(above)		0:41:25	60	(She has cut them off, displeased with their sound.) <u>(she sings:)</u> "Wolcum all another year" (bouncy, articulated.) Don't slip and slide. . .
verbal instruction, articulation, demo		0:42:03	62	Even more of a K--a C sound which is a K sound. Don't put the C down here, you have to put the C up here. <u>(she demonstrates how to sing it emphasizing where to put the K.)</u> (they sing attending to line 61 and 62 instructions.)
playing (piano)		0:44:20	65	Just back-tracking quickly, bottom of 6, last measure, <u>(she carefully recites the diction of the old English.</u> She plays their parts.)
playing		0:45:22	66	Altos, as long as you get this pattern down, <u>(she sings and plays the pattern for them.)</u>
playing			67	Seconds, you've gotta be careful. <u>(she sings and plays their pattern.)</u>
playing			68	1sts. <u>(She sings and plays their pattern.)</u> Let's try it together.
playing		0:46:10	69	Careful, you're not going high enough, because you're hearing the other note. <u>(she sings and plays their part.)</u> Let me hear alto and 2nds.
examining other parts		0:48:23	71	(They have attempted to sing with accompaniment and do not move together.) Okay, the beat is <u>(she clicks the beat while reciting text in rhythm and legato.)</u> It's like 6/8; feel it in 2. (They react)
rote		0:59:13	72	Bottom of this page. Look at this rhythm and memorize because it comes back a lot. <u>(She chants the solfege in rhythm.)</u>
examining other parts (PROCESS MODEL)		1:02:53	78	Altos, how are you going to find your pitch on the top of that page after you've been out for a while? (they give an answer.) Okay, that's true also, but what might be another, easier way to do it?

			79	Look at the other parts. Yeah, it's an octave from what they're holding. (<u>she sings the other part, sol, sol, sol</u>) They're hanging on to it.
			80	(<u>she sings a sol, an octave below, which is the alto part.</u>) Look for places like that, especially if you've been out for a while. Say, "How can I find that pitch? Is somebody else singing it, can somebody lead me to it?"
demo, rote		1:09:04	81	<i>Sancta Maria mater Dei.</i> Speak. (they repeat the diction. This continues for other phrases. They sing)
playing as she would like for them to sing		1:10:54	83	Listen to it, listen to it. (They are learning a song, and are standing in a large circle around the piano. (<u>she plays the example, parts, on the piano with sensitivity.</u>)
music making		1:11:39	85	Yeah you've got that cool dissonance right there, altos. (<u>She sings, "mortis nostrae" as she wants them to sing it, with stretch on the dissonance.</u>) That's one of the (sigh) things; you've gotta make it that way.
verbal instruction, demo		1:12:12	86	Sing "no-" It has to be one of those hurts-so-good-type sounds. (<u>she sings "no-" with tenuto.</u>) Make it so intense, not by volume; by leaning into it.
vocalizing, verbal instruction concerning soft palate, demo	6-Apr		14	(As students do it, she speaks over them:) As you come down, keep your soft palate up. (<u>She gestures with her cupped hand, as if it conforms to the desired shape of the soft palate, reminding students to lift.</u>)
(above)			15	The hard thing is, as you get down lower, your soft palate goes: (<u>She models the exercise with a clunk when she fails to keep the soft palate up.</u>)
		0:02:08	16	(<u>She models the yawn sigh again, this time keeping the palate up. The pitch descent is more gradual.</u>) And it's keeping all that space in the back.

rote, drill, demo			17	(<u>She does a call and response of complex rhythms on "ch"</u>) Keep it out keep it out!
rote, drill, demo			18	(<u>She does the same call and response with shallow pants.</u>) And work your muscles here (<u>She points to her abdomen and speaks this in the rhythm she wants them to pant in.</u>)
verbal instruction concerning breath support, demo			21	Extend your body out, body out. (This as they hold the last note. <i>She gestures out with her arms, modeling the expansion she desire for them to feel.</i>) Good, as you start to run out of breath, don't let your body sink down.
		0:04:21	26	Girls, hands to your sides makes a difference. <i>If your hands are like this in your pockets, your shoulders, are relaxed like this and your rib cage is collapsed.</i>
verbal instruction--breath support, posture		0:04:21	27	<i>Hands to your side doesn't guarantee that, but it's going to be easier. That's what we're talking about.</i>
demo			28	Your bodies tend to collapse as they run out of air, and it's a hard thing to learn to not do that, but as you run out, <i>your have to keep this tall with this much space. (She has modeled both good and bad posture as she instructs.)</i>
demo, physical due		0:06:37	42	Now, come down 5. (<u>she sings the exercise as an example. As she sings, the hand is up in the "soft palliate shape."</u>)
verbal instruction			43	And work to keep that space up in the back. Ready, breathe.
physical cue			44	[Lot's of air, air] (<i>soft palliate hand.</i>)
demo-articulation		0:13:20	71	(<u>She starts them again.</u>) We're too, this side of being too short. (<u>She sings and demonstrates.</u>) "Ho-sa-na-" doesn't give me enough of the note.
			72	(<u>She sings again, this time with more length to each syllable.</u>) Let it last a little longer.

rote			73	(They sing; she stops.) 2nds, look at that girls. <u>(She sings their part, accentuating a rhythmic pattern that they have missed.)</u> Okay? Get that rhythm in there right.
physical cue--conducting as model			74	<i>(as they sing, her conducting patterns the detached manner in which she wishes them to sing the "hosannas."</i>
demo, rote		0:14:08	75	A couple of things. Altos, top of 7, remember last class we talked about this, girls. I don't want you to breathe between the "-cis" and the "ex-". <u>"-cel--sis, ex-cel"</u> (chanted in rhythm, with exaggeration on the carry-over of the text.)
drill			76	so repeat the word. (she says and I write phonetically:) <u>[si sek]</u> . Say it.
demo			88	Now, remember ladies, you're going to separate the "hosanna." <u>Ho-sa-na</u> (she sings).
demo--music making			89	Then make a different phrase. . <u>.in excelsis</u> (she sings legato.)
examining other parts			90	And then we'll get, you're pulling while they're <u>ba-ba-ba</u> (she sings the detached "hosanna" motive.)
examining other parts			91	And they pull while they <u>ba-ba-ba</u> (she sings the detached "hosanna" motive.) don't make everything the same.
			92	Altos, lock it in or you're not going to breathe. Okay?
demo		0:16:48	96	<u>"Sis"</u> (She sings with a straight, forced tone.) <u>"sis"</u> (She sings with roundness and depth. <i>As she sings, she gestures up with one arm and down with the other in an expansive gesture. It seems that this implies depth and support.</i>)
physical cue			97	<i>(When she cuts off, her arms continue to reach up and out. Even though you're not singing you have to feel like you're going to this chord that is so well locked in goes, "rrr." (she gestures a collapse.)</i>

demo		0:17:40	105	(cut off). Sopranos, you're falling off. (<u>she imitates what she hears them do, but not to extreme.</u>)
verbal instruction			106	. . .because you let, what you're doing girls is you're letting your body down
			107	Look up here. Don't think it's not you I'm talking to. I need eyes.
			108	Don't let down. (<u>she sings their last pitch.</u>) Because you're thinking, "oh it's over, now I can relax."
			109	It's not over--till me hands go down. (<i>she demonstrates how her hands will stay in the air until she hears the decay of pitch and wants them to let up.</i>)
demo		0:25:25	153	Don't make the high note the loudest note, girls. (<u>She demonstrates the alto line. The high note is the softest, and the crescendo occurs in the descending melismatic passage.</u>)
verbal instruction--music making			154	Let that be the beginning of a really cool crescendo. Okay, right now, it's fine, but it's just kind of there. Let it be a part of the music not, "Oh, here's the high note."
demo		0:28:55	168	Same thing for you all, girls, when you're doing that Sanctus to the Dominus (to sopranos) it can't be stop. (She drops her posture to emphasize.)
demo			169	It's gotta be breathe and then go again right there. (<u><i>This is spoken with the inflection and pacing that must be applied to the actual text and melody of the part.</i></u>)
physical cue		0:39:08	184	But you're getting to moon and it's not continuing to go. (<i>gesturing with hands in a line implying continuation.0</i>)
verbal instruction, music making			185	You're maybe taking it to "thou," but it's got to go all the way to night. That's where the phrase ends.

verbal instruction			186	The other thing is, it's taking you too long to get to the moon chord, 'cause, I think, of the "m".
demo, verbal instruction			187	(<u>She sings "ah, moon" alto part</u>) You're trying to stretch it so much that that one place, you can't stretch the vowel sound.
demo		0:39:35	188	That's a place you're going to have to accent and get the consonant out of the way. (<u>She sings it as she wants it done.</u>)
demo			202	Now, start <u>moon, thou with thy light.</u> (<u>spoken, not chanted, but spoken very legato, connected</u>) Go all the way to light. Start on moon, start it softly. And. . .
			203	(they sing) [go, go]
verbal instruction--music making, demo			204	That (something?) thy. Now, put the [a] in front, the [a] starts softly, the moon is not too loud, then you grow and you go. (<u>her inflection simulates the cresc. and a sense of cresting of the phrase.</u>)
demo--music making		0:43:37	211	Now do the last ah moon. It's still, I need more [a], more gradual <u>ah moon</u> (modeling cresc. in speech.) It's gotta keep going. We're going <u>ah</u> , look here, we're going <u>ah, moon thou (with cresc. on moon, then thou is quiet)</u> and you're stopping after moon
physical cue			212	It has to be (<u>she makes a gesture of an arched, linear phrase with her arm moving through the air, no speech</u>) so connected! It's got to be so connected.
verbal instruction--music making		0:55:30	228	A couple of things. 2nd sopranos, you are accenting this so strongly that you are changing the pitch. You need to be softer here.
demo, verbal instruction			229	And you're doing <u>dancing</u> (<u>sung, is slurred legato.</u>) You're chewing it. <u>Dan-cing</u> (<u>sung, each syllable accented.</u>) I want it more like a sforzando.

demo		0:55:36	230	You going <u>dan-cing (sung in an exaggerated slur attack to each syllable.)</u> and it's a really weird sound.
			231	<u>Dan-cing (sung as she wants it.)</u> And easy on the accent 'cause you're changing the note, changing the pitch.
			232	Sing dancing for me, ready 2 and. (They sing.)
process model for listening, audiation		0:59:06	258	In you brain, in your brain, you've got to be singing with them. (she sings part of the 2nd sop. phrase, resting in time to sing the 1st sop. entrance, demonstrating the listening/thought process.)
(above)			259	So you're right there. If you think about it, you'll be there. But you're waiting too late to prepare for it, so then it's, it's catching you off guard.
(above)			260	Ready, 2. . .and it's not just thinking about it; it's preparing for it. You can think, OK, it's coming up. "Du" (she sings as if surprised. Then she sings it correctly.) Think, breathe, sing.
demo and measure-by-measure drill		0:59:57	263	(They sing again. She stops them and <u>sings back the du-bah to the 1st sopranos. Her pitch is more precise than theirs was.)</u>
(above)			264	Do it right there. (She dictates it slowly.)
(above)		1:00:10	265	Faster, and (They sing the chord change more rapidly.) <u>Du-bah (she sings.)</u> That fast, and. . .
(above)			266	(They sing. <u>She sings it for them.)</u> Lift it up, and. . .
(above)			267	Again, and (they sing.)
demo and process model		1:00:58	273	2nd sopranos, try this: and I don't want it to confuse you, see if helping, and A (to the accomp.), see if singing will help here with like the 2nd sopranos and go (she sings, demonstrating how one part leads into theirs.)

(above)			274	See if that will help you. OK, I want you to try that. Just do that. 2nds, sing with them
verbal instruction and demo	1:01:58		278	Now if you're going to do that, and I think that will really help, you've got to accent the du-bah. Sing this time softly. (<u>she sing the "see the gypsies. . ." softly. When she comes to du-bah, she accents. This models what she has told them to do.</u>)
verbal instruction			294	(She nods her head.) That section, faster.
demo	1:04:56		295	<u>See the gypsies dancing high, see the gypsies dancing low. (She sings rapidly, snapping her fingers. It is a model of the tempo desired.)</u>
verbal instruction, physical cue	1:10:00		325	Sing "see." (They sing, she holds them) [Stronger. Give it more body (<i>gesturing with arms to lower torso</i>). She stops them.)
demo	1:10:09		326	This is not body. (<u>She sings "see," from the throat and crescendos.</u>)
demo			327	This is body: (She sings "see". It is rounder, warmer, with a bit of vibrato.) Body comes from here (<i>gesturing to soft palate and arching hand down to torso.</i>) Not from here (<i>pointing to throat.</i>)
verbal instruction with physical cue			328	Sing "see." (they sing see) [Grow, grow (<i>gestures with rounded arms to lower body, implying support.</i>)
demo			347	Stop, I would like "coming" to stay full, but still stretch and release like we talked about. (<u>she demonstrates the syllabic stress by speaking the text.</u>)
			350	Girls, the cut-off after gay need to be cleaner (<u>she chants the text, conducting herself.</u>)
	1:17:33		351	You don't have a T or a D or an S, so you have to, it's almost like, you have to shut off the air flow to make that sound stop. (<u>she sings what she means</u>) or it's real ragged right there.

demo, verbal instruction	1:17:35		352	(Pitches given and they sing.) One more time. Altos, (<u>she sings alto part to the word "summer" on a G#.</u>) A little higher on that G#
demo			353	(<u>She sings the phrase that begins with the G#.</u>) Really high right there (<u>chanted on the G#.</u>)
			354	1, 2, softly. (they sing.) [stress]
demo			355	(she stops) I'm doing <u>com-ing</u> and you're saying <u>com-ing</u> . There's not enough of a difference. (<i>spoken demo of correct and incorrect syllabic stress.</i>)
demo		1:18:44	356	<u>Com-ing</u> , (spoken in rhythm) say it and go. (They echo.)
drill			357	Again and go (they speak in rhythm.)
			38	[Make your vowel sound as tall and round. Spin your air, spinning.]
			39	[Aw, A-W. Lift it, lift it, soft palliate up as you come down.] (Lines 37-39 are spoken over their singing.)
			40	Yawn in. (She does this with them.) That's okay. Yawns out. Now take a deep breath in. <u>Do (she sings.)</u> And feel that soft palliate up, breathe in (They sing. <i>Her hand is in her raised soft palate cue.</i>)
			41	[feel that space in. Feel it, feel it]
		0:11:00	65	(She gives pitches on soprano. As they sing, SHE MOUTHS TEXT, AS USUAL, EXAGGERATED.) [Get that palliate up. <i>Soft palliate hand.</i>]
			66	(<i>She gestures to her face for them to narrow a vowel. She makes the vowel as she gestures.</i>)

APPENDIX I

COMPOSITE TRANSCRIPT: BRETT

instructional strategy	rehearsal date	meter	line number	text
				COMPOSITE--BRETT
modeling--vowel production with student repetition	Jan. 26	0:02:42	16	Eyes open. (he gestures with his hands lifting outward and up. HIS EXPRESSION MODELS OPEN EYES.)
vocalizing--modeling vowel production with student repetition			19	[u] (descending yawn sigh, they imitate. <i>His hands arch above his head</i>)
vocalizing--modeling vowel production with student repetition			20	[u] (descending yawn sigh, they imitate.)
vocalizing--modeling vowel production with student repetition			21	[u]
vocalizing--modeling vowel production with student repetition			22	All right. Blow out all your air. (<i>he does this with them</i>)
vocalizing--modeling posture			23	Legs real straight, waist up. (<i>he models this posture</i>)
modeling--exercises with vocalizing		0:03:24	27	Head around. (<i>He rotates his head on his shoulders.</i>)
modeling--exercises with vocalizing			28	Shoulders around. (<i>He rotates his shoulders back</i>)
modeling--exercises with vocalizing			29	Take a breath in. (The gesture of his arms arch inward, upward as <i>he breathes in with them.</i>)
modeling--exercises with vocalizing			30	Exhale. (The gesture of his arms arches towards his body, downward s <i>he exhales with them.</i>)
random sing		0:05:28	52	Random sing, go. (students sing independently, out loud.)

fishing out pitches			53	Fish out the hard spots.
silent sing			54	And stop, silent sing. 1, 2, ready begin, let's go. (he conducts and <u>gestures</u> rhythm.)
			55	How many of you think you have it? Ready to read? Here we go, 1, 2, ready and set. (they sing)
random sing			56	Cool. I want you to do one thing before we put it away. Altos, you will random sing the first 4 bars and work to get that note right. <u>Do</u> . Go. (They random sing.)
interval drill, process model			63	Great, now. That was do (indicating to the pitch on the transparency) in the key of G. Everybody sing do in the key of G.
(above)			64	Now, see if you can find the new do. (They attempt)
(above)			65	Some of you are going up. Go from G to F, right?
(above)			66	Sing the old do, now ti.
(above)			67	Half step. (He gestures downward.)
(above)			68	That's what you do. There's your new do. Sing do.
Curwen handsigns, interval drill, modeling		0:10:03	70	Starting chord, go (They sustain the 1st chord.)
(above)			71	Try this. It's an easy line. Let's go fast. Ready? 1, 2, ready, go.
(above)			72	That's it. You hit la, altos. (He sings) <u>La, sol, mi.</u> on the bottom cadence. Kind of unusual. One more time just to solidify. Starting chord, go. Big hands, 1, 2, ready go.
interval drill		0:12:23	81	All right. Everybody sing do in the old key.
(above)			82	Everybody sing low sol.

(above)			83	There's the new key. Sing the scale, ready go.
model			93	Okay, find a bar that has 6 8th notes in a row.
(above)			94	Say measure numbers.
(above)			95	16 in the piano. See that. Got it. Now, what type of rhythm. . .if the 8th note is going to be the basis for the beat, right, what kind of note is going to go twice as fast.
(above)		0:19:40	96	Right. So look at bar 8. The last part of bar 8 is " <u>ba-by a-sleep on the hay.</u> " (he chants this in rhythm. As he chants, his right hand taps in the air for each syllable chanted) Right?
(above)			97	So the 16th notes prior to this are, " <u>for the lit-tle ba-by a-sleep on the hay.</u> " (he chants this in rhythm.)
slow progression of concepts			102	So inside of this (still tapping) is 3 what-notes? 8th notes, right. 1, 2, 3, 4, 5, 6; 1, 2, 3, 4, 5, 6.
(above)			103	So, when we go up tempo on this, I'll actually conduct how many beats per bar?
(above)			104	(They are undecided) 1, 2, 3, 4, 5, 6; 1, 2, 3, 4, 5, 6. (He conducts the dotted quarter as he counts.) How many?
(above)			105	1, 2; 1, 2. Inside of this is 6. (he counts)
(above)			107	If you do something in 6/8 and it's a slower tempo, then you conduct 6 8th notes per bar. Watch. (He counts slowly and conducts.)
(above)			108	The faster it goes, the less you hear the 8th note. And so it just goes in 2. (He conducts in two counting the 8th notes.)

student repetition		0:21:46	109	Right? And this piece rolls like that. So we're going to be better off. . .I want to just speak the words in rhythm. You're going to do it where the dotted quarter note is the beat. Even though it's 6/8 time, there are 6 8th notes per bar.
(above)			110	Even though it's 6/8 time, because the tempo, we're going to lengthen that where the dotted quarter note gets the beat.
(above)			101	But first of all, <u>dance, dance for the little baby asleep on the hay. (He chants text in rhythm while conducting the 2 beat pattern.</u>
(above)			102	Ya'll look at the word "gray" in bar 15 and 16. How many many total beats, when you're conducting in 2 does the word "gray" last.
(above)			103	2, right, or 6 8th notes. But since we're counting the dotted quarter, it's going to be a total of 2 beats. Cool?
modeling			107	Now, go to bar 40. Bar 40, here we go! Ready, and, uh. . .(They chant text in rhythm. <u>He starts them and occasionally joins in the reading.</u>)
(above)			108	Watch out right there, bar 46. <u>Oh, my Lord--to you I sing. (He speaks the text in rhythm.)</u> Right?
(above)		0:24:23	109	Start at bar 44. Ready, and uh, speak. (<u>Again, he chants text with them while conducting the beat pattern.</u>)
(above)		0:25:03	110	Stop. Go to bar 54. Two 16ths, 8th, 2 16ths, 8th, quarter. <u>Gloria in excelsis, right. (Text chanted. Then he uses nonsense syllables--ba-ba-dums--to sound out the rhythm.)</u> Start right there; make the page turn, go! (<u>He chants text with them</u>)
(above)			111	Stop. Every time I see that (referring to a line of text) I think of the Village People! (a popular recording group. He pretends to dance like they do.) Bar 46.

(above)			112	Go. <u>(He chants text with them).</u>
(above)			113	(They have differed in their reading, some correct, some incorrect). That one is <u>Gloria in Excelsis</u> . <u>(He again uses rhythmic syllable to reproduce the rhythm.)</u>
student repetition			117	Kind of slow. 1, 2, 3, 4 read now. (He calls out "Breathe" at various places as they sing. Sometimes he conducts, sometimes stands and listens. <u>Once, he sings a part with them</u>)
(above)			118	Sing bar 23 since we know what's going to happen 2 or 3 times. Sing 23.
modeling and student repetition	0:28:14		119	(He chants text with them as they sing.) <u>Gloria in excelsis deo. (He sings the alto part.)</u> Cool? Go back to 21, everybody.
(above)			110	And uh sing. <u>(Sometimes he sings with them.)</u>
(above)	0:30:16		113	Let's give the altos another shot at that. <u>(He sings the part they just incorrectly sang, correcting the pitch problems. He compromises the consistency of the beat, addressing the pitches.)</u>
(above)			114	Bar 60, everybody. (Again, <u>he sings with them occasionally</u> , counts out loud or says, "Breathe," or MOUTHS THE TEXT.
modeling, musicality through demonstration	0:33:25		122	And stop. That's better, much better. Girls, do you know how to put on an ending "d"? do you know how I want you to sing that? (He recites some text from something with which they are familiar.)
(above)	0:33:42		123	It's the same "duh" that you do on <u>"lo-o-ved."</u> <u>(He chants this word from their song.)</u>
(above)			124	Shh! Look up here. Pretend like you are, there's no pretend to it. Put the "d" on as if it's a pitch. <u>(He demonstrates, singing the 2nd soprano line.)</u>

demonstration, modeling	0:34:36		131	It doesn't go. . (as he steps off of the podium and <u>demonstrates a few incorrect renditions he has just heard.</u>)
demonstration, modeling			132	(Then he sings a correct one, emphasizing the final "d.") Right on the pitch. Sing "--ed", go.
			133	Together, though (they sing again.)
			134	Is that a two part chord, Marge? (She plays the 3 parts.)
modeling			135	No, we've got a part missing. Go. (They still do not have the part. Marge plays it, <u>he sings it.</u>)
modeling and drill			136	Close! (He rehearses, and re-rehearses, the "d" ending with the students entering the last syllable on his cue.)
drill			137	Again. (They sing)
drill			138	Stronger "d" to it. (They sing.)
drill			139	Again. That's not together, go. (They sing.)
drill			140	(They rehearse the cut-off several times) Again. More pitch.
modeling below			145	I want you to do a slight, popped "n" on the word "dawn." Not a big one. I'm not going to drill that where it's real loud, but I want you to pop it just a little bit. I normally wouldn't say that,
modeling		0:36:36	146	because the tempo might not let you do that. Listen, <u>Me at the dawn.</u> (He demonstrates by <u>chanting the text.</u> He reiterates the last word in <u>tempo.</u>)
modeling		0:37:30	152	The second thing is, the vowel sound in bar 64 is "Ma:i" Say "My (As he speaks the word, he <u>exaggerates the vertical [a] space for the diphthong.</u>

modeling and drill			153	<u>"dawn, my beloved"</u> (This spoken with vowels as he wished them to be sung. They repeat after him.)
student repetition			154	Right, right, warm sound. (He cues Marge again.)
model with student repetition			158	Altos, you've got to be real careful ladies when you sing that first pitch. It's so low in your range that you're going to sing it flat.
(above)		0:38:32	159	Come (He sings and flattens the pitch a little; not an exaggeration) It's a nice comfortable spot in your voice. So you tend to sit on it a little bit. Give me a D.
(above)		0:38:40	160	Hear that? Come! (This he sings lightly, with energy, vibrato, and the pitch and placement is higher.)
(above)		0:38:44	161	Add a little vibrato. Don't let it be real straight or it will go <u>Come!</u> (This he sings loudly, brashly, harshly, a bit flat and pushed.)
(above)			162	We don't want that. (He pretends to stab himself in the heart.)
(above)			163	<u>"Come, Come!"</u> (He sings again, correctly, as before, demonstrating both alto and 2nd soprano entrances..)
(above)			164	. . .with a little bit of shimmer to the sound.
(above)		0:39:01	165	Next thing. Everybody say, <u>"Come at the dawn."</u> (He models tall production of vowels and words. They imitate. (HE MOUTHS THE PRODUCTION AS THEY SPEAK.)
(above)			166	<u>"the dawn"</u> (They repeat).
dev. musicality through demo			183	(singing) Hold, crescendo now. (He cuts them off) Leave some room to grow. And we're going to breathe at bar 29; we're going to breathe on beat 3. So leave lots of room to grow on "dawn." Bar 28 and 29, it's real important there.

(above)			184	Let's start at 21, ladies. Altos, we're still under pitch on that D. (<u>He sings "come" as he wants it sung.</u>)
(above)		0:41:10	185	EYES BRIGHT AND SHINY (<u>HE SINGS AND OPENS HIS EYES WIDELY TO MODEL.</u>)
(above)			186	And don't get heavy. <u>"Come!"</u> (This he sings as a basso profundo, very dark and covered.)
(above)			187	Alto. 1, 2. (They all sing at the comes)
students mark their music			188	Everybody mark this. Bar 34. I'm not going to have 1st and 2nd sopranos hold A for 2 beats. I want you to sing as if you're going to breathe with the altos. Does that make sense?
model		0:42:12	189	So you're going to take that half note, turn it into a quarter note, followed by a quarter rest. Day, in bar 34. <u>"Dawning day--Come"</u> (He chants in rhythm to indicate the break and the entrance of "Come.")
(above)			190	And that rest is actually a full beats rest.
modeling, vowel production		0:42:44	193	Now everybody sing an [a] vowel, go. (AS THEY SING, HE INDICATES THE SHAPE AND SPACE OF THE VOWEL BY MODELING WITH HIS MOUTH.)
student repetition			194	(He stops them, has Marge play the dissonant notes between alto and 2nds, and shrugs his shoulders.) Ready and go. (they sing)
modeling, vowel production			195	Tall "come." (AS HE CONDUCTS, SOMETIMES, HE MOUTHS THE TEXT)
modeling			196	Good. How many of you know what we did yesterday? Go da-a-a-ay. (<u>He chants the rhythm of this word of text.</u> They imitate and drill.)
			197	(His conducting pattern is misread and he acts silly with them.) Am I from Oz? (They laugh)

			198	Go! (They speak)
modeling, vowel production			199	Make a taller sound. Go. (They speak)
vowel production			200	(They drill) That's exactly how I want it. Bar 25. (Marge gives the pitches.)
drill of vowel production			201	Ready and go. (He cuts them off)
demonstration of musicality		0:48:25	213	You're on the right track. It's slowing down. Look at the rallentando right there, 56. Because it slows down, watch this. 53, Marge.
demo of musicality			214	(He conducts Marge through the ending, broadly demonstrating the rallentando and cueing the breath he wants the choir to take when they sing.) And that one breath takes half of a beat. So hold on a little bit longer. Everybody go back to 45.
modeling, vocalizing	21-Feb	0:00:00	2	Okay, guys, on an [i] vowel. (He sings with them, in exemplary fashion.)
vocalizing			3	[i a]. (Again, he sings with them, only a few repetitions.)
modeling, vocalizing, staccato		0:03:15	10	(He sings d-r-m-r-d-r-m-r-d-r-m-r-d, on a staccato [a], mid-voice. It is their example for the next set of exercises. These repetitions descend into the chest voice.)
vowel production, vocalizing			11	Short, [o]
S. R. solfege, modeling		0:04:45	19	Next to the last part guys. (He sings their note: s-m-r-t, highlighting the ti that they missed.)
(above)			20	See the ti (He sings the phrase again for them.) Use that leading tone.
student repetition			21	One more time, guys. Sing the whole chord. 1, 2, ready, sing out. (They begin weakly; he stops them)

modeling, student repetition			22	Stop. Starting pitch. (They sing. <u>He sings the mi that is missing from the bass line; they come in</u>)
student repetition			23	Let's hear you sing the mi guys, sing. (They do.)
modeling			24	Mi (he sings, very round with them, and very briefly, as if a confirmation of their attempt and a prompt to sing better.)
student repetition			25	Everybody else, go. (The rest hold their first pitch.)
SR			26	1, 2, sing out, go. (They sing the example)
modeling, student repetition	0:06:40		27	Stop, tenors start, 2nd bar guys, (He sings their part for them to hear) Right? Again, starting pitch, quickly guys go.
Curwen, physical gesture			28	1, 2, go, now. (As they sing, <i>he signs the tenor part at the section they have had trouble with. His gestures are very deliberate.</i>)
SR, solfege	0:09:25		37	Let's do it one more time, guys, F major. Sing the scale, guys, and 1, 2, scale. (He robustly sings the scale with them.)
SR			38	Basses mi, (He signs the other voices in to sing their starting pitches.)
SR, model			39	Sing together, make it loud. 1, 2, ready and sing. <u>Occasionally, he double a part to correct or reinforce.</u>
model	0:14:00		46	Here we go. 2, and sing. (They sing. <u>He reinforces one of the parts.</u>) That's the section I want to do.
piano model?	0:15:15		53	Now notice guys (freshmen baritones) that that Cb is going to go against the tenors Db. Play that, Marge.
(above)			54	Now play all the parts, listen to this. (He has <u>Marge play all the parts at this cadence for the men to hear the dissonance's.</u>)

student repetition		0:17:20	60	All right, baritones, sing "Cape Cod gales" both baritone parts. (Marge plays initial notes.)
model, student repetition			61	<u>Cape</u> (He sings their first note.) A natural, go. (They sing and he with them. When it comes to the cadence, he does not hear the Cb, so he sings it loudly for them to match.)
model, student repetition			62	That's right, you go up to Cb. (He sings it.)
student repetition			63	Do it again, ready and sing. (He sings with them)
model			66	Now basses, sing with them, Cape Cod tales. Go. Sing with them, baritones also. (something like. . .fill it up. He gestures for a weightier, fuller tone. As he does this, he sings their tone with the quality he wants them to have.)
model		0:18:00	84	Now let's drill these 4 notes: "Cape-Cod-Ga-ales." (This chanted in the rhythm of the chord progression.)
model			85	All tenors sing. This is strong guys, this is heroic. Ready and sing. (He sings with 2nd tenors.)
student repetition			86	Again, big, guys.
student repetition			87	(They sing.) Hang on to it. Bass, baritone, same thing.
model, student repetition		0:25:40	96	Instead of singing, " <u>Way-ee hey-ee</u> " (slight exaggeration of diphthong) with the diphthong, I want you to sing, " <u>Weh heh.</u> " say it.
verbal instruction			97	In other words, you can put the diphthong on the "hey" but not on the "wa y."
model and student repetition			98	So, it's not " <u>Way-ee hey-ee,</u> " but " <u>weh hey-ee.</u> " (He says this very briskly, well supported, masculine.) Say it. (They drill this.)

			99	(He then sings each of the entrances in succession, twice.)
model and student repetition			100	<u>weh-heyee.</u> (said very deliberately.) Okay? Start at bar 13. (He sings with them on the 1st repetition of the entrances.)
verbal instruction		0:27:13	101	I want everybody to release at bar 14 and then we're going to sing on the downbeat, even though only the basses sing on the downbeat.
model, demonstration			102	So this is what we're going to get: (He chants the text of each successive entrance in rhythm to the end of the phrases, demonstrating exactly where he wants them to release each phrase.)
verbal explanation			103	Do you understand the difference? The second one, I shut it down early so you're free to do something on the downbeat. . .
model and student repetition		0:27:40	104	Everybody say those 4 bars in rhythm. Let's see if we can make that work. Just speak. (This is followed by drill, speaking in rhythm, with Brad leading out in each entrance and release.)
musicality through demonstration		0:30:44	109	(He is isolating an ending note where he wants a decrescendo.) Take a breath and sing it in tune. (the piano plays the pitch, he sings the "ia" as he wants them to sing, in pitch, vowel shape, lifted eyebrows, etc. It is exemplary.)
(above)		0:30:59	110	(Still rehearsing the decresc. of #109) And if I were you, I would slip into falsetto on that note at about 6 or 7. Listen. (He demonstrates the decresc, singing "is" and counting on his fingers.) I ran out of air and my voice broke! (Only slightly)
(above)		0:32:52	111	(He sings with rubato.) <u>Cape Cod cats, they have no tails.</u> It's barbershop. Sing it for me go.
model		0:34:01	112	Compare 38 to 23. Both of them are " <u>Bound for Australia.</u> " (He chants the text in rhythm.)

model			113	That's the one at 23. But at 38, it's " <u>Bound for Australia.</u> " (He chants the text in rhythm.) It double times it, so don't let that throw you off.
musicality through demonstration		0:36:34	117	The only thing, guys is the articulation of the words. Listen. (he sings:) " <u>Cape Cod girls they have no homes, heave away, heave away.</u> " (There is separation and precision in each syllable.)
verbal instruction			118	Work harder right here. (He points at his lips.)
model		0:37:42	119	(The this point, the 1st tenor have begun singing a section of "Way-heys," and the sound is wimpy. <u>Brad turns to them and begins singing with them.</u>)
model		0:41:29	120	(The basses and baritones are holding a tone. Brad addresses them) But if I look at you, I want to see this on your faces, look. (HE DROPS HIS JAW, POINTS TO THE DROP OF THE JAW.)
verbal instruction			121	That jaw's gotta really be pulled down far.
model		0:42:09	122	1, 2, 3, 4 (He has sung a suspension, with a <u>cresc. to point of dissonance, then desc.</u>) Good.
verbal instruction, musicality--students make marks in their music			128	So I want you to cresc. at the point of the tie, baritones, 31 and 32. Mark that in your score, gentleman. . .
model		0:44:09	129	(he is singing with the basses) ". . . deep in love. . ." (the love is done with an exaggerated drop of the jaw; he aims at the basses as he <u>sings this with them.</u>)
demo for musicality		0:49:00	134	Listen. This is the way I want this to happen. Look at me. Watch me. (He conducts Marge open score, with <u>cresc, and emphasis indicated in the musical lines played.</u> <u>When the emphasis occurs, he says, "Bum, bum" at these points.</u>)

verbal instruction, student repetition			135	That's what I mean by cresc. on the words. Sing it for me, guys, bar 7.
model		0:49:43	136	(The choir is singing "la's." The bass line is low. He turns to the basses and says:) Open that throat, guys. <u>La (La is spoken with exaggeration in the jaw position and in the vowel color.)</u>
modeling, vowel production		0:52:09	139	(Text is, "Oh ye just." BRAD LOOKS AT THE BOYS AND SINGS THE WORD "JUST,"MODELING THE JAW POSITION. They do not stop; he continues conducting through the song.)
model	29-Mar	0:11:10	15	Okay, feet apart. <i>Roll your head around.</i> (He does this with them)Shoulders.
vocalise, model and student repetition		0:11:22	16	(He begins his echo-sigh warm-up routine. <u>There are 3 repetitions. He makes his "cuck-oo like calls." There are 2 repetitions.)</u>
vocalise, model and student repetition			17	?all the time girls. (He does another "cuck-oo" that sounds more open and hollow. They repeat.)
vocalise, model and student repetition			18	There it is. (Several more repetitions. Some are on [u], some [i].)
			19	(Talk with Marge.)
vocalise, model and student repetition, breathing exercises, staccato		0:12:03	20	(More [hu-hu], etc. Also audible panting exercises.)
breathing exercises, staccato		0:12:12	21	Go ahead an put your hand right here, right below the rib cage. (He does this with them.)Push in a little bit. (panting exercises, in call and response continue.)
verbal instruction		0:12:19	22	See all that pressure that builds up right there. That's not my hand pushing in. That's my, (he shrugs his shoulders) voluptuous middle section.
vocalise, model and student repetition			23	(He continues with sh-sh- and other exhaling exercises, ho-hos, etc.)

vocalizing, model with student repetition	0:13:00	27	(He moves to the edge of the stage.) Okay, Marge, Eb major. (<u>He demonstrates a 5-tone ascending and descending staccato scale on [hu]</u>). Ready and go! (students sing.)
verbal instruction		28	Give it a little bounce. Good, a little bounce. All you're focusing on is the breath. (These comments are quickly spoken between repetitions.)
verbal instruction		29	That's good girls. Breath. Breathe. Go aw. Back down. How 'bout that [a] vowel girls. (These comments between repetitions of pattern.)
model		30	Taller, more space. (HE SHOWS ON HIS FACE AS THEY SING.)
model, demonstration		31	[o]. (He is careful to speak this very round.) [o]--your jaw should be real ?heavy? (HE SHAPES THE [O] AS THEY SING.) [o]--there it is. (They continue singing.)
model	0:19:20	44	Okay. So we've got to get back to this. (He has a large, electronic metronome, and he plays the tempo he wants them to maintain. They listen for a minute. As they listen, HE MOUTHS SOME OF THE TEXT IN RHYTHM, SILENTLY, TO THE BEAT ON THE METRONOME.)
model	0:20:14	49	You start to get tired right there. And right on that breath you sing, " <u>Up, Up in heav'n a queen . . .</u> " (this is chanted in rhythm)
verbal explanation		50	You go, "I'm going to make it to the end" and you take that breath and give it that extra little kick of energy, and the next thing you know, you've got a little bit too much kick and it starts to rush.
demo	0:21:09	55	(<i>He stops them, but keeps the metronome beating. He conducts the bars they just sang, but lightly, and mouths the text inaudibly as they watch.</i>)

model			56	Now watch, ready. (<i>He does it again for them.</i>) Now 1, 2, speak. (They speak with the metronome. HE HAS TEXT ON HIS LIPS AS THEY SPEAK IN RHYTHM.)
model			57	You were actually following a little bit behind. Try it again. (The metronome is on, he beats a bar and MOUTHS, then he brings them in to speak in rhythm. THE TEXT IS ON HIS FACE AS THEY SPEAK.)
model		0:22:45	63	There really is not much we can do about the tacawaz other than this: Don't go "tacawuz" but "tacawaz." (accents on the last syllable of the word.
physical gesture			64	As he says the last syllable with the correct vowel sound, <i>his right hand strokes the air gently out, toward the choir.</i>) Say that, go.
physical gesture			65	(As they say it, <i>the hand strokes the final syllable.</i>) Say it again. (<i>Same gesture.</i>)
demon		0:23:21	69	So this is the way it goes, watch (<i>he demonstrates, by conducting 2 bars of three, then enters into the 7/8 with the rhythm the choirs will be singing. This is to ready Nicole for playing the drum.</i>) That feel, okay?
demo		0:23:37	70	So I think I didn't make that clear to you at the beginning, and before we do that, in front of everyone, I'll do this. (<i>He beats 2 bars of the 7/8 rhythm. It is to serve as a tempo model for the performers to make transition into the song.</i>)
demo			71	So automatically, your little metronome is turned on in your brain is turned on. Then everybody is, "I've got the tempo, Mr. White, I'm with you." Then, I'll do this. (<i>he demonstrates the 2 bars of 3 and the entrance of the "Deo."</i>)
verbal instruction			72	And I'll give you a real clean preparatory beat so there's no question about it, okay?

leads to 82		0:27:00	80	We're starting to slow at the end of it. (At this point, it is difficult to hear the tape as he speaks over the metronome. They begin again.)
leads to 82			81	(He shakes his head and stops them. They listen to the metronome a minute. He begins again.)
model			82	(AS THEY SING, HE MOUTHS CERTAIN WORDS, LIKE THE DIPHTHONG "BOUND." Also, he models the syllabic stress as they sing the word "winter." HE MOUTHS TEXT AND POINTS TO HIS FACE INDICATING HEIGHT.)
model		0:28:05	88	You just have to, we just have to feel this " <u>Ba-ba-yababa-Ba-ba-yababa</u> " (He chants rhythmic nonsense in the 7/8 rhythm they must sing in.)
verbal instruction			89	For everybody, it's the same pattern.
verbal instruction			90	Everybody start there. (He counts off and cues them to sing.)
model			91	(HE MOUTHS TEXT AS THEY SING. They sing to the end.) Okay, we know we don't sound very good today, do we?
verbal instruction		0:28:52	92	Ya'll are real thin and holding back a whole bunch.
model with verbal instruction			93	(He leads some of his call and response <u>yawn-sighs.</u>) Puts some enthusiasm in. Everybody's being so tempo weird it's like, I'm not sure we're in the right place.
model?		0:29:15	97	Marge, play those opening bars like you will (Marge plays. Is this a model, a preparation?). Ready, here we go.
model			98	(Students sing.) [That's much better girls.] (spoken over their singing. HE MOUTHS TEXT AS THEY SING.)
model			99	Stronger K on "took." Same thing here on "book." (spoken over their singing. MOUTHED AND CONDUCTED.)

model with physical gesture			100	[Watch the words girls.] (spoken over singing. HE MOUTHS THE TEXT AT THE END TO THE CUT-OFF. HE STANDS COMPLETELY STILL, ARMS OUTSTRETCHED UNTIL THE REVERB HAS DECAYED.)
model/demo		0:31:19	103	Listen, for the altos (He sings, " <u>Deo gracias,</u> " concluding with MOUTH OPEN <i>and gesturing with his hand</i>). . .
model/demo			104	As compared to (He sings, " <u>Deo gracias,</u> " closing his mouth deliberately on the final consonant.)
verbal instruction			105	Did you hear that? Do you understand what I'm saying?
verbal instruction			106	All it does is just kind of make the "s" real crisp and send it out to the hall.
verbal instruction			107	Let's start at bar 52 and do that. (Marge plays parts.)
demo		0:33:30	114	I want you to back away from those unaccented syllables. (He sings a phrase of <u>the German text, pulling away deliberately on unaccented syllable and the fall of the phrase.</u>)
demo		0:33:33	115	Not this. (He sings the final 3 words of the <u>phrase with the incorrect emphasis. The stress is deliberate and a bit exaggerated.</u>)
verbal instruction			116	Is what I hear. It's always on the back side of the phrase, no matter what the syllable is, that you start to pull it back.
model		0:35:09	123	(He stops them.) Now say for me " setze dich ". (he speaks the German text for them. They imitate.) Now say " set-zuh dich " (He overly emphasizes the last syllable of "setze." It is an <u>incorrect example</u> . They say it incorrectly after him.)

model			124	That's what I'm talking about--the unaccented syllables. <u>"Set-ze dich."</u> (He sings correctly, in his octave.) Did I communicate that clearly? Do you know what I want?
verbal instruction			125	Okay, try it again. (He cues the accompanist to begin the intro.)
model		0:36:29	130	Ladies, that's exactly what I've been wanting from you all the time. It's this, <u>one-two-three-one-two three</u> (<i>Spoken with diminuendo following the accented count.</i>) on the ends of the phrases.
verbal comment			131	That's like three times in a row now you've gotten that right. What's wrong with you?
demo		0:38:51	136	<u>Lieb, so lieb.</u> (He sings this phrase for them in their octave, his falsetto.) Keep that real high. (There is no opportunity for imitation.)
verbal instruction			137	We've got to move on so we can do sight reading. Let's do "Sing a Song of Sixpence."
verbal comments			138	Thank you there Mrs. Graff (guest accompanist.) It's nice having that left hand down there isn't it? It's fun to play that stuff isn't it, I wouldn't know. (This to the accompanists.)
verbal comments			139	Here we go. We gotta--does the bell ring at 12:03--whew.
model			140	We'll take this real fast. Work on the vowel sound girls. (HE MOUTHS TEXT AS THEY SING. IT IS ESPECIALLY EVIDENT IN THE SOUND ON THE DIPHTHONG "RYE.")
model		0:40:55	142	(As he holds the last word for the duration of the note, HE OPENS HIS MOUTH WITH THEM FOR THE WORD "RYE.") [I'd like a taller vowel on that word.]
model			143	[Pull it sopranos] (<i>His conducting gesture stretches.</i>) Finish the word "sing" sopranos. <u>"Sing--ng."</u> (<i>He conducts the ng</i>)

verbal instruction			144	[Not too loud altos. Listen to each other and match the sound.]
verbal instruction			145	[Sounds like you're singing " <u>see.</u> " End it with an "ng." That's it.
model		0:42:31	147	(As he holds them, he speaks over their singing) AW, AW. (ATTENTION TO THE VOWEL HEIGHT IS APPARENT IN HIS EXAMPLE.)
verbal instruction			148	(He cuts them off.) Don't you let that ah vowel thin out as you hold the chord.
SR--Curwen, interval drill		0:43:32'	157	Altos, watch out for bar 4 where you have to jump down. That's <u>do, sol, mi</u> (<i>he also does their handsigns as he speaks</i>). Right? When you go down below the staff.
SR--model. Curwen			158	Aha! Bar 11, sopranos. Bar 11, <u>you have mi, mi, mi, fi, sol.</u> (<i>he signs also.</i>)
verbal instruction			159	Can you handle that? Mi to fi is now going to be a whole step.
SR--model		0:44:48	163	(He notices that altos are off. He begins chanting their syllables with them) Stop girls.
SR--verbal instruction			164	Go to pick-ups to bar 5, pick-ups to bar 5. One note before 5.
SR--verbal instruction			165	Altos, don't be afraid of that. You're on low sol, right? Pick-ups to bar 5. 1, 2, go.
SR--model			166	(As they ready, he turns to altos and <u>chants their syllables deliberately with them.</u>)
SR--verbal instruction			167	[Don't rush. Fermata. When the fermata happens, don't keep a beat; just keep it steady.] Go on.
verbal instruction toward interval drill			168	Stop. Pick up to bar 9. Altos, you go down, <u>so/ fa.</u>
model			169	(As they read, he clicks some of the alto part in <u>the rhythm they will sing.</u>)

SR--interval drill		0:49:42	182	(He sings) <u>do, re, mi, mi, fa</u> . Right, normal. <u>Do, re, mi, mi, fi</u> . It becomes a leading tone to sol.
(above)			183	Okay. Just like ti is a leading tone to do, fi is a leading tone to sol.

APPENDIX J

MODELING OBSERVATION WORKSHEET

Subject:		Type of Ensemble:	
Date:		Description of Event:	
Point in Rehearsal	Warm Up Repertoire Prep:	Learning Notes	Sight Reading Polishing Perf.
Description of Modeling Behavior			
Verbal: Correct	Incorrect	Non-Verbal: Correct	Incorrect
Sung: Correct	Incorrect	Chanted: Correct	Incorrect
Clapped/Tapped: Correct	Incorrect	Other: Correct	Incorrect
		Explain: _____	
Transmitter or Modeled Behavior			
Teacher / Adult	Peer: S	A	T B Recording (Describe) _____
To Whom Modeling is Directed			
Soprano: Individual	Section	Alto: Individual	Section
Tenor: Individual	Section	Bass: Individual	Section
Perceived Pedagogical Purpose:			

Subject:		Type of Ensemble:	
Date:		Description of Event:	
Point in Rehearsal	Warm Up Repertoire Prep:	Learning Notes	Sight Reading Polishing Performance
Description of Modeling Behavior			
Verbal: Correct	Incorrect	Non-Verbal: Correct	Incorrect
Sung: Correct	Incorrect	Chanted: Correct	Incorrect
Clapped/Tapped: Correct	Incorrect	Other: Correct	Incorrect
		Explain: _____	
Transmitter or Modeled Behavior			
Teacher / Adult	Peer: S	A	T B Recording (Describe) _____
To Whom Modeling is Directed			
Soprano: Individual	Section	Alto: Individual	Section
Tenor: Individual	Section	Bass: Individual	Section
Perceived Pedagogical Purpose:			

APPENDIX K

context in rehearsal sequence:

warm-up

sight reading

song preparation

modeled behavior via:

speaking

singing

rhythmic rendering (clapped, tapped, or other
percussive reproduction of notated rhythm)

melodic rendering (static phonation, as in correcting
a singular vowel or a vocal production issue;

performance of a pattern or phrase)

chanting (spoken rhythmic rendering)

physical example

modeled by:

teacher

student

recording

other (specify)

modeled for imitation by:

sopranos

altos

tenors

basses

all

immediate imitation by singers:

yes

no

pedagogical objective:

preparatory

corrective

ideal performance for imitation

mimicry of student error (specify if hyperbolic)

guide/reinforcement (teacher performs task simultaneous

with students. Serves as a model only if teacher

instructs pupils to imitate as they hear and sing.)

musically-related pedagogical purpose:

posture

instruction in techniques of breathing/breath support

vocal technique

instruction in diction

rhythmic reading

melodic reading

expressive elements

physical gesture to reinforce model (e. g., placing hands

on cheek bones for placement cue. This gesture, apart

from conducting gestures, may be repeated independent

of model as a reminder to students of the model.)

APPENDIX L

APPENDIX M

CATEGORIES OF MODELS

Audible Models

- Speech
- Chant
- Rhythmic renderings
- Pitched renderings
 - Static Phonation
 - Dynamic Phonation

Visible Models

- Physical
 - Physical-technical
 - Physical-musical (conducting gestures)
- Facial

Process Models

Sequence of steps completing a musical process or solving a musical problem.

APPENDIX N

KEY TO CODING OF TRANSCRIPTS

[] Brackets around letters indicate use of International Phonetic Alphabet symbols

CAPS Capitalization in transcriptions indicated that directors used a facial expressions as they addressed their classes.

Underlined text A musical example, sung, chanted, or played on an instrument was typed and under-scored.

Italics Physical or conducting gestures as non-verbal activities illustrating instructions appeared in italics.

Underlined italics Words or phrases that were spoken, non-rhythmic models in under-scored italics.

Bold Print As I transcribed, I found it necessary, also, to include emphasized words in bold print.

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