

they feel that their teacher really cares about them and wants to know what makes them tick" (Albert). To this statement was added the caveat, echoed by other participants in the survey, that friendship exhibited should be that of an adult to a student. These young singers really do not want an adult who tries to act like one of them. Instead, young teenagers seek to interact with a teacher who uses a friendly manner to guide and direct them in musical and social situations.

Throughout the responses was a theme of respect for the students as essential for gaining their cooperation and interest. The teacher must have "little tolerance for bad behavior and must think that middle schoolers are interesting and entertaining" (Schmidt). Further, to be effective with this age level, a teacher needs a sense of humor. Potentially explosive emotional situations, often encountered when working with early teenagers, may dissipate if the teacher is able to show a sense of humor. At times, the ability to laugh at oneself, as modeled by the teacher, allows an early teenager to view herself or himself in a less serious way and encourages more joy in the act of music making.

A number of the teachers were strongly convinced that enthusiasm and the ability to motivate students were of utmost importance (Brown, Albert, and Schmidt). Furthermore, "Students at this age need to know that you care and are willing to challenge them to become the best that they can be. They need opportunities to grow musically. Believe me, they will take great pride in their accomplishments when they have worked hard to achieve them" (Fulmer). Another teacher concluded:

My ability to remain patient and in good humor while my students struggle from plateau to plateau has been one of the keys to their trust and respect. Significant learning is about challenge: the tougher the challenge, the more successful you feel about meeting it. Middle school kids love a challenge but must be able to trust that the adult guiding

them respects their efforts and never loses faith in what they will eventually attain. (Banton)

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Young teenagers seek to interact with a teacher who uses a friendly manner to guide and direct them in musical and social situations.

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My experiences over the years lead me to agree fully with the comments of these teachers. Middle school-aged students seek strong leadership as a rudder to guide them through the sometimes emotionally and socially stormy seas of early adolescence. They are attracted to teachers whom they perceive as emotionally stable, humanely directive, personally sensitive to the needs and interests of others, and highly knowledgeable about what they teach. These students want to be part of something that they perceive to be successful and unique, and they will expend great energy to achieve such goals.

But they also need an adult leader who is caring and respectful of them as individuals, who demands high behavioral and musical standards, and who has a sense of humor that can defuse emotionally tense situations, should they arise. In short, they want leadership that is steady, consistent, motivating, and "understanding of what students are going through in their early teen years" (Fulmer). Positive change is effected by a teacher with "a high level of confidence, charisma, and good verbal and nonverbal communication skills." (Patterson)

Professional Understandings

All of the teacher respondents recognized the necessity for understandings that are directly related to the development and operation of a successful choral program—specifically, understandings about vocal techniques appropriate for young singers and repertoire appropriate to the physical and vocal development of early adolescence. While I was already personally convinced that such knowledge is essential to program success, my convictions were reinforced by the teachers' responses.

That young singers go through some difficult physical and emotional times during early adolescence was noted often. Understanding that psychological and physical development are related closely to the accompanying voice changes is critical. Awareness of such psychological factors as self-esteem, interpersonal relationships, and peer relationships is essential before one can begin to teach singing to these young people. This awareness helps the teacher develop effective teaching and classroom management strategies.

Knowledge of physical development helps the teacher to be aware of the physical characteristics of the early adolescent voice change for both males and females. As one teacher stated, "A knowledge and comprehension of the changing voice and how to deal with the changes that occur with this age group are essential" (Brown). This teacher also felt that each singer must be educated about the changes happening in his or her voice and reassured that these changes are normal. Another teacher reinforced this idea and added that "a good knowledge of vocal change that occurs in this age span ... is very important for keeping males enrolled in the program" (Clements). In summary,

The middle school choral director needs to have a thorough understanding of the different stages and ranges of a boy's changing voice, as well as a girl's. That understanding should also include the ability to teach the basics of great singing—pure vowels, diaphrag-

matic breathing, posture, phrasing, and vocal expressiveness. (Albert)

The above comment was representative of the views of a number of other respondents, who thought that a working knowledge of adolescent voice change was essential. This discussion was taken one step further by a respondent who observed, "By demystifying the voice for teenagers, we can contribute to greater self-confidence" (Banton). Another respondent asserted that the teacher must be a good vocal model who can demonstrate appropriate singing techniques, as well as good vocal health (Morrissey).

Teaching considerations, growing from an understanding of the adolescent voice, were not limited to factors of singing for most of the respondents. A number of them cited the selection of appropriate repertoire as essential to program success. An understanding of the adolescent physical and psychological development, as well as the voice maturation process, allows the teacher to select pieces that are appropriate in vocal range, text, and technical difficulty (Morrissey). An understanding of how to arrange and rearrange music for these voices can be a critical element in program success (Krunnfusz, Brown, and Albert). One teacher was most emphatic on this point:

The successful junior high choral teacher must be willing to put extra hours into choosing quality literature and matching it to the ensemble. Never stop looking for the perfect piece! This means hours and hours of going through your files, other teachers' files, and other schools' files; searching J. W. Pepper's Internet database for ideas (they have lists of many states' required contest and festival repertoire, among other things); reading professional magazines, saving lists of recommended literature, and then actually going to a music publisher and rummaging through their files; [and] going to concerts and conventions to hear what other similar groups are doing. (Patterson)

I was surprised that the teachers only tangentially addressed factors of school policy—specifically administration, curriculum, scheduling, or community influence—as important to program success. Certainly they were aware of how these factors could inhibit or promote program growth and development. As I pondered this seeming omission, I realized that these teachers were very proactive within their schools. They were highly cognizant of the necessity for performance and parental awareness of the program's goals and accomplishments.

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*The students want to be
part of something that
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successful and unique.*

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Further, these teachers actively participated in the culture of their schools, serving in a number of instructional and advisory capacities. In fact, a number of them had been coaches for athletic activities, advisers to various clubs, and chaperones for various school activities. Each of them was aware of his or her place in the total school curriculum and sought opportunities to influence administrative and curricular decisions by serving on various committees composed of administrators, parents, and faculty members. These teachers understood that in order to affect school policy, one has to be in a position to affect decision making.

Technical Competence

When reading the responses of the teachers in this category of attributes,

I was struck again by their similarities. Time and again, the same skills were identified and even the same words were used. In addition, many technical skills that were identified also related to professional understandings about vocal development, music performance, and classroom management.

Most of the teachers' responses implied that knowledge of early adolescent vocal development was essential to conveying effective singing techniques and assigning appropriate vocal parts. One must know the stages of vocal change and the characteristic vocal qualities of each stage, the average and tessitura ranges for each stage, and the characteristic vocal problems often experienced during each stage. Indeed, a number of researchers have dedicated a great deal of time and effort to the examination of these phenomena and have published their findings extensively.²

Knowledge of the early adolescent voice can also assist teachers in the arrangement or rearrangement of pieces for their ensembles. One teacher observed: "There is still way too much music that doesn't fit the voices, especially male parts. The ability to [write] and rewrite parts [so that they] still sound musical lets all of the students have a legitimate shot at being successful" (Krunnfusz).

I recently conducted a weeklong course on adolescent voice development at Shenandoah University in Virginia. Most of the participants were teachers who had taught for several years and were attending the class because they had a number of questions. While these teachers were aware of vocal changes, they were unsure about how to classify singers according to change stages and about how to assign singers, especially boys, to choral parts that fit their particular stage of change. But perhaps their most urgent questions related to the selection of repertoire. Their efforts had convinced many of them that the ranges required by pieces advertised as middle school repertoire were often inappropriate for their singers. Parts were often too high or too low, or the vocal requirements were too difficult for young singers.

As we studied the stages of change, the reasons why these pieces were often inappropriate became evident. At the conclusion of the course, we arranged pieces according to what we had discovered and then had middle school singers perform them. While we were all aware that this procedure was very time consuming, we were convinced that the educational and musical results were worth the effort. Further, our discussions revealed that each person felt much better prepared to select music that would meet his or her ensemble's vocal, musical, and educational demands.

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In addition to effective vocal modeling, the teacher must be a fine musician, possessing a discriminating ear for vocal tone and pitch accuracy.

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The modeling and teaching techniques that are appropriate for singers experiencing vocal change were central to many of the responses in the technical skills category. Concerning modeling, one teacher concluded:

It is so important to promote and model good vocal health and good technique. The students must be given the tools to develop their instruments in the healthiest way possible. By modeling good vocal technique, students see that it is of #1 importance. With the knowledge of voice building, strengthening exercises, as well as ear training exercises help students take care of their voices when on their own. (Morrissey)

According to teachers' responses, techniques for the development of pitch accuracy, tonal development, and adequate working ranges within each stage were of utmost importance for the director to be effective and successful. One teacher summarized these thoughts succinctly: "Especially at the middle school level, the director is primarily a voice teacher and must know the instrument" (Krunnfusz).

In addition to effective vocal modeling, the teacher must be a fine musician, possessing a discriminating ear for vocal tone and pitch accuracy. As one teacher put it, "A good ear is a must" (Brown). In addition to having a good ear, a teacher must also be a "first-rate musician" (Schmidt). All of the responses in one way or another touched upon musical skills that might come under the heading of good conducting skills, both gestural and musical.

One additional skill that was evident in the majority of responses was piano skills. Stressing the ability to use the piano effectively, these teachers asserted that the keyboard assisted insecure singers with note learning and pitch accuracy. While I generally support this concept, I feel that young singers can become too dependent upon the piano for pitch support. The effective teacher must also know when to encourage a cappella singing as a means of strengthening student vocal tone, musicality, and independence. One respondent did point out that a teacher's keen ear and knowledge of the score frees him or her from the keyboard and helps in the identification of rehearsal inaccuracies and musical interpretation. In addition, "students can successfully rehearse anything a cappella if the teacher knows the score well and has a good ear" (Patterson). Not only will the students benefit from the teacher's ability to detect error, but their musical independence will encourage opportunities to perform without the crutch of keyboard doubling of choral parts.

The last area of major focus by respondents was rehearsal management. "Lessons must be interesting and have a good pace" (Larson). "Each rehearsal must be carefully planned to keep the student on task for the entire

class period but still be flexible enough to change as needed" (Brown). A well-planned lesson results from knowing the choral score well:

Before I can ask the questions and design the lessons that guide any choral student to understand the music they are singing, I have to have done my own homework. What are the rhythmic and melodic patterns? What is the relationship between the parts? How does the harmonic structure fit with the text? What are the meanings of the words and how does the musical structure reinforce their content and emotion? What is the cultural or historical context of the piece? Once I know these things, I can design opportunities for students to discover them as well. (Panton)

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The effective teacher must also know when to encourage a cappella singing as a means of strengthening student vocal tone, musicality, and independence.

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Another teacher agreed with the above statement, but used a different rationale for her comments on careful planning:

A teacher ... needs organization in rehearsal. A well-planned rehearsal should include warm-ups for technique; goals for each section of music to be explored; different, creative ways to achieve those goals; timing; and flexibility, if needed. Daily,

weekly, and monthly goals need to be set. Communication with parents and administration needs to be ongoing. (Albert)

Goal setting was very important to one teacher, who noted that the teacher "needs to adjust the expectations upward as goals are met, so the ability to know what the next step is and how to get there are crucial" (Patterson). Certainly, this last comment gets at the very essence of how careful preparation for and implementation of creative and interesting musical experiences can contribute so significantly to the success of the middle school choral program.

Finally, a number of the teachers maintained that teaching appropriate rehearsal and concert behavior is essential to the success of the program. It instills pride in and respect for what one is doing. Moreover, the teacher is the model for this behavior. In summary,

Always expect professional attitudes and behaviors in rehearsals, in the audience, and on the stage. It is important that the teacher model professionalism. Consider how you dress, what posture you model...your singing voice, and what physical things you do to produce sound. Is it what you want from your singers? (Patterson)

Formulating the Answer

I now felt better able to answer Pat's question about the teacher attributes necessary for success as a middle school choral director. And yet, while I could point out the personal qualities, professional training, and technical skills that contribute to success, I felt that something still seemed to be missing. That something became apparent to me as I reviewed the responses from teachers. Each of them had acquired insights as a result of personal and professional growth and experience.

From the recesses of my memory, I recalled what may have been a folk saying that my father often used when speaking of learning and growth: "When you are green, you grow, and when you are ripe, you rot." My

reflections upon the teacher responses not only brought back this saying but also heightened my understanding of its deeper meaning. While one is learning and open to new ideas and experiences, one can and will grow professionally. However, if one believes that he or she has all of the answers and no longer seeks new understandings and experiences, a process of professional

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Teaching appropriate rehearsal and concert behavior is essential to the success of the program.

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degeneration sets in.

The success of all of these teachers is based upon their continual personal and professional growth. They are seeking to understand and perfect their ability to interact effectively on a personal level with their students. They are constantly striving to add to their professional training so that their perceptions about teaching and their potential to teach creatively will be heightened. They seek out opportunities to further develop and add to their technical skills as musicians and teachers through interaction with other teachers, attendance at professional conferences, and continued formal education. As one teacher put it, professional attributes are developed, maintained, and extended if the teacher does such things as "take lessons, go to concerts, sing in a community or church choir, attend professional conventions, observe other teachers and [borrow] their best ideas,

read professional journals, and attend sharing sessions with other choral teachers" (Patterson).

Pat had embarked upon the first stage of her journey toward success when she asked her perceptive question. I think she sensed that acquiring the attributes of a successful middle school choral teacher was in fact as much a matter of time and living as it was a matter of acquiring and assimilating personal qualities, professional training, and technical skills. As my father would have said, "She is green, and she will grow."

Notes

1. The teachers who responded to my questionnaire have given me permission to print their names and their comments: Ann Albert of Kromery Middle School, Middleton, Wisconsin; Leanne Banton of Kellogg Middle School, Shoreline, Washington; Kathy Brown of Gillette Middle School, Gillette, Wisconsin; Ann Clements of Totem Junior High School, Kent, Washington; Sheri Erickson of Leota Junior High School, Woodinville, Washington; Karen Fulmer of Sumner Junior High School, Sumner, Washington; Daniel Krunnfsuz of Hamilton Middle School, Madison, Wisconsin; James Larson of West High School, Madison, Wisconsin; Mary Lynn Morrissey of Central Middle School, Waukesha, Wisconsin; Leora Patterson of Cedar Heights Junior High School, Kent, Washington; and Mary Schmidt of Sun Prairie Secondary Schools, Sun Prairie, Wisconsin.

2. See John M. Cooksey, "The Development of an Eclectic Theory for the Training and Cultivation of the Junior High School Male Changing Voice" (four-part article), *Choral Journal* 18 (October 1977):5-14; (November 1977): 5-17; (December 1977): 5-15; (January 1978): 5-17; John M. Cooksey, "The Male Adolescent Changing Voice: Some New Perspectives," in Maria Runfola (ed.) *Proceedings: Research Symposium on the Male Adolescent Voice* (Buffalo, NY: State University of New York at Buffalo, 1984).

Also see Kenneth Phillips, *Teaching Kids to Sing* (New York: G. Schirmer, 1998); Anthony L. Barresi, *Barresi on the Adolescent Voice*, videotape (Madison, WI: University of Wisconsin-Madison Department of Extension Arts, 1986); Anthony L. Barresi and Diane Bless, "The Relation of Selected Variables to the Perception of Tessitura Pitches in the Adolescent Changing Voice," in Maria Runfola (ed.), *Proceedings: Research Symposium on the Male Adolescent Voice* (Buffalo, NY: State University of New York at Buffalo, 1984). ■

POSITIVELY ADOLESCENT!

Focusing typical adolescent qualities, such as abundant energy, love of fun, and desire for peer acceptance, can contribute to success in the music classroom.

BY SUE WILLIAMSON

There they stand, one hundred and twenty-five combined middle school choir members on risers in the auditorium. Their conductor envisions a busy yet effective rehearsal. And the students are busy—pushing each other off the risers, shouting across the sections, and waving to students who are peeking through the auditorium doors. Struggling to get the singers' attention, the conductor shouts above the noisy chatter, "May I please have your attention?" The singers, seeming to ignore the request, continue with their "busi-ness."

Incidents like this one can cause many music teachers to approach middle school teaching assignments with heavy sighs and visions of classroom chaos. Some music educators perceive preadolescents and adolescents as unfocused, rowdy, giggly, and uncontrollable. Perhaps this perception is fueled by personal memories of adolescence or simply by observing

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metrical movements can
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adolescent behavior during weekend trips to the mall. However the perception is formed, many teachers share a sense of frustration when confronted with typical adolescent behavior.

Is it possible that the same behavior that is so frustrating may also be a source of untapped opportunity? I believe that music educators who are willing to reassess their general attitudes toward adolescent behavior can

learn to view it positively as well as negatively. For example, students who exhibit problems with organization may also be highly creative. Students who shout out in the classroom may have strong leadership potential. If teachers can learn to focus on their students' positive side, they may be able to identify a foundation upon which they can build appropriate, effective teaching strategies.

This article will present teaching strategies that build on four adolescent traits that I have found particularly challenging to deal with as a middle school choir director. These are the desire for peer acceptance, and their abundant energy, love of fun and limited time-management skills.

Desire for Peer Acceptance

"Please sit up straight." "Stop talking." "Watch the conductor." Does it seem that you are repeating the same instructions and admonitions again and again? Research confirms what middle school teachers have long suspected: adolescents are more likely to be influenced by their peers than by adult authority.¹ However, being upset about this state of affairs could inadvertently lead a music educator into a struggle for absolute control. Rather

Sue Williamson is the conductor of the Vivace Choir of the Northwest Girlchoir and is a doctoral candidate at the University of Washington in Seattle.

than trying to compete with students' peers, viewing the importance of peer approval positively could challenge music teachers to provide more opportunities for students to gain peer approval in the rehearsal.

"Catch Me" is a popular game that reinforces desired skills and behavior in rehearsals. Begin by choosing a skill or behavior that can be demonstrated physically, such as good posture, watching the conductor, or pleasant facial expression. Ask for two volunteers to "catch" several students behaving inappropriately. Send the "catchers" out of the room, explaining that you will signal them when it is time to come back in. Then choose two or three students in the class, making it clear that you expect them to intentionally "mess up" on the skill or behavior. Explain that any student wanting the chance to be a bad example has to prove that he or she can do the skill correctly in the first place. Say, for example, "I'm checking everyone for proper singing posture," have the students demonstrate the skill, and then choose outstanding students to exhibit its opposite.

Inform the class that only those chosen to behave inappropriately should do so, and invite the "catchers" back into the room. Tell them the number of students who were chosen to exhibit unsuitable behavior and what behavior they should be looking for, stating, for example, "I chose three people to exhibit poor singing posture." Rehearse portions of a piece, or warm up the choir while the volunteers observe. After the group is finished, ask the volunteers to identify which students they thought were asked to misbehave and why. "Catch Me" capitalizes on students' desire for peer approval and can rapidly improve student behavior while continuing to engage students in music making.

Abundant Energy

Jonathan is a seventh-grade choral student who constantly fidgets, moves from side to side when standing, and drums random rhythmic patterns with his hands. This behavior is not necessarily unusual. Adolescent researcher Gayle Dorman lists the need for physical activity as one of the seven needs

of young adolescents.² How can music educators make use of their students' physical energy in ways that might be beneficial in classes and rehearsals? Instead of trying to repress students' needs to expend energy, teachers can help them find musically appropriate ways to channel it while engaging them in music learning.

There are two possible ways to do this: have students in one section practice a version of conducting patterns while another section is rehearsing, or have them create hand movements that match the meter and/or rhythmic patterns of the music that the other students are practicing.



One positive aspect of adolescent silliness is that students respond very well to learning activities presented in game formats.



My experience has shown that while students sometimes struggle with the small motor skills necessary to model actual conducting patterns, they can easily demonstrate movement that includes claps, snaps, and varied patterns. I have found movements particularly effective for:

- pieces in 2—make circle motion with hands and pull back to chest.
- pieces in 3—patsch, snap, snap.
- pieces in 4—clap together on beat 1; make circular motion on beats 2, 3, and 4.
- pieces in 5—beat 1: hands on lap; beat 2: cross hands on lap; beat 3: hands uncrossed back on lap; beat 4: clap; and beat 5: snap.

• pieces in 6—two combinations of three patterns, one to the right and one to the left.

• pieces in 7—the pattern for pieces in 5 with beat 6 on top of the head and beat 7 snapped above the head.

Figure 1 shows the pattern for a piece in 3.

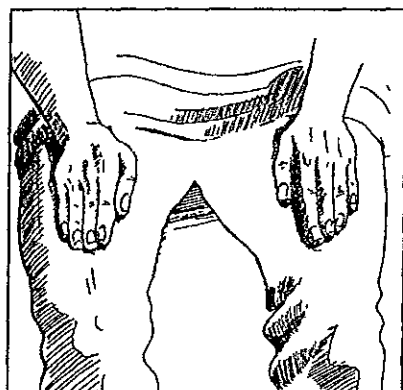
A second way of helping students channel energy in a manner appropriate to a rehearsal environment is having them create hand movements to represent the meters of the pieces. These metrical patterns function like a conductor's pattern, keeping beat and meter and conveying style, but are easier for students to do than traditional conducting meter patterns. In choral situations, metrical movements can provide kinesthetic involvement and learning. For example, they are useful during musical introductions and interludes with no singing, when students sometimes become less focused and do not follow the musical notation or listen attentively.

One example of using metrical movements is having the students figure out the number of measures of rest in an introduction or interlude and asking them to perform the metrical patterns during that time instead of standing still. Most metrical patterns can be performed while the students are watching the score. Meter-oriented patterns can also be an effective tool in helping students understand changing meters and tempos. In all situations, metrical movements can be used to engage nonperforming students musically while you work with another section. You can make a simple statement such as "While I rehearse the altos, everyone else needs to be showing the metrical pattern."

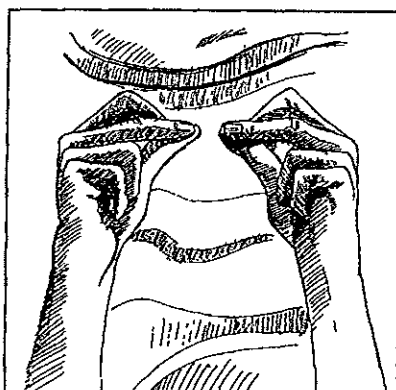
Love of Fun

You're trying to rehearse the choir, and someone in the tenor section has just broken into laughter. Or you're working with the altos on breathing, and two sopranos keep poking each other in the ribs. Sound familiar? Having an inclination to giggle and a propensity for fun are certainly marks of early adolescence. The authors of *The Middle School and Beyond* note that "the most heavily used positive

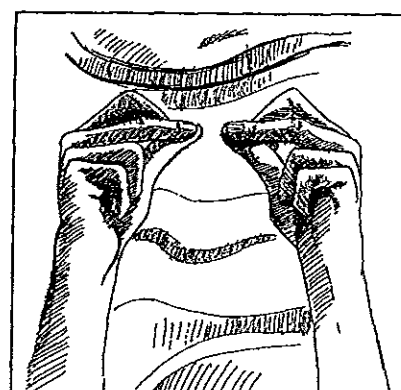
Figure 1. Movement patterns that can be used with a piece in three



One



Two



Three

descriptor of anything young adolescents experience, particularly in reference to school, is 'fun.'³ Trying to fight students' natural silliness can lead to ineffective lectures and poor rapport with them. If music educators view students' silliness as fun-loving rather than troublemaking, they can concentrate on musical activities in the classroom that engage the children's playful side. One positive aspect of adolescent silliness is that students respond very well to learning activities that are presented in game formats.

A particularly popular game I have used is called "The Ultimate Card Game," an activity created by the National Middle School Association. (I was introduced to the game by Kenda Myers of Broomfield, Colorado.) The game has been adapted for music ensembles and classes and must be prepared before class begins. It contains a sequence of related activities that are numbered on a master list. There should be at least one activity for each student in the classroom. For a small ensemble, you may want to have two activities per student.

The secret to the game is that, while the teacher has the master list,

the student has only an activity card that describes an activity he or she is to perform, as well as the activity that precedes it. A sample student activity card might read: "When someone sings *sol-mi-sol-la*, run to the board and draw a rhythm using quarter and eighth notes." For the game to work smoothly, the students must be very focused and listen carefully to each activity to know when it is their turn. This game is particularly entertaining the first time it's played, when the students have no idea what will happen. For repeated use, try changing the activity cards or timing the students to see if they can work as a team more efficiently.

Begin by creating an activity list that will include three parts: review of musical skills or knowledge, reinforcement of positive musical behavior, and just-for-fun activities. Items for Part I should include approximately half the total number of students. When creating your master activity list, consider skills and concepts on which you are currently focused. What rhythms have you rehearsed? What facts can your students name about composers or artists you're studying? What do students

know about posture that they could demonstrate? Create activities for Part I that reflect and review important musical knowledge and skills. Part I for a choral list might include:

- Sing the solfège pattern *sol-mi-sol-la*.
- Clap this rhythm: _____
(pattern of rhythms you have been working on).
- Demonstrate proper posture.
- Sing the chorus of _____
(a piece you're working on).
- Sing part of our warm-ups.
- Name the composer of _____
(a piece you're working on).

The second part of the list includes instructions to students that positively reinforce important musical behaviors, while recognizing student contributions to the ensemble. Sample activities from a part II choral list could include:

- Name an excellent tenor.
- Name a person who has a good attitude in chorus.
- Stand up and say, "It's important to follow the conductor. Remember this!"
- I really like _____ (a particular piece) that we're singing in chorus.

■ I'm working hard to improve my _____ (a skill that he or she is working on).

Part III of the lists should involve a few amusing activities. These should involve physical movement with a few zany ideas thrown in to make the game fun. A part III choral list could include the following instructions:

■ Run up to the teacher and shake his or her hand.

■ Turn around three times.

■ Run around the podium.

■ Say, "Hey, this game is great," or "Guess what? We're almost halfway through."

Next, combine all three parts of the list into one master list, interspersing the various activities to make the game interesting. Assign each activity a number that you keep on the master list, but do not write it on the student card. Review the sequence to make sure that the activity order will work. Then make an instruction card for each activity. (I often use index cards because of their durability.) Each card should indicate the cue to the previous activity is and instructions for the activity. A sample card could read: "When someone names an excellent singer in the alto section, stand up and sing part of our choir warm-ups." Remember to provide students only with the information necessary to complete their part of the game.

The game is played by distributing the cards in random order. Explain to the students that they need to pay attention and watch for the activity that comes before theirs. Playing the game can reinforce musical learning skills such as listening, knowing one's part, and participating. The Ultimate Card Game can be a reward for good behavior that continues to involve students in reinforcement of musical skills and behaviors that are conducive to excellent musicianship.

Limited Time-Managing Skills

The concert is just days away. Your students seem oblivious to their lack of preparedness. Although you have been announcing the countdown with each passing week, you have seen no sense of urgency in their preparation for the performance. Time management is among the most challenging

issues for adolescents. Even otherwise gifted students may procrastinate, unaware of the big picture and how to set and meet the long-term goals needed to achieve it. What can you do to help students to focus?

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Time management is among the most challenging issues for adolescents.

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Adolescent psychologists note that formulating plans and goals for the future, a function of Piaget's formal operations developmental stage, is just beginning in adolescence.⁴ Criticizing students for their lack of planning and vision could foster resentment in both teacher and students. However, viewing the overall issue of time management positively may help music educators to recognize students' ability to excel in achieving short-term goals. Many music educators can probably remember at least one time when students worked diligently and efficiently for an entire period to earn a small treat at the end, or they can recall their students' zeal in working to win a small prize in the latest fund-raiser. By selecting short-term musical and performance goals, teachers can set reasonable, achievable parameters for adolescent success.

Frustrated by my choirs' lack of time-management skills, I brainstormed to find a short-term activity that would help them monitor their own progress. I found that using a "Concert Chart" is an extremely effective way of representing students' progress toward musical goals visually. The chart can be made as follows.

Obtain a large piece of poster board or butcher paper to display in prominently in the room. Down the left side, list the titles of the performance pieces. Across the top, list musical goals such as good intonation, memorization of parts, expressiveness, dynamics, clear diction, and skills that you deem essential to the concert's success. At a rehearsal two weeks before the performance, have the students choose two or three musical goals to concentrate on for that rehearsal. Provide clear instructions to them about what criteria must be met and how their achievements will be evaluated. Continue to have them choose and work on additional goals from the chart during each rehearsal leading up to the performance. As the students meet each goal, choose a student to sign his or her name and fill in or check off the box. Each time the students enter the rehearsal room, they will have an up-to-date, visual representation of their preparedness that will be easy to understand.

Conclusion

Although teaching middle school students is challenging, perhaps music educators complicate the situation by asking students to behave like mature adults. While high expectations for learning and behavior are a vital component of any environment conducive to good music making, educators should also consider age-appropriate teaching techniques. Instead of asking middle school students to become high school students prematurely, music educators may experience more success in recognizing their students' adolescent traits, finding their points of merit, and creating teaching methods that capitalize on those merits.

Notes

1. Paul George, Chris Stevenson, Julia Thomason, and James Beane, *The Middle School and Beyond* (Alexandria, VA: Association for Supervision and Curriculum Development, 1993).

2. Lee M. Manning, *Developmentally Appropriate Middle Level Schools* (Wheaton, MD: Association for Childhood Education International, 1993), 16.

3. George, 21.

4. Manning, 28 ■

CHOOSING MUSIC FOR MIDDLE SCHOOL CHOIRS

How can choir directors identify appropriate, challenging, singable works for young choirs, many of whose members will be undergoing voice changes?

BY EMILY CROCKER

When I first became a music teacher in the mid-1970s and formed an elementary choir, I discovered that finding suitable music (that is, music that students could and would sing) was a much more difficult task than I had expected. Most of the choral music in our library and in the local music stores was obviously intended for high school choirs, or else it was aimed at the unison children's choir. Later, when I moved to the junior high level, I was faced with new and even greater problems, including what to do with boys' changing voices.

Fortunately for choral directors, the level of interest in the adolescent singer is now at an all-time high, and there is a great deal of fine literature available. There are also excellent choral teachers in the field who offer their expertise and leadership regularly in summer workshops; regional, state, and national MENC and ACDA (American Choral

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Expect excellence.

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Directors Association) conferences; and professional publications. While situations involving the changing-voice singer are most often related to the middle school experience, researchers have shown what many educators know: puberty is coming earlier than ever before and, along with it, vocal maturation. So, for the purpose of this discussion, "middle school" students can be anywhere from grade 4 through 9 (ages 10 to 15).

General Principles

Here are a few basic guidelines for the choral director who is choosing and adapting music for middle school singers:



Know your singers and their voices. Crowded classrooms and demands on teachers' time make this goal difficult to achieve. Yet, there is probably nothing that is more important when it comes to making important teaching and program choices. When choosing repertoire, the teacher must be able to evaluate a given piece not only from an educational and musical standpoint, but also from the technical standpoints of range and tessitura. Attaining superior musical performance from young singers is partly the result of choosing music that fits a particular group's vocal requirements.

Emphasize basic vocal technique. Boys and girls share many of the same vocal needs. All young singers need constant reinforcement in the areas of posture, breath support and control, and tone production.

Teach music literacy. Young choirs need to learn the basic elements of music and skills for sight-reading. As singers become more proficient sight-readers, their intellectual grasp of the music is strengthened and their enjoyment increases.

Plan a well-balanced program. Include music of all styles and eras, music that will immediately motivate students and challenge them. Expect excellence.

Emily Crocker, a former public school music teacher, is vice president of choral publications at Hal Leonard Corporation in Milwaukee, Wisconsin, and is also director of the Milwaukee Children's Choir.

Selected Repertoire for Middle School Choral Groups

TREBLE CHOIR

Title	Composer/Arranger	Publisher
"Jamaican Marketplace"	Farrow/arr. Crocker	Fred Bock
"Cripple Creek"	arr. Crocker	Hal Leonard
"Bashana Haba'ah"	Hirsch/arr. Leck	Hal Leonard
"Path to the Moon"	Thiman	Boosey and Hawkes
"Dodi Li"	Chen/arr. Rao	Boosey and Hawkes
"Marienwurmchen" ("Firefly")	Brahms/arr. Goetze	Boosey and Hawkes
"Didn't It Rain"	arr. Crocker	Hal Leonard
"Reflections of a Lad at Sea"	Besig	Shawnee Press
"Turn Ye to Me"	White	Hal Leonard
"Joyfully Sing"	Spevacek	Hal Leonard

MIXED CHOIR

Title	Composer/Arranger	Publisher
"Didn't My Lord Deliver Daniel"	arr. Emerson	Hal Leonard
"Shoshone Love Song"	Emerson	Hal Leonard
"The Turtle Dove"	Spevacek	Hal Leonard
"Sing Jubilate Deo"	Estes	Alfred
"Gloria Festiva"	Crocker	Hal Leonard
"Three Madrigals"	Diemer	Boosey and Hawkes
"Three Meditations"	Goemanse	Shawnee Press

TENOR/BASS CHOIR

Title	Composer/Arranger	Publisher
<i>Songs for Tenor/Bass Chorus</i>	Crocker	Hal Leonard
"A Red, Red Rose"	Crocker	Hal Leonard
"I'm Bound Away"	Moore	Warner Bros.
"Children, Go Where I Send Thee"	arr. Crocker	Hal Leonard
"Boatmen Stomp"	Gray	G. Schirmer

Determine the most appropriate ensemble grouping. The best combinations of voices will be a function of many factors, including the age and grade level of singers, total enrollment, number of boys in the program, and your school's scheduling and performance requirements.

In the following discussion, certain terminology is frequently used. Some of these terms are briefly defined below.

Descant: a vocal obligato part that occurs during a section of a piece.

Divisi: a divided part.

Cambiata: sometimes used to describe a boy in the early stages of vocal maturation. The cambiata range is approximately from the A below middle C to the A above it.

Chest voice: the lowest register (region) of the voice; the register below the *passaggio* or voice break.

Counter melody: a melodic line that is sung simultaneously with the melody.

Falsetto: from the Latin *falsus*, "false," this is a fourth register in the

male voice that extends far above the natural high voice.

Head voice: the upper register of the voice above the *passaggio* (break).

Mixed choir: a choir that includes voices singing treble (soprano and/or alto) and changed voices (tenor and/or baritone/bass).

Range: the distance between the lowest and highest note in a given voice or voice part.

Tessitura: the practical and/or comfortable range of a given voice or voice part.

Treble choir: a choir that includes only sopranos and altos.

Voice part: soprano, alto, tenor, bass, or baritone.

Voicings: SATB—soprano, alto, tenor, bass; SSA—soprano 1, soprano 2, alto; TTB—tenor 1, tenor 2, bass (baritone); two-part—parts I and II, usually treble; three-part mixed—parts I and II (both treble) plus part III (changed voice).

There are a number of ensembles in which the voicing is especially appropriate to the adolescent voice. Among these are the treble choir, the mixed choir, and the combined tenor and bass choir. There are, of course, many other ensemble possibilities, such as triple trios and, for confident young musicians, small groups of one or two voices on a part, but the groupings that follow have proven useful in many school and community settings. For suggested works for each group, see the Selected Repertoire for Middle School Choral Groups sidebar.

Treble Choir

Composed of singers of either sex (or a combination of girls and boys) nine to fourteen years of age, the treble choir is usually drawn from grades four through eight or nine. Music that is best for this type of ensemble includes unison, unison plus descant, two-part, and two-part with descant. Figure 1 shows the usual tessituras for a middle-school treble choir. The primary vocal and musical goals include (1) developing the head voice so students can sing with a unified, well-supported ensemble tone quality and (2) developing part-work competence by singing descants, counter melodies, and music in two and eventually three parts.

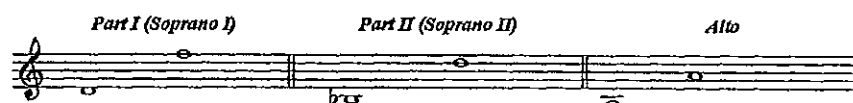
Directors of treble choirs will find it helpful to choose pieces with well-crafted, interesting, singable melodies; smooth voice-leading; and interesting countermelodies. If there are wide pitch leaps, the students will need preparation for these. If the rhythmic demands of a given work are great, it is advisable that the same piece does not contain an extremely challenging range or a particularly complex melody. It is best to limit the group's musical focus instead of dividing it among multiple challenges in a given song.

At this level of student experience, consistency is the key. Avoid music in which the melody changes slightly on subsequent repetitions or in which the harmony differs slightly from verse to verse. (There are some very popular pieces by well-known composers that are virtually never sung in tune because of these subtle verse-to-verse changes.) Parallel thirds are often impossible for students at this age, and uninteresting "fill-in" harmonies can be difficult to learn and boring to perform.

Students who have unchanged treble voices may be evenly divided between soprano and alto parts. It is often beneficial to alternate parts on different songs so that all singers get a chance to sing in their upper range and develop competence in part-singing. Midvoice I and midvoice I-A, the first stages of vocal maturation according to a 1992 classification by John M. Cooksey,¹ should be able to continue to sing unison treble pieces or part I (soprano) or part II (alto), eliminating or revoicing notes above a ninth above middle C as needed. Midvoice II (changing voices) may be able to sing part II (alto) parts that are limited in range (from the A below middle C to an octave above) with out-of-range notes revoiced or eliminated.

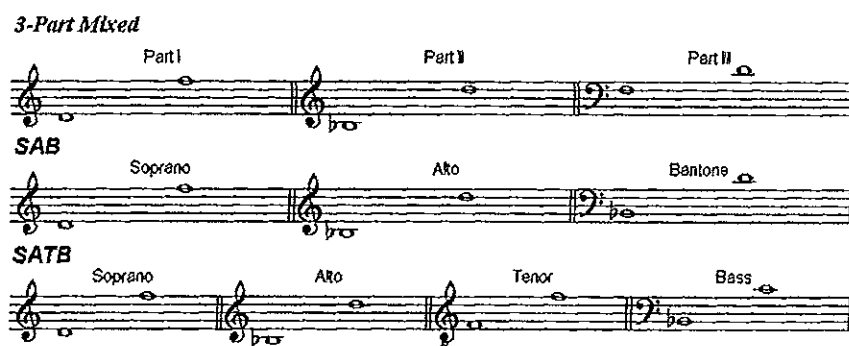
This type of ensemble is not well suited for midvoice I, I-A, II, II-A (changing), and new baritone (changed but not necessarily settled) singers, who, ideally, should be placed in an ensemble with other voices like their own. If, however, that is not possible, the best choice is to place them on part I (soprano), singing one octave below. If this adapted part lies consistently in the upper part of the range (middle C or above), it may be ultimately unsuit-

Figure 1. Usual tessituras for middle school treble choir



Music examples created using the Sibelius Music Notation Software

Figure 2. Usual tessituras for middle school mixed choir



ed to the needs of these newly changed voices.

For directors of a beginning ensemble, the bottom line is to be prepared to spend extra time with your changing-voice singers, since many of the vocal exercises and much of the vocal modeling you do in your group rehearsal will not specifically apply to these singers. If there are a large number of changing or changed voices in a unison/two-part choir and the director does not spend extra time working on the problems faced by those whose voices are changing, these students are likely to sing where they are comfortable—that is, out of tune and below the part, leading to a muddy, unsatisfactory ensemble tone. Often, these singers who are unsuccessful or are ignored will drop out of choir in frustration.

Mixed Choir

Most students between twelve and fourteen years of age, in grades six to eight or nine, can participate in a mixed choir. The best voicings for this type of group tend to be three-part mixed, SAB, and SATB. Figure 2 shows the usual tessituras for middle school mixed choir. The main vocal and musical goals for mixed choirs might involve (1) continuing to develop the head voice in the students with treble or unchanged voices, (2) nurturing the head and falsetto voice in students with changing and changed voices to strengthen the midvoice area around middle C, and (3) developing the ability to consistently sing in parts, since unison singing is all but impossible at this age.

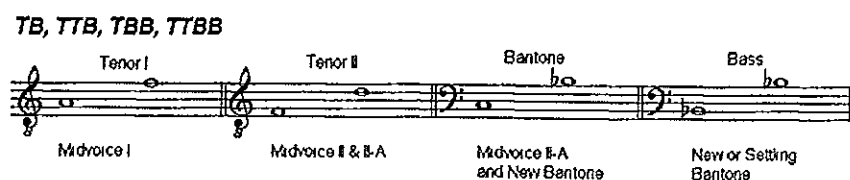
First, directors of mixed choirs need to decide which voicing is most appro-

priate for their choirs. Three-part mixed music features what has been called a "compromise" range (from the F below middle C to the D above) that may be low for the unchanged and midvoice I voices, high for the changed new baritone voices, but about right for the midvoice II and II-A voices. This voicing is best for choirs with a limited number of male voices or a choir with most or all of the male voices in the changing midvoice II or II-A category. If a few male singers are unchanged or are in the first stage of vocal change (midvoice I and I-A), part II (alto) may be a better choice. If one or two voices are in the changed new baritone category and are not able to consistently negotiate the high tessitura of part III, that part could be modified in selected places.

SAB voicings can pose more problems for the choir than do three-part mixed works. In many published choral arrangements, SAB is simply "SATB without the T"—that is, there is often a wide pitch gap between the alto and baritone voices. If young inexperienced male singers are unable to reach the lowest notes in their part and are not directed otherwise, they will simply sing the lowest note they can! Even when all the notes are sung accurately, chord voicings will often sound empty and unblended due to the wide pitch gap between treble and baritone voices. SAB pieces can be effectively used in ninth-grade choirs in which most of the male voices have changed or in small high school choirs with few male singers.

ATB arrangements, if carefully selected, can often be the best choice for middle school mixed choirs, especially if the students have had at least one year's choral experience or are in eighth or ninth grade. (I once had a very good SATB middle school choir with only seven boys—five tenors and two basses!) Using music of this voicing, the director has the advantages of abundant literature choices, a fuller ensemble sound that is easier to balance and tune, and vocal parts that are more aligned with the types of voices likely to be singing them. Nevertheless, the director must carefully check ranges and tessituras for suitability before selecting any particular title, and choirs

Figure 3. Usual tessituras for middle school tenor/bass choir



with limited sight-reading ability will take longer to learn individual parts.

When selecting music in any voicing, the director is wise to choose music that is well crafted, with appropriate ranges, good voice-leading, well-prepared interval leaps, and interesting vocal lines. Successful beginning pieces often give a prominent melodic line to the male voices. The treble lines might have a bit more complexity, such as occasional divisi and optional descant harmonies.

Young adolescent singers like to feel grown-up, so pieces chosen should have a certain level of sophistication or intellectual challenge. Poetic texts, texts in languages other than English, pieces from diverse cultures, and many folk-song settings are good choices. Songs about romantic love are better if they are more general in content or are in the third person, for example, "Barbara Allen" or "It Was a Lover and His Lass." A pop title such as "Seasons of Love" (from the musical *Rent*) is often more successful than the latest radio hit about romantic love. The kind of music that many teenagers listen to on the radio and the kind of choral music that they like to sing in a concert for their parents are not always the same thing. Because students tend to dismiss as "baby stuff" anything that they perceive as too easy, directors benefit from choosing music that will require some effort and practice to learn. Even though young singers often complain that they don't like a new piece, it may end up being their favorite if it has musical depth and is taught carefully and logically.

Conversely, music that is unnecessarily difficult—that is not of sufficient quality to merit the amount of rehearsal time needed to learn it—should be avoided. Directors should remember that young adolescent choirs, even good ones, will probably never have the vocal sound of a high school ensemble. Music that moves beyond the preferred tessitura, difficulty level, or texture of middle school singers will unfortunately be prone to flaws in intonation, tone quality, and style.

The bottom line is that an SATB ensemble in middle school and junior high can be a tremendously rewarding experience for all involved; however, the director will be faced with a variety of challenges when it comes to students' vocal needs, musical skill levels, and social maturity. Effective techniques include taking a strongly structured approach to the rehearsal plan and being prepared to face myriad distractions, all while keeping a good sense of humor. The singers will enjoy feeling grown-up, and the director will enjoy the opportunity of exploring a wealth of choral literature.

Tenor/Bass Choir

For sixth- to ninth-grade males ranging in age from eleven to fifteen, the tenor/bass choir can be a memorable bonding experience. The most effective voicings for this type of group include TB, TTB, TBB, and TTBB. Figure 3 shows the general tessituras for a middle school tenor/bass choir. What was once called "boys glee club"

can still be a stimulating, positive musical activity for adolescent boys whose voices are in the process of maturing. Without the distraction of teenage girls, boys are often much more eager to sing energetically and try new things. In such a group, the students believe that they have greater freedom to make mistakes without losing face. Goals for this type of ensemble could include (1) careful monitoring of each boy's voice to track his vocal maturation; (2) nurturing the head and falsetto voice in boys with changing and changed voices to strengthen the mid-voice area around middle C; and (3) developing the capacity to sing in parts since, as with mixed ensembles, unison singing is extremely difficult at this age.

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Music directors can choose music that will fit the voices that make up their ensembles—something that will change from year to year. The piece that worked so well with last year's group may be completely unsuited to this year's group. A director (or an accomplished accompanist) should be prepared to transpose songs. Directors may need to adapt certain sections of a piece or direct a single singer to move from part to part, depending on "this week's range of pitches." Boys always enjoy singing lively songs, folk songs, spirituals, sea chanteys, and pop songs,

especially those in the doo-wop style. With encouragement, they will sing arrangements of masterworks, songs with poetic texts, and even classic texts of romantic or idealized love, such as "A Red, Red Rose" or "Passing By."

For students in tenor/bass ensembles, good arrangements should follow the same principles given for other groups: (1) they should have well-crafted, interesting, singable melodies; (2) they should contain smooth voice-leading and interesting countermelodies; (3) interval skips should be well prepared; (4) if the rhythmic demands of the piece are great, the vocal and melodic demands should be small; (5) harmonies are straightforward and somewhat predictable; and (6) the melody should be passed around from part to part to add variety and interest.

Directors choosing repertoire for this type of group are well advised to avoid extremes of range or tessitura in any part. Wide interval leaps, including octaves, within a single part make the music unduly hard for singers in tenor/bass choirs. Excessive unison singing is excessively challenging at this age. Directors need to beware unusual chord voicings. Singers of this age are quite able to learn to recognize and tune the primary diatonic chords. Choirs of this type benefit from learning to sing intervals often found in bass lines, such as *do-sol*, and *do-fa*. Since teenagers love to push the limits, directors can prevent major headaches by avoiding texts with double entendres or even innocent lyrics that may have changed their meaning in current pop culture.

Publishers of music used in schools understand the needs of choral directors working with adolescent singers. In most cases, the slight adaptations in published choral music that are needed to accommodate the changing-voice singer fall into the "fair use" exemption of the copyright law. If a teacher rewrites the work to the extent that it is a new arrangement, permission must be requested from the copyright holder. However, there are many fine works that are now available for choirs with changing voices, so directors now have many more choices today than they once had. Teachers who do not find the voicings they need for their choirs can

suggest to the music editors in a publishing house that such an arrangement might be useful, and publishers often welcome such suggestions. When I suggested to the Fred Bock Music Company that an SSA voicing be added to Larry Farrow's piece "Jamaican Marketplace," the company not only agreed but let me do the arrangement.

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A director (or an accomplished accompanist) should be prepared to transpose songs.

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Maintain Your Energy

Without question, the middle grades in choral music are among the most challenging in the field, but they also can be richly rewarding. The middle school director is the one individual who is the most critical to bridging the gap between the elementary music experience and the high school choral program. If I had to give one final word of advice, it would be, "Be sensitive, pay attention, listen, and learn from your students, and, by all means, don't get tired—the profession needs you!"

Note

1. From John M. Cooksey, "Classifications of Mid-Voice I, I-A, II, II-A, and New Baritone," in *Working with the Adolescent Voice* (St. Louis, MO: Concordia, 1992). ■

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EMBEDDING ASSESSMENT IN CHORAL TEACHING

Embedding assessment in the regular activities of a choral ensemble can give students valuable information about their progress without sacrificing instructional time.

BY KATHLEEN KEENAN-TAKAGI

Early in my career, a parent complained about a student's grade. My principal told me that I should have five grades per marking period. I recalled that principal years later when I was teaching in a middle school. Each quarter, I had 240 choral students and 100 general music students to grade. I didn't want to stop the music in order to arrive at a grade. How was I to grade my heterogeneous group of students on skills, concepts, and repertoire within my time limitations? Yet, assessment can increase the musical value of a rehearsal. It can have a wonderful effect on the morale of an ensemble. Students feel pride in their achievements and accept individual responsibility for learning.

The answer was to embed assessment in the rehearsal. Embedding assessment means locating it within the regular practices of instruction, not outside them. I accepted the challenge

and determined that I would find five ways to assess the curriculum I taught so that I could write down five grades each quarter for each choral student.

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Assessment can have a wonderful effect on the morale of an ensemble.

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I created a bank of assessment tools that I could apply to measure student learning. I started with one assessment idea. I began at the beginning, with posture.

Visual Evidence

Since good posture is fundamental to good singing, I needed a way to assess students' achievement of expert

singing posture. I taught posture by means of a ten-point checklist, starting with the toes and moving to the head: "toes pointed forward," "feet flat on the floor," "knees slightly bent," etc. The instructional process that I used to teach good posture included three steps: I demonstrated it, called on students to model it, and then had students monitor their classmates' efforts. *When I was sure that every student could produce correct posture*, I had my students grade one another on the ten-point scale. Once all of the them had achieved the correct posture, I took pictures as evidence. The pictures went up on the wall before the fall open house, showing that each student had earned a 10 in posture. One result of this activity was that the students could discuss their success with their parents. The technique of using photographs as evidence of an external, visible skill went into my assessment bank. I now had a tool to document behavior that could be caught on film. (See the Assessing Singing Posture sidebar.)

Performance Samples

The energy and excitability of middle school choral rehearsals present unique challenges in crowd control. Students expect to participate and be involved. The activity level makes it

Kathleen Keenan-Takagi is associate professor of music at Illinois State University in Normal. Previously, she taught chorus and general music in public schools in the state of New York for thirty years.

Assessing Singing Posture

Tool: Photographs

Activity: Students learn proper position of the toes, feet, knees, hips, waist, spine, rib cage, shoulders, neck, and head. They earn one point for each correct placement for singing.

Procedure: The teacher enumerates and demonstrates each posture placement, chooses a student as an exemplar, and provides practice in several songs and activities. The students learn by imitating the teacher and the student model. The students then monitor one another. Students at the ends of each row check all the students in the row. After sufficient practice, the students test their mastery. Feedback is available from the teacher, peers, and photographs.

Assessment technique: Students grade each other in pairs; the teacher monitors their proficiency. Each student must obtain a score of ten, because posture is crucial to the development of the singing voice and the ensemble.

Assessing Performance

Tools: Seating chart; soft ball

Activity: Students sing a major scale with good posture, breath support, and tone.

Procedure: The students sing lines of "Do-Re-Mi" from *The Sound of Music*. The teacher throws a soft ball to the student who is to sing alone. He or she sings a solo on a single line and tosses the ball back. As a group, the class sings the next line. The teacher tosses the ball to a different student, who sings the following line, and so on. The song does not stop. Each student gets a chance to sing alone. Volunteers sing first to minimize other students' nervousness.

Assessment technique: Using a seating chart, the teacher gives a plus to each successful student.

difficult for teachers to test singers individually. For in-class performance exams, I took a fragment from a warm-up that my students had learned thoroughly.

First, I worked with all my choral students on "Jubilate Deo" (Praetorius),

which we were using as a warm-up. It included the assessment fragment—the four notes of the ostinato. *When everyone had mastered the ostinato*, I called on volunteers to sing it by themselves. After they had sung, it was easy to go down the rows and have the other stu-

dents sing one after another. Two factors contributed to the students' acceptance of the process: the task was short, and the students had an opportunity to master it before they were assessed.

Calling on students by tossing a ball to them proved to be another way of creating an opportunity to sample performance. As a class, my students had learned tonic *sol-fa* patterns for major I, IV, and V chords and scale passages. I called on students who volunteered to sing alone by tossing them the ball. The student who caught it sang the selected pattern and tossed the ball back. By "sampling" the students' performance rather than asking them to sing extensively, I was able to evaluate twenty students in five minutes. I kept a seating chart on the piano and used it to record a plus or minus for each student. Such results are easy to record, share with students, and transfer to a grade book. Thus, another technique—sampling well-learned and thoroughly practiced material—went into the bank. (See the Assessing Performance sidebar.)

Some students were reluctant to sing alone. Letting these students sing with the support of a buddy or after school alleviated anxiety.

Keeping Track of Content

Like every other choral director, I was amazed that I could teach the dynamics of a phrase day after day and still need to re-teach them in the following weeks. A colleague devised an instant quiz. At the end of each rehearsal, she had her students jot down five musical "events" from it. She found that her students took the rehearsal process much more seriously as a result and that they remembered more from one rehearsal to the next.

This led to my development of a sheet called "What I Learned" for students to use to jot down the day's musical progress. The sheet served as a mini-journal of our class progress. It became a permanent fixture in the choral folder that each student used in class. Vocabulary, concepts, and diction presentations were recorded on the sheet. The activity allowed students to take some time in class to think about new material that was being presented. The sheet also had special benefits for visual learners.

I continued my colleague's practice of using the sheet as an instant quiz. "Hand in your 'What I Learned' sheet today as you leave," I instructed my students from time to time. Then, on the day when I presented the Latin vowels, for example, I awarded one point for each one recorded on the sheet. (See the Assessing Understanding of Music Vocabulary and Concepts sidebar.)

Working from the Repertoire

Learning to navigate notation is an important task. Students should be able to transfer vocabulary and concepts that they have learned from one song to new pieces. One of my colleagues makes a chart of the first page of a piece of music that her chorus is learning. She explains each part of the notation—the staves, the clefs, and so on. (A clear example of this practice can be found in *We Will Sing* by Doreen Rao.)

To assess whether each student has mastered the notation maze, I took a selection that the students had sung and rehearsed and asked them to name each circled notation sign. Using this type of teacher-made test is standard instructional practice. The tests are easy to grade. Students have the necessary background for success, and my students could also prepare by reviewing their "What I Learned" study sheets. (See the Assessing Ability to Identify Notation sidebar.)

Reflective Writing

Nothing interests middle school students more than themselves. Teachers can harness this interest and use it to everyone's advantage by having students reflect on themselves and their work in writing.

Whenever possible, during the rehearsal period following a concert, we viewed a videotape of our performance. I asked my students to evaluate their concert using a form I adapted.¹ My form gave students an opportunity to write an essay about the performance. Taking my cue from the language arts teachers, I required my students to make at least five accurate statements about five musical "events" (e.g., dynamics, phrasing, diction, rhythm, and pitch). I gave one point for each valid comment.

Reflective writing, even with young choristers, develops critical and musical thinking. It reveals the complex thoughts of each student. Some of my students' essays made wonderful read-

Assessing Understanding of Music Vocabulary and Concepts

Tool: "What I Learned" sheet

Activity: At the end of each class or rehearsal, students reinforce their learning of the vocabulary and concepts of music performance by entering new terms for notation, phrasing, etc., on sheets that provide them with personal records of their learning.

Procedure: The teacher distributes "What I Learned" sheets and asks students to write down the essential content of the day's rehearsal. Students record the material presented in rehearsal, including musical terminology, important facts about the music that is being learned, and information presented in the lesson. For example, students might write that "dim." is short for "diminuendo" and means "gradually get softer."

Assessment technique: The teacher collects the sheets at the end of class to determine if the students have accurately recorded the material. One point is given for each valid item, up to five points total. Material on the sheets can become the content for teacher-made tests on vocabulary and concepts from the repertoire. When studying for such tests, students have a record of the vocabulary.

Assessing Ability to Identify Notation

Tool: Teacher-made test

Activity: Students learn the terms and meanings of the notation in the repertoire being prepared for performance.

Procedure: The teacher selects one page from the music being studied and uses an opaque projector to display an image of it for all students to see. The teacher then explains each element of the score—e.g., staff, clef, and key signature. The students mark each element on a study sheet. The teacher makes a test that calls on students to identify each element using the correct terms.

Assessment technique: By taking a teacher-made test that can be scored quickly and objectively, students demonstrate their understanding and recall of notational terms that the teacher has explained in the music they are studying.

ing, and the personalities of the students shone through. What was just as remarkable from a practical point of view was that the grading was quick and easy—both to do and to explain to

Assessing Reflective Writing

Tool: "Concert Reflection" form

Activity: Students write about a recent performance by their ensemble, developing their ability to critique music performance while using a music vocabulary.

Procedure: The teacher arranges to have a concert by the students videotaped. The students watch the tape. Using the "Concert Reflection" checklist (shown below), they listen to, describe, and evaluate their performance. This form gives each student an opportunity to express his or her feelings about the concert.

Assessment technique: Students receive one point for each accurate reference to a musical "event" (like a crescendo) that is expressed in appropriate music vocabulary. Up to 5 points.

CONCERT REFLECTION

Name _____

Listen, and mark the boxes next to the statements that you think are true of the performance.

Tone Quality

- ☐ The tone quality is good at all times.
- ☐ Every note has enough breath for its length.
- ☐ The performance sounds good.

Rhythm

- ☐ The chorus begins and ends each line and phrase together.
- ☐ The rhythms are clear and together.
- ☐ Tempo changes are secure.

Diction

- ☐ The words are easy to understand.
- ☐ The chorus projects vowels and consonants clearly.

Expression

- ☐ The dynamics help express the meaning of the piece.
- ☐ The mood of the piece is clear and projected effectively.
- ☐ Members of the chorus use facial expressions to help project the meaning of the piece.

Using the vocabulary that you have learned in music class (for example, "crescendo," "accent," "expression"), discuss the performance. You will be given one point for each statement that refers to a music "event" with appropriate vocabulary (up to 5 points in all).

students. Because the grading was simple and fair, reflective writing went into the bank. (See the Assessing Reflective Writing sidebar.)

Thus, without taking time from music making, I had five separate and complementary assessment tools for obtaining five measures of each of my choral students. My success motivated me to extend each technique into the second quarter. Photographs documented evidence of Curwen hand sign fluency in the next marking period. By the fourth quarter, photo essays on conducting patterns had earned a place on the bulletin boards.

Benefits of Embedded Assessment

The greatest benefit of embedded assessment is to the student. Your students will progress steadily and surely when you make your expectations clear to them. When your assessments indicate that students are not mastering the material, you will have the information that you need to change and adapt. By valuing individual success, you will be making a strong commitment to each student.

Assessment builds credibility for your program with students, parents, colleagues, and administrators. You would be surprised at how many math teachers are unaware that music education has content standards. When you assess your students' learning in ways that are meaningful musically, you are taking advantage of the rewarding nature of music.

Because most music teachers have hundreds of students to instruct, assessment must be efficient. Embedded assessment uses techniques that derive from typical rehearsal activities.

Tactics for Success

The following tips may help you embed assessment successfully in the regular activities of your choral ensemble:

- *Start with a lesson that you teach well.* Define success and develop a point system that is very clear to the student. Refine and redefine the process to make it smooth and maximize success.

- *Make the standard objective.* If every student would assign the same grade that you would, the goal and the

standard are clear. Picture the student explaining the grade to a skeptical older sibling.

- *Use the simplest system you can.* Sometimes a mere "yes" or "no" is the quickest and most sensible measure. Can the student sing all the syllables in the scale on pitch? You do not want to spend any time explaining the grade. Complexities in student profiles will emerge from the multiple measures. Make each component clear and simple.

- *Make the assessment as short as possible.* Each student can be graded quickly and fairly. This is the real world—strive for one minute or less per student. For example, the descending scale at the end of "Do-Re-Mi" from *The Sound of Music* makes a great eight-note fragment for use in assessment. Remember that you are *sampling* learned and mastered skills. You're just taking a snapshot. With 240 students, even one minute per student amounts to four hours of class time.

- *Allow plenty of practice before you test.* Eighty percent of the class should score 80 percent or higher. If not, the skill has not been learned. Don't test

until you are confident that the majority of your students have achieved mastery. Skill development requires practice. Group your students in teams for practice, and then have them evaluate each other. Use every opportunity for cooperative pairings.

- *Do not reinvent the wheel.* Take advantage of the expertise of those around you. If you want to evaluate student writing, ask the language arts teachers for techniques. Promote the strengths of your colleagues. If a colleague is a specialist in portfolios, ask him or her how to use them for assessment. An added benefit of discussing assessment with colleagues is that your fellow teachers will understand your program better.

- *Share your ideas with others.* Music is a shared endeavor—so is teaching. If you have an assessment idea that is working well with your students, share it. If your attempts need fine-tuning, consult with a colleague. (See the Resources sidebar for additional help.)

- *Record your students' results.* You aren't performing assessment until you

Resources

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New York State Classroom Music Committee. *Assessment in the Elementary Music Classroom*. Albany: New York: New York State School Music Association (NYSSMA), 1997.

Rao, Doreen. *We Will Sing*. Boosey and Hawkes: New York, 1995.

continued on page 63

Embedding Assessment in Choral Teaching

continued from page 46

document individual students' results and share them with the students.

■ *Collect the best work of your students.* This tactic motivates students to excel. Students are justifiably proud when teachers select their work as exemplars. This practice makes learning cooperative, not competitive. Gifted students are not held down but can soar.

■ *Use cooperative learning strategies.* These techniques can make all the difference. For example, pairing students in the practice stage and having students practice aloud simultaneously can be vehicles that provide students with ample opportunities for practice and mastery. When students actively help each other master the material, each student enjoys the joint success.

Put It in the Bank

When you have developed your first embedded assessment measure, put it in your own assessment bank. Use your commitment to your students to find creative and engaging activities that will lead to mastery of important skills, concepts, and repertoire. You will unlock your instructional potential and the musical potential of your students. Of course, there will be setbacks, but even failures offer chances for improvement. Clear analysis of a setback can lead you to a new technique, sequence of instruction, or assessment measure. Put each success in the bank. Watch your investments grow as you respond to new situations, music, and students. The challenge of fitting assessment to the needs of the students and the goals of the program is truly a continuing adventure.

Note

1. My form was adapted from Michael Larkin, "The Construction and Validation of Rating Scales for the Objective Measurement of Five Dimensions of Achievement in Choral Music" (Ph.D. diss., Temple University, 1985). ■

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The Development of the Collegiate Male Ensemble
Michigan State University Men's Glee Club
Jonathan Reed, Director
ACDA National Conference
Chicago, Illinois
February 1999

I. MSU Men's Glee Club: A Philosophy

A. Non-Auditioned. One of eight regularly performing choral ensembles at Michigan State University.

1. Promoting amateurism: A Goal for us all.

B. Goals:

1. To involve as many as possible;
2. To become an active and integral part of campus life.
3. To establish a pride in membership;
4. To establish a tradition of excellence;
5. To understand the collective power of human voices as a vehicle for expression;
6. To produce amateurs who become excellent at "doing" music and become lifelong partners for/in the musical arts.

II. Establishing the framework.

A. Creating the community: Collegiate Males.

1. Rehearsal atmosphere
2. Creating a sense of belonging
3. Building a tradition, establishing rituals
4. Creating a vehicle for self- and peer-evaluation
5. Recreating

B. Organizing the organization: Student Officers

III. Building the Ensemble: The Nitty Gritty

A. Recruiting.

1. Media
2. Campus Poster Blitz
3. Increased Campus Visibility
4. The "Buddy" System
5. Being comfortable with rejection.

6. The Marching Band
7. Tailgating
8. National Anthems

B. Choosing the Repertoire.

1. Variety is the Spice of Life
2. Optimal experience: Flow
3. Understanding the power of the voice
4. Understanding the beauty of the voice
5. Programming "gear shifts"

C. Teaching voice in rehearsal

1. importance of the warm-up period.
2. establishing a routine without becoming routine.
3. issue of vocal registers in Male Chorus literature.
4. Making warm-ups apply to technical demands of the literature.

IV. Building a reputation/touring

A. Building a future/High School Tours

1. Philosophy
2. Expenses
3. Why it works

B. Building a following/Local Performances

1. Promoting
2. Involving area businesses
3. Involvement in community activities

C. Building commitment/International Touring

1. Fundraising questions
2. Corporate Matching Grants for Higher Education

Building the Collegiate Male Choral Ensemble: Two Perspectives
Michigan State University Men's Glee Club
Jonathan I. Reed, Director
Selected Repertoire Choices

For the beauty of soft singing:

Arcadelt.....	Ave Maria (ECS)
Beck, John Ness.....	A Hymn to God the Father (Beckenhorst)
Biebl, Franz.....	Angelus Domini (Hinshaw)
Conte, David	"Invocation" from <i>Invocation and Dance</i> (ECS)
des Pres, Josquin, ed. Marvin.....	Absalon, fili mi (Broude)
Erb, James.....	Shennandoah (L-G)
Fissinger, Edwin	Behold the Tabernacle of God is with Men (Plymouth)
Gawthrop, Daniel.....	Sing me to Heaven (Dunstan)
Gustafsson, Kaj-Erik.....	Salve Regina (Walton)
Jeffers, Ron.....	Waitin' for the Dawn of Peace (Earthsongs)
Jenkins, Joseph	Au Clair de la Lune (Franco Colombo)
Mead, George.....	Down in the Valley (Galaxy)
Nance, Richard	Songs of a Young Man (Hinshaw)
Shaw-Parker.....	Gentle Annie (L-G)
Viadana.....	O Sacrum Convivium (Chester)
Vittoria, arr. Davison.....	O vos omnes (ECS)
Wilbye, John	Ay Me! Can Every Rumour (Stainer+Bell)

For the uniquely powerful sound of men's voices:

Allaway, Ben.....	Freedom Come (Santa Barbara)
Chesnokov, Pavel.....	Spaséniye Sodélal (Musica Russica)
Conte, David	"Dance" from <i>Invocation and Dance</i> (ECS)
Conte, David	Canticle (ECS)
Copland, arr. Koponen.....	Zion's Walls (Boosey)
Grieg, Edvard.....	Brothers Sing On! (J. Fischer)
Handel/arr. Ohm.....	Swell the Full Chorus
arr. Hunter/Salamunovich.....	I'm Gonna Sing! (C. Fischer)
Leisring, Volckmar.....	O Filii et Filiae (ECS)
Marshall, Jane	My Eternal King (C. Fischer)
Mechem, Kirke	Blow Ye the Trumpet (G. Schirm)
Nelson, Ron.....	Behold Man (Boosey)

Nystedt, Knut.....Cry Out and Shout (Summy Birchard)
 Orff, Carl "In Taberna Quando Sumus" from Carmina (Schott)
 Owen, arr. Protheroe.....Laudamus (Boston)
 Praetorius, arr. DePue.....Sing dem Herrn (Belwin)
 Rachmaninoff, arr. Gretchaninoff "Glory Be To God" from *Vespers* (H.W.Gray)
 Thompson, Randall,The Last Words of David (ECS)
 Viadana, arr. Vené.....Exsultate Justi (Colombo-Belwin)
 arr. Wilhousky, Peter.....Battle Hymn of the Republic (C. Fischer)
 arr. Whalum.....My Lord what a Mornin' (L-G)

For fun:

arr. Bartholomew.....Little Lamb (G. Schirmer)
 arr. Bermel, Derek.....Kpanlongo (Santa Barbara)
 arr. Heath, FennoWhen Johnny Comes Marching Home
 Lyon, CarolineSomagwaza (Cultural Bridge Innovations)
 Luboff, NormanColorado Trail (Walton)
 arr. Sandler, MitchelByker Hill (Hinshaw)
 Shaw-Parker.....Drunken Sailor (L-G)
 arr. Morrow, David.....Ragged Leevy (L-G)
 Shaw, Kirby.....Georgia on my Mind (Hal Leonard)
 Shaw-Parker.....Swansea Town (L-G)
 Shaw-Parker.....Vive L'Amour (L-G)
 Smith, William H.....Ride the Chariot (Kjos)
 Thomas, AndréHeaven (M.Foster)
 arr. Vaughan Williams, RalphDown Among the Dead Men (ECS)
 arr. Wendell WhalumBetelehemu (L-G)
 arr. Wendell WhalumGot a Mind to Do Right (L-G)
 arr. Wendell WhalumSomboddy's Callin' My Name (L-G)

ECS stands for EC Schirmer; L-G for Lawson Gould.

Other places to find literature for Men's Voices:

Quodlibet. The Journal of the Intercollegiate Men's Choruses, Inc., and
 International Association of Collegiate and Secondary School Male Choruses.
 Gerald Polich, Editor.
 McCain Auditorium, Kansas State University
 Manhattan, KS 66506
 e-mail: polich@ksu.ksu.edu
 --extensive listings of programs by IMC Choruses. Membership cost varies
 according to size of Men's Chorus.

Colorado ACDA Summer Conference

Denver, Colorado

August 1-2, 1995

Building Choral Musicianship

The Adolescent Boy's Changing Voice

Choral Techniques - Indianapolis Children's Choir

Henry H. Leck

Associate Professor of Choral Music - Butler University

Founder and Music Director - Indianapolis Children's Choir

4600 Sunset Av. Indianapolis, IN 46208

317-940-9640 / Fax 317-921-6129

e-mail HLeck@Butler, EDU

10 Essential Basics for the Choral Director

The following material was developed in order to convey in a condensed form, some of the important elements essential to the establishment of good choral musicianship. As we all know, teaching and conducting is a continuous process of learning and growing. However without these basic the musicianship of your singers will always be impaired.

1. Create good mental focus.

Rapid learning only occurs when the mind is focused. Excellent musicianship becomes apparent only when the mind is acutely sensitive to its physical and aural environment. With this level of mental intensity the text will take on life and begin to link the singer aesthetically with the audience.

2. Teach breathing/ posture techniques.

The breath is the basis of all successful singing. To shortcut this technique is to shortcut your whole choral sound. Insist on good posture while singing. Through positive exercises promoting a relaxed but erect posture, children will soon learn that it indeed is the most comfortable way to sit or stand. In a healthy choral rehearsal environment, children will very quickly acquire a habit of sitting in "singer's posture" automatically without being reminded.

3. Use correct vocal range.

Introduce vocalises and exercises in descending patterns always starting with the head voice. Promote singing in the upper part of the treble staff. Children have the ability to remember a specific pitch if it is done consistently at the beginning of every rehearsal. A good choice is c' (an octave above middle c). By starting on this pitch the children automatically begin singing in head voice and are given a tonal anchor which is immensely helpful to them as musicians. By developing the voice from the head voice, down, the singer is given a wide tessitura with beauty and vocal consistency on both sides of the break.

4. Teach correct use of the resonating chambers.

Building consistent vowel shapes through accurate placement of tongue, jaw and soft palate is essential to good singing. One needs to listen to only a few children's choirs to know there is tremendous variety in the color and texture of the sound. As a director, you must decide what sound is most pleasing to your ear. The timbre of a children's chorus will almost always be a direct reflection of the vowel shapes being taught by the director. Model each vowel consistently and accurately. The children will very quickly assume those shapes in their singing with regularity.

5. Insist on intonation accuracy.

The director must know when certain pitches are out of tune and be able to strive for accurate intonation through good teaching techniques. Often times directors accept poor intonation. Children have the ability to sing in tune with amazing accuracy. Out of tune singing often results from improper breath support, incorrect vowel shape, insufficient solfège training, undeveloped audiation skills or just plain lack of attention. If you stress good intonation, they will soon be keenly sensitive to vocal accuracy.

6. Promote a buoyancy of sound.
When students learn correct vocal breathing and support, they often will begin to force. Keep the tone spinning and buoyant and relaxed.
7. Teach reading skills.
Using a system of solfege (preferably movable do) develop music literacy with some music in every rehearsal. Avoid teaching songs by rote. The ultimate goal for a children's choir director should not be to only teach songs but to develop musicianship.
8. Teach an understanding of the music.
To perform music well, it must be internalized comprehensively. Give your students the advantage of understanding the music harmonically and structurally. It is imperative that the director take the time to analyze the music formally and harmonically in order to share that insight. Help the singers understand the context of their part in relationship to the rest of the music.
9. Communicate the text.
Understand the subtleties of the language. Activate the articulators, so consonants are heard and the text is musically communicated. Take the time to learn the subtlety of the poetry. Artistic expression can only result from a deepened understanding of the text.
10. Choose high quality literature.
Children deserve the best. Find the highest quality literature available. Teach the music stylistically so the student has a full sense of the greatness. The language should be appropriate for children. The melodic material should be well suited for their voices. But more important than anything the music should have aesthetic and artistic value. Ask yourself, if the music you choose will be worth remembering ten years from now.

Breathing and Posture Techniques

Perhaps no other area of vocal training is more important.

1. **Stretch**
Extend the arms upward. Stretch up and then to each side, pulling the opposite arm. Take time to relax and release.
2. **Rotational Stretch**
Extend arms in front of your body placing each hand on the opposite wrist while stretching in that direction. Rotate each direction slowly to allow back muscles to pull and relax.
3. **Backward Stretch**
Folding hands over head simply pull back, causing the under arms and chest to feel the stretch.
4. **Shoulder Rolls**
Roll the shoulders forward and then back freeing up and relaxing the shoulder muscles.
5. **Head Roll**
Slowly and very gently roll the head to stretch the neck muscles.
6. **Balanced Head Relaxation**
Imagine a line between your ears that intersects with a point directly behind the nose. Allow the head to "bob" gently until the exact point of balance and relaxation is found.
7. **Neck Relaxation**
Take time to relax the neck as the head gently balanced.
8. **Pumpkin Head**
With eyes closed imagine your head to be much larger than its real size.
9. **Feet and Hand Sensitivity**
Feel your feet in your shoes and your hands on your thighs. Feel your entire body in a position of relaxation.
10. **Relaxation Lift**
Tell your body to relax. Tell your neck to relax. Allow your body to engage its anti-gravitation lift reflex.

Modal correct posture silently and playfully. Children who experience good posture will not only sing better, they will feel better about themselves.

Good breath support is essential to good singing and should be started with children as early as possible. There is a big difference between artistic singing and the kind of "campfire - recreational" singing we often hear in the classroom. Loud is not better.

Children will sing more in tune; be able to hear themselves better; be more successful in matching pitch; and be healthier vocally when singing in their upper register or head voice (upper part of the treble staff). It will help them distinguish between their speaking and singing voice.

Teachers should model with correct posture and good intonation using a relaxed, light floating voice. If men feel comfortable and can demonstrate with a beautiful sound, the falsetto is very helpful to young singers.

Vocal Warm-up and Preparation Sequence

I. Physical Exercises

- a. Stretching
- b. Loosening Upper Body
- c. Silent Posture Imitation
- d. Breathing Exercises
 1. Exhalation on s-s-s-s-s, sh-sh-sh-sh, f-f-f-f
 2. Candle Blowing
 3. Arched arms while breathing
 4. Sipping Chocolate Soda

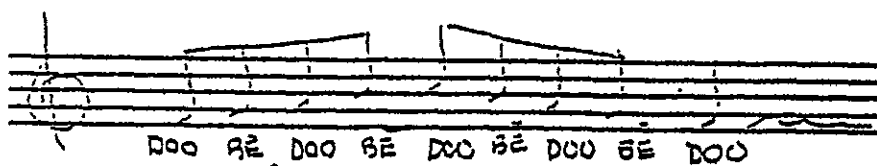
II. The Light Sound

- a. pitch "c" (developing relative pitch)
- b. descending fifths on F Major on each vowel
(listening, tuning, and shaping)
- c. Vowel sequence: oo, o, e, a, ah

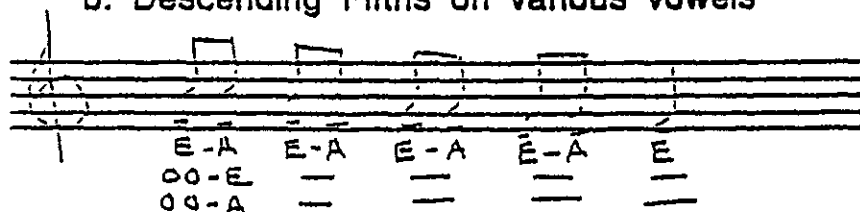
Note: all exercises begin in upper part of treble staff to insure the use of head voice vs. chest voice.

III. Vocal Exercises

- a. Doo-bee Doo-bee Doo

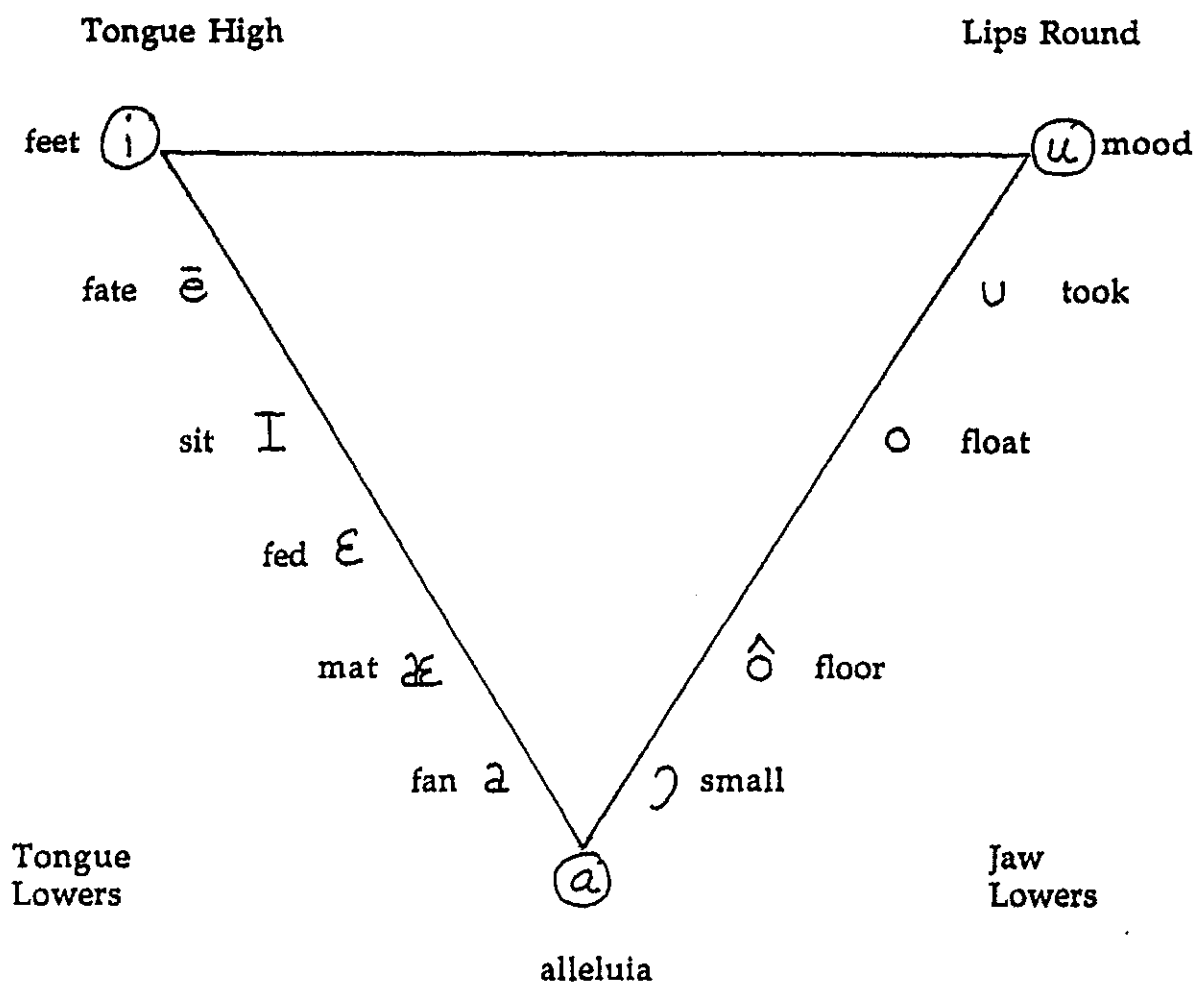


- b. Descending Fifths on various vowels



- c. Additional exercises (see attachment)
- d. Exercises appropriate to the repertoire

PHONETIC ALPHABET



Begin working on three basic corner vowels. When placement is unified and secure, begin working on the modified vowels.

Learning Anchors

These learning anchors can be in the form of a **visual gesture, physical sensation, aural sensation or movement**. As a teacher it is important to be aware of the anchoring process so an appropriate and consistent anchoring process can occur. Children respond to learning anchors.

Visual Gesture

When students see certain gestures they will react. This is very important to know as a conductor. (Raised hands at the beginning of a rehearsal can help singers find the correct physical and mental attitude.) Oftentimes the conductor will create tension, relaxation, word stress, good intonation or breath support simply through use of the physical conducting gesture. When a choir sees a specific gesture used consistently good habits can be established. I.e. an arched hand to raise the soft palate to improve intonation.

Physical Sensation

The most effective learning tool is the sense of feeling. Unlike the teaching of most musical instruments, the voice involves coordination of "unseen" parts of the anatomy. Teachers of singing must use a good deal of imagery. To learn the sense of correct placement and breath support, singers must rely on the memory of physical sensation. Singers also will learn rhythmic passages much quicker if they are able to externalize the patterns.

Aural Sensation

Young singers learn quickest through aural imitation. A choir with a good vocal model will learn to produce a good vocal tone. A bad vocal model will produce a bad vocal tone. A choir which hears excellent choirs will emulate that sound and eventually produce it. This has been demonstrated so effectively by Dr. Suzuki who proved that even the youngest children could produce a beautiful tone by hearing the beautiful tone of a master. The same applies to choirs. Young singers have the ability to emulate and imitate beautiful tone.

Movement

Singers tend to be sit or stand in an absolutely still position. This is not natural for good music making. Look at any of the finest musicians of our age. They move with their personal expression. We have to train singers to do the same. They will breathe better and phrase better. Once they learn to move with their sound, they sing more rhythmically and with better tone. They also will remember more. An added benefit of course is that they will begin to sing more expressively. Move as much and as often as possible in rehearsals. You'll be amazed at the result.

Context Teaching

Some teachers only teach songs.

Some teachers segregate the teaching of musicianship skills from repertoire i.e. sight-singing exercises, vocalises, music theory, etc.

Some teachers teach everything by rote or vocal modeling.

Some teachers dictate all musical decisions.

Some teachers develop active "music thinking" through continuous context teaching.

Some teachers develop a curriculum of music literacy using the repertoire as a basis for their teaching.

Sightreading

Musical sightreading is a skill built from a combination of literacy skills. It is not just a matter of teaching "intervals". The singers mind must be active with the skills derived from many aspects of musicianship training.

Elements of Musicianship found in the Repertoire

Vocal Technique

Warm-up/Vocalises

Create vocal warm-ups derived from the repertoire. Find unusual vocal challenges in the music which can become part of your vocalises.

Vowel Shapes

Often vowel shape will determine accuracy of intonation and/or color. The overall resonance and tone of the ensemble emanates from the vowel shape. The vowel shape will change according to the style of the music and the placement in the range.

Breathing

Breathing exercises can be created from the repertoire. i.e. chanting the text on a single pitch or exploding rhythmic consonants from the text.

Mental Focus

Mental focus can become an integral part of the rehearsal by keeping the cognitive thought process always going in the rehearsal.

Range/Tessitura

Repertoire can be a source for development of range and tessitura. It also can be essential in developing good vocal technique. i.e. if a

singer uses only chest voice, the voice will develop differently; or if a young baritone is asked to sing high e's and f's too an excess many tensions and bad habits will result.

Reading tools

Solfège

Solfège should be taught by finding repertoire which offers the opportunity to teach or reinforce reading skills. Solfège should be taught in sequence. In other words, don't have students sing all of every piece in solfège. It's like teaching people to swim by throwing them in the pool. Instead find a small teaching example in each octavo that enforces reading skills.

Rhythms

Find rhythmic patterns in the repertoire which can be used to teach rhythmic literacy. Isolate those spots and use them for teaching of reading skills

Key signatures

Instead of simply teaching the rules for key signatures, teach them as a function of a tonal center. By teaching key signatures in the octavo as part of the music, singers gain better sense of tonic/dominant relationships as well as voicings within a chord.

Terms/Tempo markings

Each octavo is loaded with terminology. Use this terminology as a teaching tool. Teaching terms in context makes them more meaningful.

Meter

Teach the "feeling" of meter through movement. Teach singers to conduct. They will sing more accurately if they have a sense of the meter through movement.

Elements of Music

Melody

In most instances the sopranos have the melody. Find repertoire which moves the melody to other sections of the choir. Take the freedom to move sections to various voice parts so each singer gets the experience of learning melodic as well as harmonic voicing.

Rhythm

Choirs that sightread well have a good rhythmic sense. Rhythms are learned best when associated with movement (ala Dalcroze). Rehearsals become more enjoyable and singers sense of ensemble improves when they experience rhythm through movement. Find places in the music to teach rhythmic movement.

Form

Singers have a more musical experience when they understand the form of the music they are singing. Just as a conductor must understand the overall organization of a piece, so too does the choir. They will sing with better musicianship and will learn to sightread better because they will begin to recognize recurring material.

Harmony and Texture

Singers will appreciate the music more and sing better when they have a sense of texture (i.e. homophonic vs. polyphonic). The choir will balance chords better and learn to sing in parts sooner if they have a sense of who is singing the root, third, and fifth.

Artistic expression

Style

A variety of repertoire should be chosen so singers can experience of wealth of music of various genres and periods of time in history. It is important to carefully balance the curriculum to include secular verses sacred and large verses small or intimate styles.

Color

Choirs sometimes learn to sing with only one color or vocal style. It is essential that singers learn to sing with various degrees of brightness and darkness. Even the youngest singers can do this. Additionally singers should learn to sing with various degrees of weight. One does not sing Mozart with the same heaviness as Rachmaninoff or Kodaly.

Expression

Far too often singers stand like stone statues and sing with total lack of expression. It is also a skill which must be taught. Many times singers have no notion of how they appear visually. This habit builds self confidence and believe it or not actually increases the ability to sight-sing through self confidence. The impact on a singers self-esteem is extraordinary.

Communication

Choral music is unique in its use of language. Many times however the text is difficult to understand because of poor enunciation. Consonants must be emphasized in proportion to the vowel sounds. Even more than good diction, singers must learn to give weight to certain syllables over others. As an example, in English two syllable words usually stress the first syllable. Inexperienced choirs often kick the last syllable of a phrase in order to catch a breath.

Cognitive Singing

Singing is an active thinking process. A choir will sing much more musically if the singers are thinking actively. Musical actions such as pitch, balance, dynamics, expression, phrasing

and color become a natural part of the group as an artistic ensemble.

Music History

Composer/Poet

By understanding the background of the composer and poet, the singers can interpret the music with greater sense of its context and intent.

Genre

Singers should know the type of music they are singing. A madrigal for example, is sung much differently than a sacred motet or an art song.

Period

Knowing the period from which a piece is composed will effect the musical style. One would not sing a "romantic" piece the same style or color as a "classic" or "contemporary" piece.

Nationalistic style

Music performance practice can change significantly according to nationalistic style. One would not sing a song by Stephen Foster in the same style as a song by Antonin Dvorak. Even pieces in the same language can be affected significantly, i.e. German Latin verses Italian Latin. Nationalistic style can affect many aspects of a piece including, tempo, color, rubato, dynamics, and vocal style

Historical setting

Many times music is effected by its historical significance. The knowledge of this setting will not only increase the singers appreciation and understanding of the music, but may also effect the performance practice.

Other learning benefits

Foreign Language

When choirs are learning correct vowel formation, it is often easier to teach in a language which is non-conversational to the choir. Latin and Italian are exceptionally good because of the open, pure vowels. But more importantly, young singers learn foreign language very quickly. Having sung some in foreign language, they quickly acquire the linguistic skill to sing in various languages and truly enjoy the process.

Memorization

One of the lost arts of our current educational process is the skill of quick memorization. Choirs can be trained to memorize quickly. This skill will carry over into their other academics. Choirs which memorize quickly also sight-read well. When choirs perform from memory, they always sing more musically and with better ensemble.

Quick recall

When singers are using an alert cognitive process they will learn faster and recall more. But even better, they will begin to recognize abstract comparisons and relationships between various aspects of music. They're musicianship will grow incredibly.

Poetic Language

Choirs which take the time to consider the meaning of the poetry will become lovers of language. Poetry is at its very best when set sensitively to music. Singers within this kind of choir will often not only grow to love poetry, but will become poets themselves.

Aesthetics

Ultimately, the reason most people are associated with the choral art, is due to the immense gratification received through the aesthetic enjoyment of this art. The acheive of a fine chorus is not just how many correct notes are sung but what is communicated from the souls of the singers to the souls of the audience. If this is absent all of the above can be of no avail. Choral singing is a rich and beautiful art built on the foundation of skill, technique, training, education, sensitivity and discipline.

Pedagogical Examples:

Heidenröslein - Schubert

- * German language
- * Romantic Art Song genre
- * phrasing techniques
- * Solfege
 - m - m - m - m - s - f - f - m - r
 - r - r - m - f - s - d
 - "fi"
- * romantic rubato
- * E major
- * ti-ti-ti-ti-tiri-tiri-ta

Alleluia

- * D Major
- * Duple Meter
- * Classic style
- * Light, buoyant singing
- * Scale-wise solfege
- * excellent tessitura
- * 4 meas. statement answer
- * dynamics

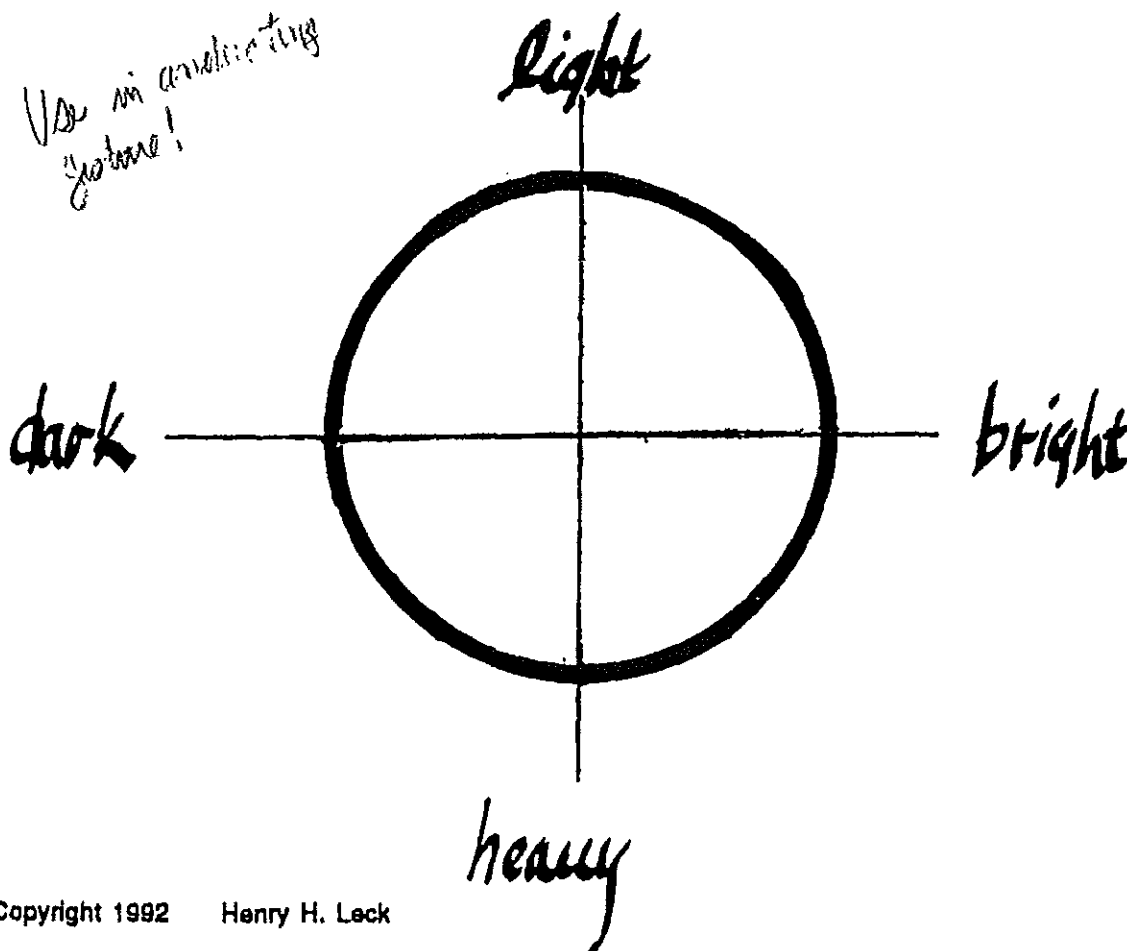
Spectrum of Vocal Color and Timbre

Even the youngest singers can begin to experiment with color and weight and shape of sound. By learning to affect the tone and timbre singers and conductors are offered an immense array of artistic choice.

So often a conductor or singer knows something is wrong or could be better but doesn't know how to go about changing the sound. These vocal changes will not only allow you to make basic tonal artistic choices but will give you the tools to correct intonation difficulties and make artistic stylistic choices.

Often our terminology is confusing to the singers. "Sing brighter or lighter or higher" What do we really mean ?

This vocal spectrum chart will help you visually identify the sound you are wanting to hear.



VOCAL TECHNIQUES

FOR THE

YOUNG SINGER

*An approach to teaching vocal techniques utilizing
visualization, movement, and aural modeling*

by

Henry Leck

with guest artist

Steven Rickards

and the

Indianapolis Children's Choir

**Plymouth Music Co. Inc.
170 N.E. 33rd Street
Ft. Lauderdale, FL 33334**

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The purpose of this video is to aid in the vocal production, development and care of the young voice in the choral setting. Some of the vocalises have been used before but now are enhanced in effectiveness through the use of visualization and movement. While this video demonstrates these techniques with a children's choir, they are as effective with choirs of many ages and vocal ranges.

Special thanks go to the children and staff of the Indianapolis Children's Choir, Butler University, Bernie Fisher of Plymouth Music and my wife, Meredith Leck, who have been so supportive of this project.

I hope you find this video to be valuable in your growth as a teacher and conductor of singers.

Henry H. Leck
Professor of Choral Music - Butler University
Founder and Music Director of the
Indianapolis Children's Choir

Additional Recordings of the Indianapolis Children's Choir can be obtained from your local music dealer or by writing:

Indianapolis Children's Choir
4600 Sunset Av.
Indianapolis IN. 46208
317-940-9640

Contents of Video

- * Mental Focus
- * Singers' Posture
- * Relaxation Exercises
- * Breathing Exercises
- * Pitch Memory
- * Vowel Formation
 - five basic vowels
- * Vowel Modification
- * Vowel Uniformity
- * Vocal Modeling
 - Conductor as Model
 - Singers as Model
 - Recordings as Model
 - Guest as Model
- * Learning Anchors
 - (Vocalises accompany each)
 - Aural
 - Visual
 - Kinesthetic
 - Physical
 - Movement
- * Choral Tuning
- * Variety of Choral Timbre
- * Stylistic Artistry

IV. VOWEL ANCHOR VOCALISES

IVa. Vocalise to enhance visual perception. Using a "slinky" shape of the AH sound is improved, balancing the head and chest registers. (The "slinky" extends on highest pitch)

IVb. Second "slinky" vocalise. ("Slinky" extends for each high note)

V. PHYSICAL ANCHOR VOCALISES

Va. Vocalise to keep upper body agile and relaxed. (Swing hands horizontally back and forth with the beat)

Also can be done with other vowels.

Vb. Vowel unification vocalise (Lifting cheeks with back side of hands)

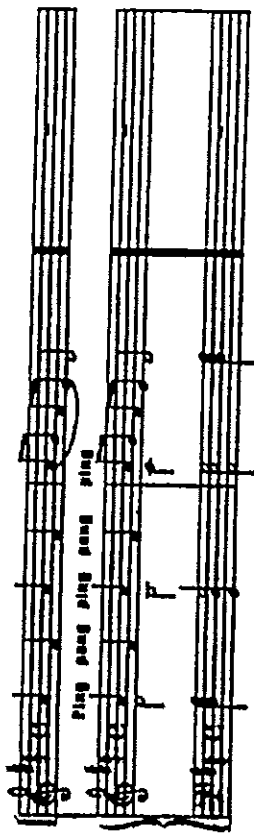
Vc. Vocalise for vowel consistency and buoyancy of tone.
(Hands above head rotating in outward circles)

Vc. Modified "Slinky" exercise to promote openness and evenness of registers. (Hands open on highest pitch)

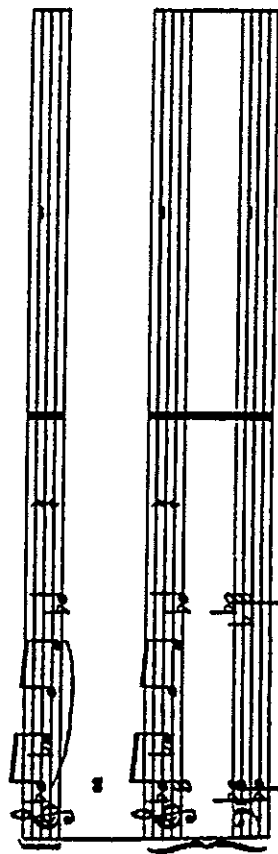
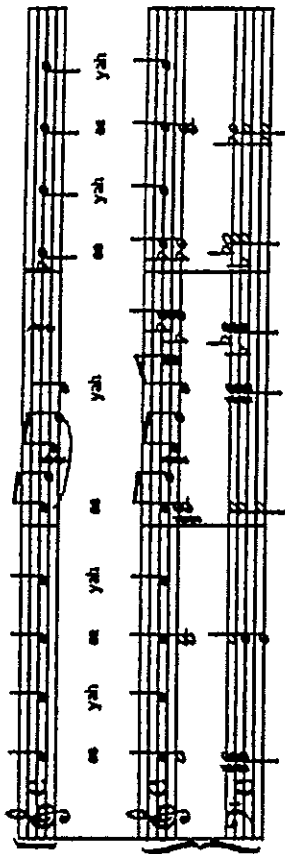
Vd. Vocalise to promote "lift" and forward A vowel. (Upper body and hand tilt forward on highest pitch)

Vf. Vocalise to keep the resonance forward and extend the head register down. (Index finger horizontal below nose. The other hand rotating outward in a circular motion near the head.)

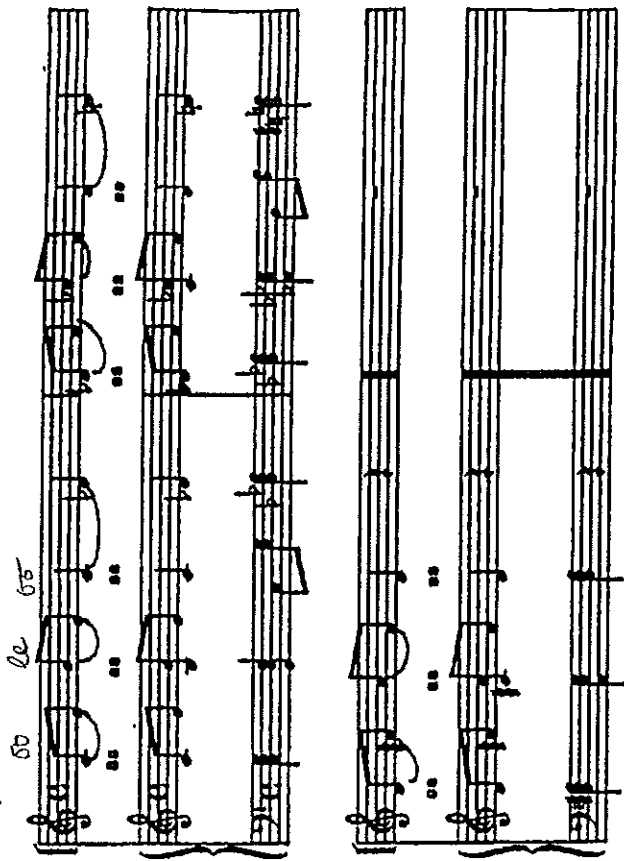
Vp. Vocalise to promote forward resonance. (Index fingers of each hand moving and pointing outward above head. Keep knees relaxed.)



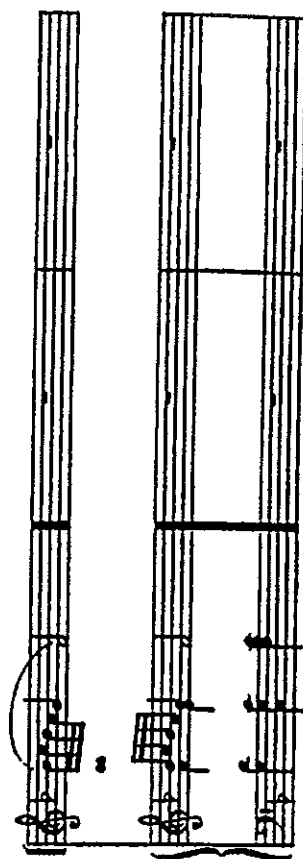
Vh. Vocalise to move the sound forward in the face. (Both hands move forward and throw imaginary basketball at the conclusion of each sequence.)



VI. Vocalise to shape the tone of the OOH and vowel. (Arms move in full opposite circular motion, moving up and out.)



VJ. Vocalise for articulation and unified E sound. (Fingers articulate on the back of opposite hand.)



VIII. Major Second

[illegible]

VIII. Major Triads

The musical score for 'The Song of the Lark' is presented in three systems. Each system consists of a vocal line (soprano or alto clef) and a piano accompaniment (piano clef). The lyrics are written below the vocal line. The first system covers the first line of the song, the second system covers the second line, and the third system covers the third line. The music is in 4/4 time and features a simple, melodic style with a piano accompaniment that provides harmonic support.

die da da re mi da re li da mi mi mi fa so mi
 fa re mi so so so so so so so so so so
 mi mi mi mi mi mi mi mi mi mi mi mi mi mi mi

VIII. Minor Sections

[illegible]

VIII. Minor Triads

[illegible]

This exercise can also be done with other sonorities such as major-minor seventh chords, diminished triads and augmented triads.

VIII. Vocalses to promote accuracy of singing intervallically.

Ma - jor sec - ond ma - jor third per - fect fourth per - fect fifth
 mi - jor sixth ma - jor se - venth oct - ave mi - nor sec - ond mi - nor third
 per - fect fourth per - fect fifth min - or sixth min - or sev - enth
 oct - ave

mi - nor sec - ond min - or third per - fect fourth per - fect fifth
 min - or sixth min - or sev - enth oct - ave ma - jor sec - ond ma - jor third
 per - fect fourth per - fect fifth ma - jor sixth ma - jor seventh oct - ave

This exercise becomes an enjoyable challenge for students when omitting certain intervals and only thinking the pitch. Example: Sing the exercise without singing mi, only thinking that pitch. Then try omitting two solfege syllables, and then three.

VIIh. Vocalise to promote accuracy of intonation intervallically through solfege.

do do re do do re mi re do do re mi fa mi re do do re mi fa
 so fa mi re do do re mi fa so la so fa mi re do do re mi fa so la
 ti la so fa mi re do do re mi fa so la ti do ti la so fa mi re do
 do do ti do do ti la ti do do ti la so la ti do do ti la so
 fa so la ti do do ti la so fa mi fa so la ti do do ti la so fa mi
 re mi fa so la ti do do ti la so fa mi re do do re mi fa so la ti do

Attempts to understand the "Male Changing Voice" in the past have resulted in a number of systems of classification.

Duncan McKenzie, Training the Boy's Changing Voice

- * alto-tenor plan
- * description for a voice which still has boy - soprano quality but is lowered into the tenor range.
(range: g below middle c; up an octave)
- * speaking voice primary indicator of change

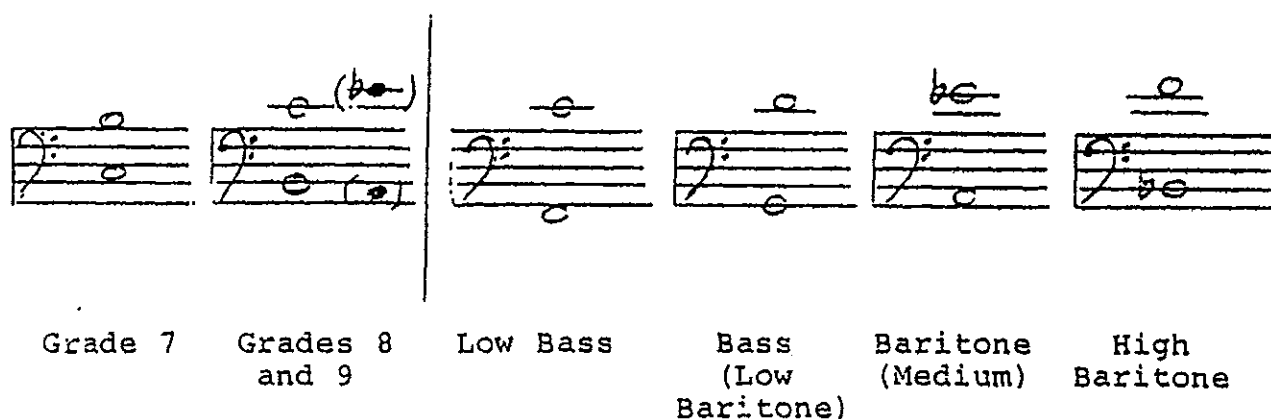
McKenzie Range Chart for the Developing Male Voice



McKenzie Range Chart for Boy Bases

Junior High School

High School



Irvin Cooper, Teaching Junior High Music

- * cambiata concept
(counterpoint term: changing note)
- * cambiata range up to a twelfth
- * anticipates the voice change
- * soprano becomes cambiata which becomes baritone
- * does not recommend unison singing in Junior High

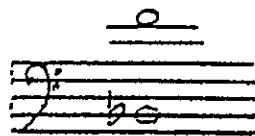
Cooper Range Chart for Junior High Voices

Soprano

Cambiata

Baritone

Bass (rare)



girls'
boys' unchanged

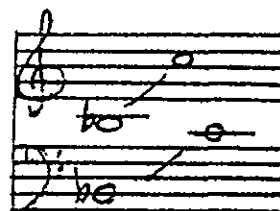
3) boys' in first change 4) boys' in second change

5) boys' changed

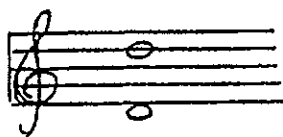
Soprano or Cambiata and Baritone range

Soprano or Cambiata

Baritone



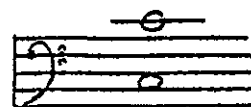
Cooper Tessituras for Junior High Voices



Soprano



Cambiata



Baritone

(Common range d to a; only a fifth)

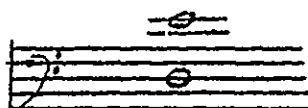
Frederick Swanson, Music Teaching in the Junior High and Middle School and The Male Singing Voice Ages Eight to Eighteen.

- * relates voice change to puberty
- * recognizes importance of continued use of falsetto
- * attention to registers breaks and downward vocalization

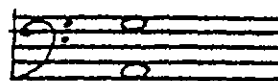
Swanson Ranges for Junior High Male Voices



Boy Alto



Tenor

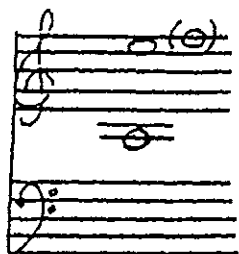


Bass

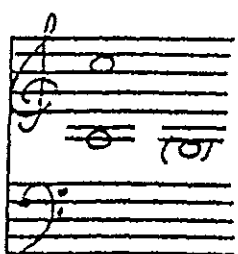
John Cooksey, "Eclectic, Contemporary Theory of Male Adolescent Voice Change"

- * classifies voices according to range, tessitura, register delineation, and voice quality
- * more sophisticated approach to classification

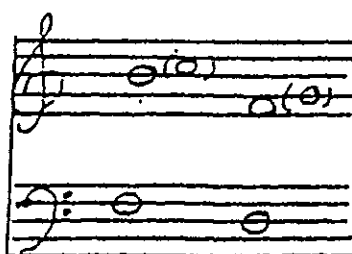
Cooksey Adolescent Male Voice Ranges



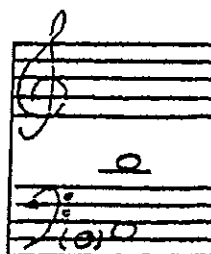
Stage I.
Boy Soprano
1-2 yrs.



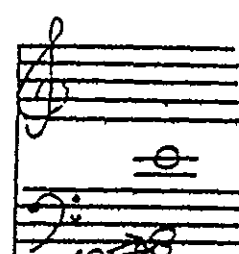
Stage II
Midvoice I.
3-9 mos.



Stage III, IIIA.
Midvoice II.
3-12 mos.



Stage IV.
New Bar.
1-2 yrs.

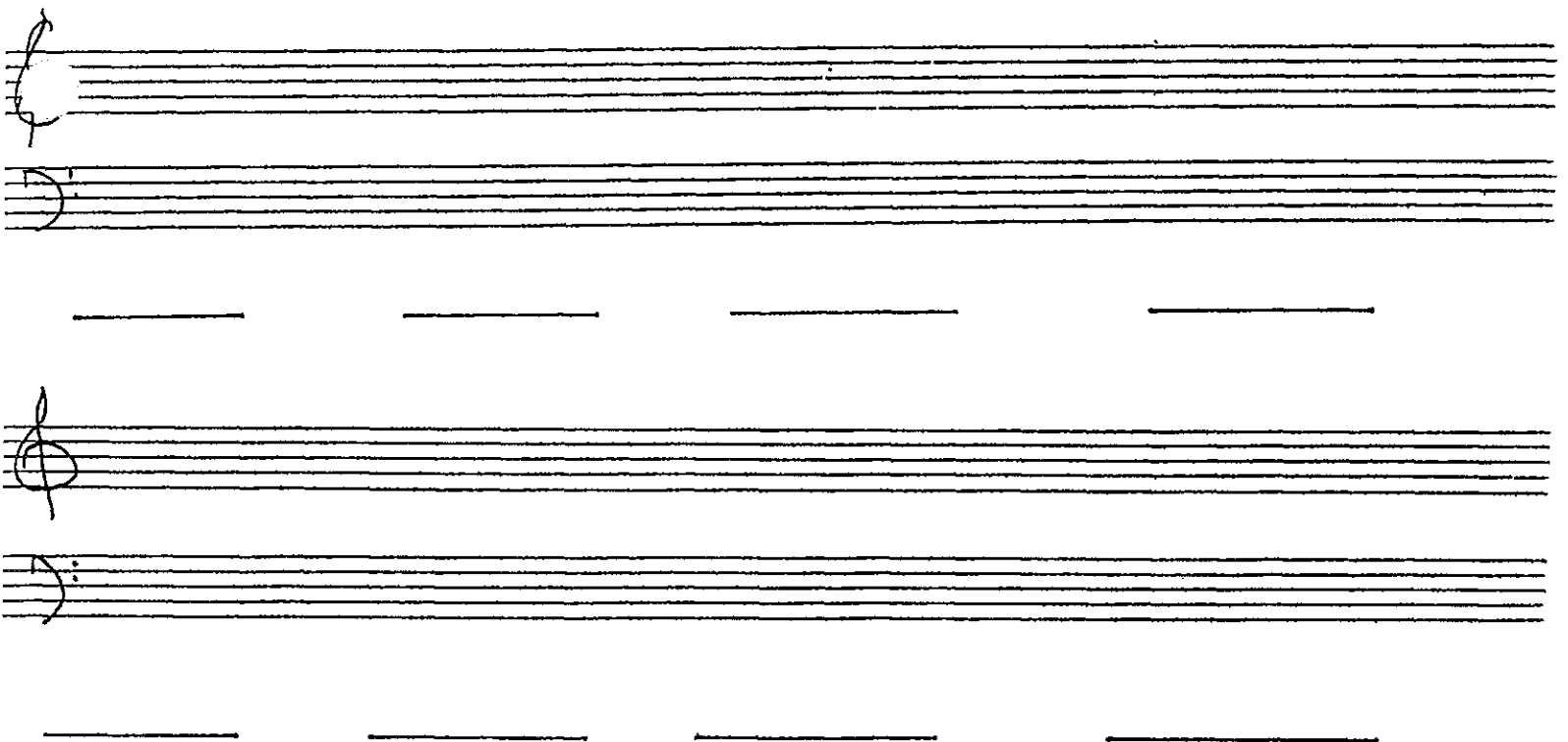


Stage V.
"Settled"
Baritone

Cooksey Tessituras for Adolescent Singers



Range classifications of Leck students:



- McKenzie, Duncan. Training the Boy's Changing Voice. London: Bradford and Dickens, Drayton House, 1956.
- Miller, Samuel D. "Meeting with Initial Challenge: The Young Adolescent Choir and Survival Skills," The Choral Journal 22/9 (May 1982): 21-24.
- Mount, Timothy. "Female Tenors: A Deplorable Practice," The Choral Journal 24/4 (December 1983): 25-26.
- Newberry, John R. Vocal Exercises for the Choral Rehearsal as Related to the Adolescent Voice: Posture and Breathing; Tone Quality and Resonance; Vowel Placement and Articulation. Unpublished Master's Thesis, University of Colorado at Boulder, 1988.
- Phillips, Kenneth H. "Training the Child Voice," Music Educator's Journal 72/4 (December 1985): 19-22+.
- Rao, Doreen. "Training Young Voices: An Interview with Sir David Willcocks," The Choral Journal 26/3 (October 1985): 29-33.
- Reimer, Bennett. A Philosophy of Music Education, 2nd ed. Englewood Cliffs, NJ: Prentice-Hall, 1989.
- _____. "Reimer Responds to Bowman," The Quarterly Journal of Music Teaching and Learning 2/3 : 88-92.
- _____. "Reimer Responds to Elliott," The Quarterly Journal of Music Teaching and Learning 2/3 : 67-75.
- Roe, Paul F. Choral Music Education, 2nd ed. Englewood Cliffs, NJ: Prentice-Hall, 1983.
- Rutkowski, Joann. "The Junior High School Male Changing Voice: Testing and Grouping Voices for Successful Singing Experiences," The Choral Journal 22/4 (December 1981): 11-15.
- Siltman, Bobby. "Arranging for the Boys' Chorus -- Only Half the Challenge," The Choral Journal 19/4 (December 1978): 11-14.
- _____. "Literature for the Junior High Male Chorus: More Than Singing," The Choral Journal 19/5 (January 1979): 18-20.
- Swanson, Frederick. "The Changing Voice: An Adventure, Not a Hazard," The Choral Journal 16/7 (March 1976): 5-14.
- _____. "Changing Voices: Don't Leave Out the Boys," Music Educator's Journal 70/5 (January 1984): 47-50.
- Staton, Barbara, Merrill Staton, Vincent Lawrence, Michael Jothen, and Jeanne Knorr. Music and You, Grades 7 & 8. New York: Macmillan Publishing Co., 1988.
- Theimer, Axel. "What if...?," The Choral Journal 22/5 (January 1982): 41.

BUILDING A BETTER CHORAL PROGRAM

Presenter: Roger Emerson

I. Choral Skills for All Levels.

- A. Back to Basics - *Give Your Singers PASTA!*
- B. Voice Builders - *Where do I begin?*
- C. Sight-singing essentials - *RICE*
- D. Creating musicality - *SPEED*
- E. Applying the Skills
- F. Integrating the Standards
- G. Success with young men's voices.

II. General considerations for all choral programs.

III. Specific resources and music for each grade level. (*Let's Sing!!*)

- A. Primary
- B. Upper elementary
- C. Middle school/Jr. high
- D. High School/College/Community

IV. Utilizing community resources.

V. 50 Ways to improve your choral program immediately.

VI. Inspiration, motivation and perspiration.

The National Music Education Standards

1. Singing, alone and with others, a varied repertoire of music
2. Performing on instruments, alone and with others, a varied repertoire of music
3. Improvising melodies, variations and accompaniments
4. Composing and arranging music within specific guidelines
5. Reading and notating music
6. Listening to, analyzing, and describing music
7. Evaluating music and music performances
8. Understanding relationships between music, the other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

For more on the Standards, check the MENC website at www.menc.org
or your local music organization.

Give Your Singers *PASTA!*

I'm always trying to come up with clever ways to remind my middle school students of the basics of good choral technique, and last year I came up with an acronym that works really well, PASTA. Posture, Air, Shape, Tone and Articulation. I think it works as a great reminder for all levels and singers.

Posture - I teach my students that they possess a wonderful instrument that must be held properly. We stand almost exclusively except for occasional part work. I begin by spacing each row. I have them stand with their hands on hips; spread the row until elbows just touch and then drop hands. This is a Rodney Eichenberger technique that opens the sound and encourages singer independence. I then have them raise their hands over their heads and sense the elevation of the rib cage. Keep it there and lower hands. In addition, expand the rib cage up and forward as if the sternum is being reeled in by a fisherman (shoulders pulled back). Feet should be even with shoulders, one foot slightly ahead of the other and hands at side. We never begin singing until the instrument is properly held.

Air - The most vital element of singing and the most common reason for intonation and vibrancy problems. I like the idea of filling and expanding the waist area. This encourages low, diaphragmatic breathing. I have them fill for four slow counts and then hiss it out to a measure of eighth notes and a whole note. What's equally important is to remind them to fill before each and every phrase that they sing!

Shape - Uniform vowels lead to beautiful blend. I encourage singers to get out of the horizontal speaking mode and into the vertical singing mode. Drop the jaw and raise the soft pallet (raised cheek bones and eyebrows help here). Then we work and look for the shape of each vowel sound, AH, OH (like a smoke ring), Oo (lips puckered), Ee (nice and dark, originating with the Oo with no change in jaw) and Eh not A! I then have students search out these sounds in the lyrics of the song we are about to sing.

Tone - This is a bit of a stretch, I suppose placement would be a better term but PASPA doesn't work! I try and get students out of the chest and into the head voice by example and the phrase "lighten up, plenty of air, but more softly". I also have them echo the following phrases: (Spoken in the middle voice) "May I please have a glass of milk." (Spoken high and lightly) "I'd really like a glass of Champaign." (Spoken low and chest voice) "Give me a (root) beer!" Now, when I need them to lighten at B above middle C and higher, I merely ask for more of their "Champaign" voice. (B below middle C for baritone/basses).

I also have them experiment with tone color front to back, by using a 1 to 10 scale. 1 is the darkest, 10 the most nasal. We start at 5 on an AH vowel, darken to 1 and then brighten to 10. I then determine the best color for our next selection and say "give me a 6". They now have a point of reference. This also works well when you want an increase in "apparent" dynamics. A higher number puts the sound more into the mask, makes the sound brighter and "apparently" louder.

Articulation - (Diction/Enunciation) Last but not least. I really worked on this aspect last year and got tremendous adjudication scores in this area. I encourage my students to overemphasize as if they are speaking to someone who is hearing impaired or a friend across the room during a test! It's really just attention to detail, but you must reinforce it every moment by your own articulation, facial gestures etc. If it's not right....do it again! In addition I write on the board the following palindrome: "Sit on a potato pan Otis!" We enunciate this very clearly several times during our warm-up. When diction becomes muddled during a song, I only need to point to the phrase on the board to remedy the problem and regain the students' focus.

I hope these ideas are helpful to you this year in your teaching. I am more and more convinced that it is attention to these basics that makes great choirs and fine singers.

Voice Builders for All Choirs*

Roger Emerson

* These exercises may be started a 4th lower for elementary, high school or adult voices.

#1 Inhale for 4 counts

Mezzo-Soprano

Baritone

Zing, zing, zing, zing, zing, zing, zing, zing,

Continue upward by half-steps to the key of C. Remember plenty of "Z" in the mask then open to "Ah" at end

#2

Mez.

Brtn.

zing, zing, zing, zing, zah ah

Hah, hah, hah, hah, hah, ah

Continue upward an octave to F. You want short, diaphragmatic bursts, fully open "Ah". Think hot potato in mouth!

#3

Mez.

Brtn.

Hah, hah, hah, hah, hah, ah

Mee, meh, mah, moh,

Shape each vowel fully in a vertical fashion

DON'T FORGET 4 COUNTS OF AIR!

Continue upward by half-steps to Eb or F
Remember to encourage a softer, lighter, "champagne" head voice from B to F

#4

Mez.

Brtn.

moo oo Full breath here! Mee ah, mee, ah etc mah.

12

Mez. Mee, ah, mee, ah etc. mah ah.

Brtn.

You really can't continue this exercise upward, but you can start it lower as boys voices mature, eventually starting on C or Bb.

#5 Move sections up and down by half-steps while others hold. humm

15

Mez. humm

#6 Mee, meh, mah, moh, moo oo. full breath

Brtn. up and down by half-steps

Hmm

19 #7 This may also be done as a round.

Mez. Zing - a - ma - ma zing a - ma - ma zing zing zing, etc.

Brtn.

21 And REVERSE

Mez.

Brtn.

LONG BREATHY SIGHS FROM TOP TO BOTTOM TO "WARM DOWN".

DON'T FORGET! DICTION WARM-UP: "SIT ON A POTATO PAN OTIS".

KEEP IN MIND: POSTURE, AIR, SHAPE, TONE AND ARTICULATION THROUGHOUT.

MAKE SURE THAT YOU CONSTANTLY FIND PLACES IN YOUR LITERATURE TO USE AND REINFORCE THESE EXERCISES!

Voice Builders #2

Roger Emerson

"If I only have time for one warm-up, this is the one I do" - Charlene Archibeque

Soprano

Bass

Close to the "ng",
feel the resistance and push abdominally.

Continue upward
chromatically.

5 DICTION BUILDER. (A favorite with younger singers)

S

B

THE DIPHTHONG SONG

8 Swing!

S

B

12

S

B

17

S

B

Upward chromatically

Give Your Students RICE!

I am a firm believer that we sell students short if we do not make an effort to instruct them in total musicianship which includes, sight-singing. Since singing has always been an improvisational, aural experience, we tend to jump right in and teach them parts by rote instead of empowering our singers by teaching them to learn from the page. The entire tenor of the rehearsal changes when students become engaged in and with the music. There are fewer discipline problems and greater focus as a result, not to mention the quicker absorption of the parts which leaves the director the time and energy necessary to teach the choral art instead of pounding out parts. Here are my suggestions:

R - Rhythm: If you can teach a singer whole notes, half notes, quarter notes and basic eighth note rhythms, you will have 90% of the necessary rhythmic skills needed for most pieces of music. You can use any method you wish; tap, clap, or chant various rhythmic figures of your choosing from a variety of sources. Just make sure that you DO IT a little at each rehearsal.

I - Intervals: Teach your students to identify the most common intervals i.e. major 3rd, minor 3rd, perfect 4th, perfect 5th, major 6th, octave and down a minor 3rd and a perfect 4th with these examples or others of your choosing: major 3rd - Michael Row The Boat Ashore, minor 3rd - Set Down Servant, perfect 4th - Here Comes The Bride, Perfect 5th - Star Wars Theme, major 6th - My Bonnie Lies Over the Ocean, octave - Somewhere Over The Rainbow and down a minor 3rd - Volga Boatman, a perfect 4th - Eine Kleine Nachtmusik. Point out these intervals whenever they occur in the music. Students will readily apply them. Also, make sure instrumentalists in your choir make the connection between reading on their instrument and their voice.

C- Connect the notes (singing by step): This is very easy to do. Just have your singers move by steps (within the scale) between the notes. Make a conscious effort to point out places in the music that move by step, and also as a way to confirm the interval by singing the missing notes in-between.

E - Eyes: Teach your students to use their eyes to identify notes and pitches they have sung in previous measures. I call this tonal memory. If they can remember what it sounded like elsewhere, the same note will sound the same here. This is also true of getting your pitch from another part that has recently sung it.

Sometimes the idea of teaching sight-singing is overwhelming, but realize that 90% of the skills a singer needs are illustrated above. You can continue to teach difficult rhythmic or harmonic passages by rote if need be. It will be a small percentage of what you do if the students can do the rest. Not all of your students will "get" sight-singing, but just imagine if half of them do. You will have more section leaders than you know what to do with and the rest will follow. Good luck and don't forget to give your students "RICE" every day!

SPEED Your Choir to Performance Success

This is the third in a series of acronyms that outline important elements of choral technique. I would suggest that you start with *PASTA* (posture, air, shape, tone, and articulation) before moving ahead to this series of techniques.

S - Word Stress or emphasis. Have your students take a good look at each phrase, perhaps underlining the most important word or words. Then have them sing the line, placing a bit of emphasis upon the highlighted words. This will add greatly to the meaning and expressiveness of the text. Make sure that YOU have spent time determining which words are most important before giving your singers the opportunity for input.

P - Phrasing. Students should be made aware that a musical phrase has rise and fall like a spoken sentence. If desired you can have them "rush up" the first half of the phrase and "slow down" the back half. Or, slightly crescendo up and diminuendo down. Have the singers make an arc with the hand and arm as they move through the phrase.

E - Energy. Singing is a very energetic experience. It must involve providing vitality to the line, much as you would whisper intently. Emphasizing consonants will also add vitality to the line. Have students put their weight on the ball of the foot and lean forward for intensity. On soft passages, have them "shout inside". Your animated facial expressions will often energize singers as well. Get your head out of the music and make eye contact with your students (their eyes should constantly be on you as well).

E- Expressiveness. Often it is good to discuss the meaning of the text prior to singing a note of the song. Have the students recite the lines as a poem. Relate the text to the feelings that a young person might have about a given text i.e. "away, I'm bound away, cross the wide Missouri", might conjure up feelings of leaving someone they love behind.

D - Dynamic Contrast. Simple but often overlooked. Choirs usually begin a piece too loudly. Make sure that there is some place to go dynamically in the piece. Choruses are usually louder and more intense than verses. Often bridges are more legato or flowing. If there is a repeated phrase, it should either grow each time it is sung or diminish. Long sounds, i.e. half notes or longer should not just sit there. Crescendo, decrescendo or give each some rise and fall like a mini-phrase. If you get to the last chorus and it needs more volume, try having the singers brighten the sound by bringing it forward in the mask instead of louder to the point of tone deterioration.

These are just a few ideas to improve your choral performance. What I have found is that we get so busy teaching notes, that these obvious points are overlooked. Emphasizing these points will help to convey the "meaning" of the song. I would have to say that at times, these elements are more important than choral skill. Who hasn't been moved by a group of singers that "really gets into it", even at the expense of choral sound. Ideally, we can and should do both.

Working with Non-Singers

I don't really agree with the title of this article, but I thought it would help identify the problem: I call them grumblers. They can be male or female (most often male) and they CAN be taught to match pitch. Here are some pointers to help you and them.

1. Work with them alone or in small groups. This can be before or after school, lunch time, or immediately before or after the rehearsal. Try not to embarrass them, but encourage them to come in for a little "extra" vocal training. It can be as little as 5 minutes right after the rehearsal if needed.
2. Air - Make sure the students are taking a full breath and then USING the air they have inhaled. Often students will inhale only to trap the air and then try and sing. I believe many non-singers are just not putting enough air through the vocal chords to result in a sustained pitch. Try lip buzzes. Then lip buzzes with pitch. You can't do it without sufficient air connection.
3. Find THEIR note! Note vice versa. Individually have each singer sing the first measure of "Jingle Bells" wherever they can pitch-wise. Then work out from that note by step. Perhaps using it to start "Three Blind Mice" or "We Will Rock You". I also like to teach them the chorus to "Shake, Rattle and Roll" using their note and the upward neighbor. (Better have your 12 Bar Blues down in several keys!).
4. Use your hand horizontally in front of you, in an upward and downward motion to indicate relative pitch. Have them do likewise.
5. Use a "cranking" motion to raise the pitch of low grumblers. (Thanks Rod!)
6. Falsetto - Believe it or not, some grumblers can actually match pitch quite well in this voice. Try a little of "The Lion Sleeps Tonight" starting on D above middle C. You can then work them down into the natural voice. It does work! I've seen it done....many thanks to Henry Leck.
7. Build confidence - If they can squeak out the above where they are comfortable, continue singing familiar, limited range songs, perhaps even portions of the literature they are performing (albeit poorly) in your choir. Eventually their range will increase to the point where they can be a contributor to their section not a detractor. Don't give up. I have yet to meet a REAL non-singer, only those who have not been given the opportunity and skill to find their voice. That's our job!

BUILDING A BETTER CHORAL PROGRAM

General Considerations

Every school presents different challenges and opportunities for the choral program. Small schools with one or two teachers will probably not be able to offer the same organizational options that a larger school with multiple instructors will be able to provide. My list below should, with some modification, be applicable to all situations.

- Always provide at least one, non-select choral ensemble. The pre-requisite should be only the desire to sing!
- Provide additional opportunities for the gifted singer.
- Insist on a minimum of two, 40 minute rehearsals per week. Any less will lack forward momentum and continuity of skills.
- Spend a minimum of 30% of each rehearsal on voice builders and sight-singing skills.
- Stand to sing.
- Provide music for every singer.
- Provide space for every singer.
- Find an accompanist. You cannot maximize your skills as a conductor or retain maximum student focus behind the piano.
- Uniform your ensemble.
- Teach as if you never have to concertize!
- Mentor your feeder program.
- Repertoire IS your textbook! Pick it wisely.
- Do something new AND challenging (for you and your students) every year.
- Attend at least one conference or in-service every year.
CMEA: www.calmusiced.com ACDA: www.miracosta.cc.ca.us/acda/
- Share with your fellow music educators.
- Locate and use community resources.
- Keep administration informed of your progress AND your needs.
- Build a parent/community advocacy group.

Suggested Methods and Materials for the Primary (K-3) Grades

The level of musical activity in the primary grades will DIRECTLY affect the quality of the upper elementary program and beyond. Your "ace in the hole" continues to be the state framework's consideration of the arts as "core" education, as well as recent studies that indicate music improves spacial and reasoning skills in math for young children.

MENC encourages that "music be integrated into the curriculum throughout the day" and that every child receive a minimum of 90 minutes per week of general music instruction. If a music specialist is out of the question, encourage your administrator to hire classroom teachers with "a music bent" or expertise.

The biggest "bang for the buck" is to prepare and present "all school" or grade-level, cross-curricular musicals. If this level is not your responsibility, you may want to set-up a lending library of materials and assist the classroom teachers with their implementation. Once they are successful, most of these "shows" can be done without a music teacher. A few of my favorites are listed below:

Interplanetary Jammin'	Amorosia/Weidemann	Hal Leonard
The Weather Rap	Emerson	Hal Leonard
How Does Your Garden Grow	Jacobson	Hal Leonard
Sounds A Little Fishy To Me	Amorosia/Weidemann	Hal Leonard
Tales of Temples & Tombs	Amorosia/Weidemann	Hal Leonard
Popcorn Parade	Emerson	Jenson

There are also a variety of holiday and entertainment based musicals available from a variety of authors and publishers. The most popular will be found at:

www.halleonard.com
www.alfredpub.com
www.shawneepress.com

Two wonderful resources for grades K-3 (and beyond) are music magazines. These include recordings and reproducibles. The often align with school holidays, cross-curricular activities and special occasions and are most cost effective. A yearly subscription runs between \$160-\$195.

John Jacobson's MUSIC EXPRESS Magazine

www.musicexpressmagazine.com

Session: "All Aboard The Music Express" - 2:15-3:15 Saturday

MUSIC K-8 Magazine

www.musick8.com

Suggested Methods and Materials for Upper Elementary (Grades 4-6)

I believe that it is important at this level to start (if you haven't already) to build a consistent and articulated music program. Ideally ALL students will sing AND play an instrument. (NS 1 and 2) Recorders (song flutes) or a keyboard lab such as the Yamaha Music In Education (MIE) program are ideal at this level for teaching music fundamentals. Choral skills such as *PASTA* (posture, air, shape, tone and articulation) are essential to introduce at this time, as well as a sight-singing method. My favorites are listed below:

Sight-Singing Methods:

Patterns of Sound, Vol I and II by Joyce Eilers and Emily Crocker - Hal Leonard.
The Sight-Singer, Vol I and II by Audrey Snyder - Warner Bros.
Successful Sight-Singing by Nancy Telfer - Kjos.

Resources:

"Teaching Kids To Sing" - Kenneth Phillips - Prentice Hall
This book is "right on", comprehensive and easy to understand. This is also an optional set of vocal exercise cards and a video which parallel the book.

"Building Beautiful Voices" - Paul Nesheim and Weston Noble - Roger Dean
An excellent source of purposeful vocal exercises.

Music Express Magazine and Music K-8 continue effectiveness at this level.

Musicals:

Once again, if time is limited, nothing beats an all-school or grade level musical for including the most students and greatest musical reward in the shortest time period. Again, I prefer cross-curricular presentations that reinforce units of study or important life skills. A few of my favorites are:

"The Adventures of Lewis and Clark"	Emerson/Jacobson	Hal Leonard
"Dig It" (Ancient Civilizations)	Emerson/Jacobson	Hal Leonard
"December In Our Town"	Emerson	Hal Leonard
"A Better You, A Better Me"	Emerson	Hal Leonard
"Dear Abby" (Presidents' Wives)	Emerson/Jacobson	Hal Leonard
"Compose Yourself"	Jacobson/Billingsley	Hal Leonard
"The Elephant's Child" (Kipling)	Jacobson/Crocker	Hal Leonard
"How The West Was Really Won"	Hawthorne/Wilson	Somerset
"Bach to the Future"	Gallina	Shawnee
"Of Mice and Mozart"	Gallina	Shawnee

For a more theatrical, entertainment type of musical, check out anything by Mac Huff and John Jacobson at Hal Leonard. They are a blast and an excellent entrée into musical theater. Also, Kirby Shaw's *Jr. Jazz* series is fun and a great teaching tool.

Chorals:

Any choral list is bound to reflect the musical tastes of its composer and the one below is no exception. I have taught all of them successfully and found that they further the goal of motivation, musical integrity, and variety. I hope you agree! All are unison or two-part, many contain call and answer, or ostinatos for first time harmony success.

We Want To Sing	Emerson	Hal Leonard
I Am A Small Part of the World	Albrecht	Alfred
Pie Jesu	Lightfoot	Heritage
Simple Gifts	Coates	Shawnee
Cripple Creek	Crocker	Hal Leonard
Three Czeck Folk Songs	Shaw	Hal Leonard
Shoshone Love Song	Emerson	Hal Leonard
Classics for Two (Folio)	Emerson	Hal Leonard
Part Two (Folio)	Emerson	Hal Leonard
Bashana Haba'ah	Leck	Hal Leonard
Dance, Dance, Dance	Donnelly/Strid	Hal Leonard
Drunken Sailor	Crocker	Hal Leonard
Something Told The Wild Geese	Porterfield	Heritage
Ubi Caritas Et Amor	Emerson	Hal Leonard
Keep Your Hand On That Plow	Miller	Hal Leonard
Where Ere You Walk	Handel/Emerson	Hal Leonard
All Things Bright and Beautiful	Rutter	Fischer
Bist Du Bei Mir	Bach/Bartle	G. Thompson
Ave Verum	Mozart/Eilers	Jenson
Star Carol	Rutter	Oxford
Movin' On	Hannisian	Shawnee
Song of Peace/Dona Nobis Pacem	Donnelly/Strid	Alfred
Song for A Russian Child	Klouse	Hal Leonard
Sing Noel	Sleeth	Hinshaw
The Water Is Wide	Ellen	Heritage
Wayfarin' Stranger	Emerson/Jacobson	Hal Leonard
Witness	Emerson	Hal Leonard
Kyrie	Dwyer/Ellis/Leck	Hal Leonard
Bashana Haba'ah	Manor/Hirsch/Leck	Hal Leonard
Nachtvioelen	Schubert/Porterfield	Hal Leonard

Suggested Methods and Materials for Middle School/Jr. High (Grades 7-8-9)

The middle school/jr. high level is perhaps the most challenging in that, depending upon size and scheduling, your choice of music and voicing will vary. You should continue to insist on basic, sound, choral technique (*PASTA*), and a sight-singing choral method. If you are fortunate enough to be able to teach separate treble and tenor/bass choirs this is ideal, but requires extensive 2part/SSA and TB/TTB/TBB materials, carefully chosen for both their ability level and their intellectual level. My experience has been with mixed ensembles at this level and hence the list below reflects this. If you need lists for separate ensembles, contact me and I will forward several excellent *looking* lists from other directors.

Sight-Singing and Choral Methods:

The Choral Approach to Sight-Singing Vol I and II - Eilers/Crocker - Hal Leonard
Essential Elements Musicianship - Book 1,2,3, - Crocker/Leavitt - Hal Leonard
Essential Elements Repertoire - Book 1,2,3 - Crocker/Leavitt - Hal Leonard
Session: "*Making The Most of Your Choral Rehearsal*" - Linda Rann
12:00 - 1:00 Thursday

Additional Resources:

Strategies for Teaching Junior High & Middle School Male Singers
Terry J. Barham, Ph.d - Santa Barbara Music Publishing

The Boys Changing Voice - Video - Henry Leck - Hal Leonard

Teaching Kids To Sing - Kenneth Phillips - Prentice Hall

Building Beautiful Voices - Nesheim/Noble - Roger Dean

Musicals:

Still a great way to build, train and inspire your program. *The Broadway Jr. Series* is the best with beautifully scaled down versions of: Annie, Guys and Dolls, Fiddler on the Roof, Music Man, Once On This Island, and Into The Woods Jr.

Chorals:

Didn't My Lord Deliver Daniel	3pt mixed	Emerson	Hal Leonard
Praise Ye The Lord of Hosts	3pt mixed	Saint-Saens/Eilers	Hal Leonard
The Tiger	3pt mixed	Porterfield	Heritage
Pie Jesu	3pt mixed	Lightfoot	Heritage
Gloria	SAB	Vivaldi/Robinson	Warner
Jubilate Deo	3pt mixed	Corcker	Hal Leonard

Shoshone Love Song	3pt mixed	Emerson	Hal Leonard
Ave Verum	3pt mixed	Mozart/Eilers	Hal Leonard
Sing For Joy	SAB	Purcell/Hopson	Jenson
Hallelujah Amen	SAB	Handel/Vance	Schirmer
With Songs of Rejoicing	S/B	Hopson	Fischer
Hosanna In Excelsis	SAB	Di Lasso/Snyder	Warner
Where Do The Stars Go	3pt mixed	Porterfield	Heritage
Cantate Domino	3pt mixed	Poorman	BriLee
Pie Jesu	3pt mixed	Lightfoot	Heritage
Carol of the Bells	3pt mixed	Leontovich/Wilhousky	Fisher
Memory	3pt mixed	Webber/Huff	Hal Leonard
Dust In The Wind	3pt mixed	arr. Emerson	Hal Leonard
Les Miserables Medley	3pt mixed	arr. Emerson	Hal Leonard
Set Down Servant	3pt mixed	Emerson	Hal Leonard
Scarborough Fair	3pt mixed	Emerson	Hal Leonard
Let Me Ride	3pt mixed	Emerson	Hal Leonard
The Turtle Dove	3pt mixed	Spevacek	Hal Leonard
Boatman Stomp	SAB	Grey	Schirmer
African Noel	3pt. mixed	Johnson	Heritage
Time Gone	3pt a cappella	Emerson	Jenson
Good Timber Grows	3pt/SATB	Emerson	Jenson
Sanctus	3pt mixed	Emerson	Hal Leonard
Shine On Me	SAB	Dilworth	Hal Leonard
This Little Light of Mine	3pt mixed	Johnson	Jenson
Where E're You Walk	3pt mixed	Handel/Emerson	Hal Leonard
The Rhythm of Life	SAB	Coleman/Fields/Leavitt	Studio PR
Shenandoah	SAB	Althouse	Alfred
Sweet Singing In The Choir	3pt mixed	Crocker	Hal Leonard
Til The Stars Fall From The Sky	SAB	Albrecht/Althouse	Alfred
Hey, for the Dancing!	SAB	Bardos/Connor/Walker	Shawnee
White Christmas	3pt mixed	Berlin/Bacak	Jenson
Winter Wonderland	3pt mixed	Smith/Bernard/Bacak	Warner
Blue Skies	3pt mixed	Berlin/Emerson	Hal Leonard

SSA:

I'm Going To Sing	3pt. treble	Berg/Leck	Hal Leonard
Angels Divine	SSA	Berg/Leck	Hal Leonard
Praise Ye The Lord of Hosts	SSA	Saint-Saens/Eilers	Jenson
Alleluja	SSA	Mozart/Spevacek	Jenson
Glorificamus Te	SSA	Butler	Hal Leonard
Sing Alleluia, Sing	SSA	Knowles	Jenson
Simple Gifts	SSA	Coates	Shawnee
Didn't My Lord Deliver...	SSA	Berg/Leck	Hal Leonard
Al Shlosha D'varim	SA	Naplan	Boosey
Annie Laurie	U/2pt	Rentz	BriLee

TTB:

Boatman Stomp	Three part any comb.	Gray	G. Schirmer
Child of God	TTB	Crocker	Hal Leonard
Bring Him Home	TTBB	Leavitt	Hal Leonard
He Ain't Heavy....	TTBB	Arr. Althouse	Alfred
Two Renaissance Chorals for Men	TBB	Arr. Robinson	Belwin
Lo, How A Rose...	TTBB	Praetorius	G. Schirmer
If You've Only Got A Moustache	TB	Cooper	Somerset
Madrigals for Tenor/Bass	TTB	Arr. Porterfield	Hal Leonard
Poison Ivy	TBB	Arr. Shaw	Hal Leonard
Bound for Jubilee	TTBB	Eilers	Studio PR
When I Was Single	TB	Hardwick	Ditson
Sing Me A Song of A Lad That Is Gone	TB	Leavitt	Hal Leonard
Streets of London	TB	Lewis	TRO
Born, Born In Bethlehem	TTB	Moore	BriLee
Sing Hodie Noell	TTB	Wagner	SMP
3 Contemporary Latin Settings	TTB	Estes	Shawnee
The Chariot Spiritual	TTB	Moore	Bri Lee

Suggested Methods and Materials for High School and Beyond

The quest for choral excellence continues at the high school level. Again, sight-singing is a must as well as vocal production. A varied repertoire of quality literature can only be achieved by listening and researching those "tried and true" selections as well as the "new". Keep in mind....new is not always better! Look for CMEA/ACDA reading sessions that include successful "older" selections as well as the best of the new. Encourage your music dealer to do the same.

Methods:

Essential Elements Musicianship - Book 1,2, and 3 - Crocker/Leavitt - Hal Leonard
Essential Elements Repertoire- Book 1,2, and 3 - Crocker/Leavitt - Hal Leonard

Resources:

Building Beautiful Voices	Nesheim/Noble	Roger Dean
Voice Builders for Better Choirs	Crocker	Hal Leonard
Spotlight on Teaching Chorus	Selected MENC Articles	MENC
Translation and Annotations of Choral Repertoire - Jeffers (Volume 1: Sacred Latin Texts)		Earthsongs
Daily Workout for a Beautiful Voice (Video)	Archibeque/Adams	Santa Barbara
Enhancing Musicality through Movement (Video)	Eichenberger	Santa Barbara
Group Vocal Techniques (Video)	Hasseman/Jordan	Hinshaw
Choral Music: Methods and Materials	Brinson	Schirmer Bks
Ready, Set, Sing (Video)	Johnson	Santa Barbara
Up Front! Becoming The Complete Choral Conductor - Boston		Schirmer
Choral Excellence	Demorest	Oxford

Chorals: (All SATB unless noted)

Festival Sanctus	Leavitt	Warner
Blow, Blow Thou Winter Wind	Rutter	Oxford
Ave Verum Corpus	Mozart	Schirmer
Shepherd Me, Lord	Kingsley/Knight	Bourne
Glory of the Father	Hovland	Walton
And So It Goes	Joel/Shaw	Hal Leonard
Bridge Over Troubled Water	Simon/Shaw	Shawnee
Somewhere	Edgerton	Hal Leonard
Bring A Torch Jeannette, Isabella	Andrews	Shawnee Press
Angels' Carol	Rutter	Hinshaw
Movin' On	Hannisian	Shawnee Press
Jazz Gloria	Sleeth	Hinshaw
Grace	Hayes	Beckenhorst

Kyrie Eleison	Kean	Pavane
Kyrie Eleison	McClure	Earthsongs
You Are The New Day	David/Knight	Warner
Pie Jesu	Webber/Leavitt	Hal Leonard
Ave Maria	Helvering	Hal Leonard
Three Madrigals	Diemer	Boosey&Hawkes
Three Hungarian Folk-Songs	Lloyd/Seiber	G. Schirmer
Bile Them Cabbage Down	Wilberg	Hinshaw
Dirait-on	Lauridsen	Peer Music
Nations Shall Learn War No More	Richards	Lawson-Gould
The Last Words of David	Thompson	E.C. Schirmer
Ave Marie	Biebl	Hinshaw
Sit Down Servant	Twine	Hinshaw
When I Lay Me Down To Sleep	Hulholland	Colla Voce
Winter's On The Wing	Norman/Simon/Leavitt	Warner
O Sifuni Mungu	Maddux/McCall/Emerson	Hal Leonard
Praise The Lord	Handel/Hopson	Flammer
I Have Longed For Thy Saving Health	Byrd/Whitehead	H.W. Gray
Neighbors' Chorus	Offenbach	Broude Brothers
Ubi caritas	Durufle	Durand S.A.
Seed To Sow	Smith/Emerson	Hal Leonard
If I Can't Love Her	Menken/Rice/Emerson	Hal Leonard
Hear My Prayer	Hogan	Hal Leonard
I'm Gonna Sing Til The Spirit...	Hogan	Hal Leonard
Jamaican Market Place	Farrow	Gentry
Ain't That Good News (Folio)	Hogan/Purifoy	Brookfield
Agnus Dei	Hassler/Leavitt	Hal Leonard
Rejoice And Sing Out His Praises	Hayes	Hinshaw
Joyful, Joyful	Beethoven/Warren/Emerson	Hal Leonard
Lullaby	Joel/Huff	Hal Leonard
River In Judea	Markus/Leavitt	Warner
Little Lamb	Phillips	G. Schirmer
Dry Your Tears, Afrika	Williams/Snyder	Hal Leonard
I'll Be Seeing You	Arr. Mattson	Hal Leonard
The Little Road To Bethlehem	Rose/Head	Boosey & Hawkes
A Savior From On High	Paulus	AMSI
Mary, Did You Know?	Arr. Bock	Fred Bock Music
Their Hearts Were Full of Spring	Arr. Shaw	Hal Leonard
In My Life	Arr. Emerson	Hal Leonard
Do A Little Somethin'	Fry	Kimmel
Cloudburst	Whitacre	Walton
Wailie, Wailie (Water Is Wide)	DeCormier	G. Schirmer
Daniel, Daniel, Servant of the Lord	Moore	Warner
I'm A Train	Knight	Hal Leonard

50 WAYS TO IMPROVE YOUR CHOIR IMMEDIATELY!

"Everything I Know and Then Some."

By Roger Emerson

- Find an accompanist - (Every other rehearsal/ Once per week/Adopt-a-rehearsal/ Midi).
- Put the singers in uniforms - (T-shirts/golf shirts/vests and ties).
- Space the singers elbow to elbow preferably on elevations. Make and use windows.
- Provide numbered folders and music for each singer (It's a great way to take role The folders that remain in the rack represent absent students). If funds are unavailable, consider having the students buy their own AND keeping it using a lab fee like woodshop. Talk to an administrator about music as your textbook and secure proportional funding to other subjects (about \$10/year/student).
- Sing the 5 common vowels (ee, eh, ah, oh, oo), find them in every song, mark them and insist that they are sung vertically. Look at your singers especially on long notes. Use mirrors. Make a gesture that implies the shape. Jaws down, eyebrows up.
- Once parts are learned, mix the singers up and/or sing in the round.
- Insist upon "eyes" on you.
- Emulate good posture and insist that all singers are using it.
- Insist on silence and focus during any musical introduction or interlude.
- Identify instrumentalists in your ensemble and make the link to sight-singing.
- Give your singers "RICE" (Basic rhythms/Basic Intervals/Connect the notes/Use eyes and tonal memory to remember previously sung notes). (N.S. 5)
- Build choral skills (vocal eases and sight-sing) at least 1/3 of the rehearsal. Remember: "The singer with the most notes (widest range), WINS!!"
- Try, and work towards conducting WITHOUT music. Look your singers in the eye.
- Identify and practice the three voices: chest/mid/head (beer, milk, champagne). Avoid the chest, use milk to "A" then roll into headvoice for notes above that.
- The higher the note, the greater the space.
- Use only a few of your best sopranos on extremely high notes that are held.
- Slightly rush and crescendo up the phrase, slow and diminuendo down.
- Never leave a long note alone (either get slightly louder, softer or both).
- When singing softly, *shout inside!*
- Use a sight-singing method book 5 minutes of each rehearsal. Sight-singing "empowers" and engages the singer.
- Cue inhalation before each and every phrase. AIR IS EVERYTHING! Expand the rib cage at phrase endings.
- Consonants give energy to the music; vowels give beauty.
- Practice your ballads on a neutral syllable such as "noo" or "loo". Strive for that same rich, edgeless sound when returning to the words. (Hint: Latin does this for you quite well automatically.)
- Write a diction exercise on the board and point to it when the singers start to forget (Usually the 2nd phrase!).

- Do SOMETHING NEW this year. New language, new style, a musical, add instruments (N.S.2), movement, bring in a resource/clinician (or a new floral piano bench cover!!) etc.
- Create a physical warm-up to a pop/rock song that the kids know. Start it the moment the bell rings (loud!!).
- “Sign” a ballad.
- Read the text of a song as poetry. (Try “Shoshone Love Song” for example). (N.S. 8 and 9)
- Explain the history of the song or current events during its composition. (N.S. 9)
- Have your singers underline (in pencil) the most important words in every phrase. Sing them with a little more emphasis.
- Start a special ensemble before school, during lunch or after school. (Chamber choir/Jazz Choir (N.S. 3)/Show Choir/Treble Choir/Tenor/Bass Choir/Listening Club (N.S. 6 and 7) / Composition Group (N.S.3).
- Add a treble or tenor/bass selection to your mixed choir program.
- Teach as if you never had to give a concert!
- Take your choir on a tour.
- Record your choir during rehearsal and let them critique themselves (N.S. 6 and 7)
- Treat even the smallest group like they are special. Remember: One is a solo, two a duet, three a trio etc.
- Be Yourself! Humor goes a long way. Take what you do seriously, but not yourself.

BE A MUSIC ADVOCATE!!

- The California State Framework considers music "core" education. Insist that it be treated as such. (Remember: It is merely tradition that places more emphasis on science and social studies. Tier 1: Reading, Writing, Basic Math. Tier 2: Science, Social Studies, Physical Education and The ARTS. Tier 3: Interscholastic sports and electives. Don't allow music to end up in that 3rd tier or it WILL be subject to cuts).
- Music is a tremendously efficient program since ensembles of 50 students at a time can be taught by one instructor.
- Although a music program may be 200 strong, each instructor is paid for by the ada of only 10 students.
- If your district boasts "plus ada" (inter-district transfers: more in than out), it is probably because of exceptional programs such as music. These transfers may pay for the entire program!
- In the case of instrumental music; parents have put up matching funds of \$500 to \$1500 per child in the lease/purchase of instruments. The district has a fiduciary responsibility to fund and continue the program. (I can think of no other subject where this is true!)
- Music has been shown to improve test scores (SAT's) quantitatively. (MENC Journal, February 2001). It is likely that API scores are also increased by a quality music program.
- In smaller schools the music teacher is a "lone wolf" and has little clout compared to other subjects or grade levels. It is critical that you enlist parent/booster and community support to balance this inequity. (Have a group of 6 to 12, credible, high profile community members on your team).
- Local businesses such as banks often have community grants of \$500-\$1000 administered by the branch manager. Indicate the need and promotion that he/she will receive and it may be yours!
- Putting on a "musical" will often raise a substantial amount of money while furthering the music curriculum. Start off the year with one (using student body money) and finance your music purchases for the remainder of the year.
- Create a "State of The Program" report for your administrators and board so that they are aware of the scope, impact and needs of your program. Don't assume that they are aware.

Essential Resources

National ACDA
California Music Educators
California ACDA

www.acdaonline.org
www.calmusiced.com
www.miracosta.cc.ca.us/acda/

ACDA ECCO Conference

Sponsored by California ACDA in August near
Yosemite - Don't miss it! Contact above website
for information

California State Standards

www.cde.ca.gov/standards/

If you don't have a favorite music dealer.....try one of these:

J. W. Pepper Music Company
Malecki Music Company
Stanton's Music Company
Popplar's Music Inc.

1-800 345-6296
1-800 Malecki
1-800 42MUSIC
1-800 437-1755 -

www.jwpepper.com
www.maleckimusic.com
www.stantons.com
www.popplersmusic.com

Questions? Stay in touch!

Roger Emerson

www.rogeremerson.com

Favorite (New) Quote:

"This will be our reply to violence: to make music more
intensely, more beautifully, more devotedly than ever
before." - Leonard Bernstein

"Teaching music is the hardest job you'll ever love!
You will get tired, and you may get frustrated, but you'll
NEVER get bored!" - Roger Emerson

GENERAL AND CHORAL MUSIC IN THE SECONDARY SCHOOL SCORE AND REHEARSAL PREPARATION

The following is a step-by-step list of suggestions for preparing a musical score for rehearsal and performance. While there is room for personal interpretation and preference for implementation and chronology, each of the following steps must be accomplished so that the conductor is familiar with the score to begin the process of memorization and to plan the rehearsal process.

I. Information gathering

- A. "walking" through the score (3 or 4 "walks" will be necessary)
 - 1. text: meaning; general mood: uplifting, introspective, etc.; interpretation
 - 2. main sections: fermati, double bars, through-composed, tempo markings, etc.
 - 3. key signature(s): beginning sonority, modulations, final sonority
 - 4. time signature(s): meter changes, conducting pattern, predominant rhythm(s)
 - 5. vocal ranges
 - 6. dynamics
 - 7. translate any foreign terms with dictionary
- B. number the entire score from beginning to end
- C. write out the text on a separate sheet of paper
 - 1. if in another language, write original and translation
 - 2. poetry
 - 3. sacred/secular
 - 4. use IPA
 - 5. does the text influence the form/phrases/dynamics
 - 6. interpret the text as it stands on its own
 - 7. ideas of pronunciation, interpretation, alliteration, rhyme, meter, etc.
 - 8. write the translation above each word, and in a sentence at the top of each page
- D. score marking - as you mark, sing or play the part, so that this does not become a mindless exercise -- this allows you to truly "dig" into the score
 - 1. devise your own system
 - a. use M. Hillis, J. Jordan as examples
 - b. be consistent
 - c. make it your own - whatever works for you - but do it!
 - 2. color code
 - a. dynamics
 - i. louds=red
 - ii. softs=blue
 - b. entrances - yes - all of them (find pairs/duets)!=green
 - c. accents=something bright
 - d. meter
 - e. style
 - f. voice parts
 - g. extra instruments
 - h. are there any inconsistencies from part to part?
 - i. accidentals
 - j. anything that might give the singers trouble... troubleshoot!!
 - 3. include and refine everything from your "walk" through the score
- E. Harmonic Analysis
 - 1. did you ever think theory would come in handy?
 - 2. analyze all vertical sonorities
 - 3. circle non-harmonic tones
 - 4. modulations
 - 5. closed and open cadences

E. Harmonic Analysis (cont'd)

6. doublings (emphasis on intonation)
7. difficult whole and half steps
8. who's got the major third
9. is the piece in a mode? (Renaissance, 20th C.) if so, head to (F.)

F. Melodic Analysis

1. if there is a melody, highlight it
2. highlight different motives in different, corresponding colors
3. trace thematic, melodic development throughout piece
4. begin to analyze phrases
5. mark in breath marks for the entire piece - don't leave this to chance
6. if in a mode, analyze cadences, and determine mode - incorporate the singing of the mode(s) into your warm-up
7. breath marks

G. Graphic Analysis or Barline Analysis (Macro Structure/Phrases)

1. write on score
2. count groups of measures, determine the following:
 - a. phrases
 - b. periods
 - c. groups of phrases
 - d. are there repetitions that could be taught together easily?
 - e. how do the periods/phrases make a larger section?
 - f. outline the larger forms from the smaller
 - g. are there standard musical forms present
 - i. ABA
 - ii. Rondo
 - iii. Rounded Binary
 - iv. Bar form
 - v. strophic
 - vi. ??????
3. on separate paper or graph paper, chart a graph of the piece

[***NOTE: AT THIS POINT, YOU'RE PREPARATION HAS ONLY BEGUN...NOW THE DIFFICULT, "WOODSHEDDING" PORTION OF THE JOB BEGINS. GET TO A PIANO AND PRACTICE!]

II. Preparing for the rehearsal

A. Sing each part individually do it!!!

1. just like ear training
2. practice singing each part until it's perfect - don't model parts incorrectly in rehearsal!
3. prepare using solfege and hand signals
4. circle in the score those notes/intervals/passages that give you trouble. Circle them! Your singers will probably have trouble there, too. Find solutions to these problems, and be prepared to use them in rehearsal.
5. play one part, sing another, etc.
6. play two parts, sing another, etc.
7. be able to move quickly from part to part - this is what you must do in rehearsal
8. hear all the parts simultaneously in your head
9. finally, play at piano to hear all vertical sonorities

B. Begin to develop your interpretation of the piece

1. how do you hear it in your head?
 - a. tempo
 - b. climaxes
 - c. style
 - d. ornaments

- B. Begin to develop your interpretation of the piece (cont'd)
 - e. accompaniment
 - f. every phrase and dynamic
 - g. vowels - diction
- 2. it's your job to get your singers to sound like that "perfect" version you've created in your head.
- C. Prepare for rehearsal
 - 1. find where the piece sings the most easily
 - a. at what point(s) in the score will your singers most easily and quickly feel good about this music? - find it exciting? - make them want to sing more?
 - b. this is where you begin your rehearsal
 - 2. at what point(s) is the music really difficult?
 - a. what point is harmonically challenging?
 - b. where will a lot of work come?
 - 3. devise your rehearsals so that the exciting is combined with the difficult, and reward with those sections singers like to sing
 - 4. using your barline/graphic analysis, create a chart of all sections of piece
 - a. mark which are the most difficult and need the most rehearsing
 - b. medium difficulty?
 - c. easier, but still need to be rehearsed?
- D. When is your concert?
 - 1. how many rehearsals do you have?
 - 2. count backwards
 - 3. throw out a couple of rehearsals to account for emergencies, school cancellations, or your being sick
 - 4. at what point do you want to be "running" and "cleaning"?
 - 5. at what point do you want memory?
 - 6. how fast does your choir learn?

III. Do the above (I, II) for each piece and every concert

SCHOOL VOCAL TECHNIQUES: SOME FINAL WORDS, Spring 2001

Experience (Synthesis)

*Engage students immediately and provide as complete a musical experience as possible.
Choose appropriate technique(s) to encourage a positive first impression and to inspire desire to learn.*

- + Participation will focus, motivate, and inspire
- + Sight-read a complete section (entire piece, excerpt, few phrases) in unison or parts
- + Sing piece to choir to demonstrate feeling of whole and to model style
- + Teach section through call and response (no octavo)
- + Listen to a recording to develop "listenership"
- + Play recording of piece in similar style; show art works that relate; show video to immerse in time period
- + Read text (e.g. chant freely or expressively to melodic rhythms of piece)
- + Move while listening (e.g., keep steady beat by clapping, patsching, stepping, etc.)
- + Discuss historical background and/or inspire with an interesting story; make meaningful connections for students "get into" piece; teach about the context of the piece

Analysis

*Analyze possible problems, listen for them, isolate and work on them.
Increase students' awareness and sensitivity to musical events.*

- + Use score study (sing every part) to develop your aural image and anticipate problems; teach with energy
- + Use research to build your foundation of knowledge about the piece and share interesting tidbits
- + Use a rehearsal plan and be as specific in your preparation as possible; avoid boring repetition; try to make this phase educational, enjoyable and musical!
- + Use "warm-ups" to teach vocal technique, ensemble sensitivity (listening, tuning, vowel unification, etc.), and to introduce musical concepts to be encountered in repertoire; build repertoire of canons, patriotic songs, folksongs, Gregorian chant, madrigals, vocal jazz favorites, etc.
- + Use solfege and Curwen hand signs to learn pitches and tonal relationships and to improve reading
- + Use count-singing to strengthen rhythmic clarity and to improve reading of notation
- + Use neutral syllables (e.g., [du], [da], [tu], [ta], [du-bi], etc.) to refine pitch and rhythm performance
- + Use staccato [du] or staccato text to refine articulation and enunciation; economical and direct rehearsal
- + Use shadow singing for parts not actively in focus; keep everyone busy
- + Use movement to heighten awareness of pulse, rhythm, and other musical events
- + Use pulsing [du] to energize sustained singing; use [zing] to encourage breath energy; use raspberries or lip bubble (on pitches) to find connection to low breath support
- + Use music (less talking) to teach musical concepts, vocal technique, style and feeling
- + Use fewer words in directives and explanations – let the music do the teaching
- + Use piano as scaffolding device, if necessary, to establish early musical momentum; fade ASAP
- + Use conversational call/response or rote singing to teach subtleties; a vocal example = 1,000 words
- + Use effective imagery, metaphors and similes to help students relate to musical concepts (vocal technique, color, style, etc.); be interesting, creative, and immediate

Experience (Synthesis)

As complete a musical experience as possible; should be better than the first time!

For more ideas, see Reader, pp. 19-22, 27-30, 33, 156-159, 176-179, 180-190. You will participate in a career-long search, seizure, and development of rehearsal techniques that work for you. Best advice: conduct (and rehearse) as much you can to learn and refine your skills. Always be learning and don't hesitate to try new and different things to stretch yourself. Work on your "shadow side," take artistic risks for growth and development, think "outside the box! Best wishes for a successful career!

CONDUCTING CLASS REVIEW SHEET (Summary of 7/9/02 class)
THEME: *Less is More!*

J. Gemmell, instructor

Individuals conducted "Happy Birthday." Feedback from class identified positive aspects of each person's conducting technique and suggested awareness areas for improved effectiveness. Remember, we're building on your repertoire of gestures to multiply the tools on your conducting tool belt.

General Findings (and things to observe while watching your videotapes this evening!)

- **Lessen or eliminate:**
 1. excess motion (mouth, head, shoulders, arms elbows, fingers, upper body, lower body)
 2. meaningless use of left hand (only up for a reason)
 3. any unnecessary movement
- Think through all conducting gestures carefully. Be prepared. Practice, practice, practice. Be aware of your various "hinges" and use the ones that benefit you the most. Refine your body language.
- Focus your work on: (1) preparatory motion (don't prep prep), (2) initiation of sound, (3) travel between ictus points, (4) end of phrase (release and prep for next phrase).
- Don't over-conduct "business as usual" -- this will allow group to sing freely w/o conductor interfering -- save strong gestures for when things are really important! Remember the strength of not mouthing words unless it's really necessary. Overuse of any nonverbal gestures (or verbal phrases for that matter) will lessen effectiveness. Remember: **simple, clear, concise, economical!**
- Conduct breathing! Singers sing "on the breath" and your gestures must convey this, especially at prep, initiation and release. Keep space between arms and abdominals and show expansion here when conducting breath intake. Keep gestures low and grounded so breath flows in with a downward and outward direction.
- Center your gestures to the core of your body -- tall, vertical, centrally located. Careful not to lose energy by being too "far out" (e.g., to side, too high, or off balance). Remember, your singers will reflect what they see -- keep your head on straight, be level-headed, don't tuck chin in too far.
- **LESS IS MORE!!** Teach students to follow you without the need for over-conducting. You'll be amazed at what they can follow, and in reality you're giving them more respect by conducting them more elegantly. They'll read this in your gestures and realize how you're (and they're) serving the music better!
- For sustaining final pitches, remember the experiments we had with vibrato: shaking hands/fingers, more vibrato or unsteadiness of air and pitch; horizontal stretch encourages purer tone, steadier pitch, and energized sustaining power.
- Keep observing the shape of your hand. Is it showing artistic/expressive intent?
- Be aware of your facial expressions. Are they conveying what you want? what the music calls for?
- Never stop observing other conductors. What do you see? How does it relate to our work together? How do their gestures influence the choir's sounds? your singing? your feelings?
- Thanks for your patience in singing "Happy Birthday" over and over again! It was a pleasure to watch everyone being so supportive of each other. What a talented group and a fun class. Keep up the good work!

A Short List of Pieces that WORK!

Compiled by Jeffrey S. Gemmell [jgemmell@csuchico.edu]

Men's Chorus

'A Vucchella	TTBBp	Francesco P. Tosti	Alliance AMP-0204	
Ah, Robin, Gentle Robin	TBBac	William Cornysh	Belwin OCT0257	Olde English
An Irish Airman Foresees His Death	TTBBac	Byrnon Adams	Earthsongs	Text by W.B. Yeats
Ballad of Little Musgrave and Lady Barnard, The	TBBp	Benjamin Britten	Boosey & Hawkes, #1992	
De caelo veniet	TTBBac	Jacob Handl	Oxford Anthems for Men's Voices, Vol. II	
Drummer and the Cook, The	TTBBac	arr. Shaw-Parker	Lawson-Gould 51057	English Sea Shanty
El Yivneh Hagalil	TTBBac	arr. Peter Sozio	Unicorn	
Go, Lovely Rosel	TTBBac	J. Chris Moore	Heritage H2872-2	
Hol' You Han'	TTBBp	arr. Paul Rardin	Santa Barbara SBMP123	Jamaican Folk Song
Lowlands	TTBBac/Bar solo	arr. Shaw-Parker	Lawson-Gould 51059	American Sea Shanty
Pretty Saro	TTBBac	arr. Mark Keller	Plymouth PDW-3000	Apalachian Folk Song
River in Judea	TTBBp	arr. John Leavitt	Shawnee Press C-282	Gospel; also in SAB & SATB
This We Know (Chief Seattle)	TBBac	Ron Jeffers	Earthsongs	
Three Sacred Pieces: III. Canticle	TTBBp	David Conte	E.C. Schirmer #4170	Ps. 150
Ubi caritas et amor	TB-TTBBac	Mack Wilberg	Walton W9003	Chant and Motet

Women's Chorus

A Far Island	SSAac	Ned Rorem	Elkan-Vogel (Presser)	
Akakomborwerwa	SSAAac/perc	Lee Kesselman	Boosey & Hawkes OCTB6935	Shone Benedictus
Arirang	SSAac	arr. Shin-Hwa Park	Alliance AMP 0092	Korean Folk Song
Deshi (An Indian Raga)	SAp (or TBp)	Brent Pierce	Plymouth BP-500	
Four Sacred Pieces: No. 3 Laudi alla vergine Maria	SSAAac	G. Verdi	Peters 4256c	
Four Songs for Three Voices	SSAac	Johannes Brahms	Broude	
Go Where I Send Thee!	SSAp	arr. P. Caldwell, S. Ivory	Earthsongs	Gospel Spiritual
I Thank You God	SSAp	Gwyneth Walker	E.C. Schirmer 5331	1999 Brock Commission

Mata del anima sola	SSAAac	A. Estevez	Earthsongs S-38	
Night	SSAApclerinet	David Sasso	Plymouth HL-212	William Blake text
Salmo 150	SSAac	Ernani Aguiar (Brazil)	Earthsongs	Ps. 150
Sigh no more, ladies	SSAp	R. Vaughan Williams	Oxford	Shakespeare
Simple Gifts (Shaker Song)	SAP (or TBp)	Aaron Copland	Boosey & Hawkes 1903	
Vanitas, Vanitatum	Canon (2-4 parts)	J. P. Sweelinck	Boosey & Hawkes OCTB6351	

Seasonal SATB

A Hymn to the Virgin	SATB/SATBac	Benjamin Britten	Boosey & Hawkes 1856	
Adestes, Fidelis	SATBp/orch	arr. Alice Parker	E.C. Schirmer 3105	esp. nice w/orchestra
Betelehemu	SATBac (or TTBB)	arr. Barrington Brooks	Lawson-Gould 52744	Nigerian Carol
Blessed be that maid Marie	SATBac	arr. Joy Sherman	Santa Barbara SBMP 53	Trad. English Carol
Christmas Daybreak	SATBac	Robert Convery	Manuscript	Text by Christina Rossetti
Come, Colours Rise: A South African Christmas Anthem	SATBp	Grant McLachlan	Theodore Presser	Opt. Brass
I wonder as I wander	SATBac	arr. Andrew Carter	Banks	Appalachian Folk Carol
There Is No Rose of Such Virtue	SSAATTBBac	Robert Young	Gentry G-196	
Welcome All Wonders	SATBorg/brass	Richard Dirksen	Shawnee Press A-1415	Great opener!

Other SATB

City Called Heaven	SATBp	arr. J. Poelinitz	Plymouth HL-105	Gospel
Coenantibus autem illis	SATBac	J. de Lianas	Alliance AMP 0355	Mexican Renaissance
Dravidian Dithyramb	SATBac	V. Paranjoti	Earthsongs S-42	Indian
Duerme	SATBac	arr. R. Noble	Alliance AMP 0123	
Search	SATBp	Robert Convery	Manuscript	Text by Langston Hughes
Son de la loma	SATBac	arr. J. Castillo	Alliance AMP 0150	Cuban Folk Song
Songs of Children	SATBp/str	Robert Convery	Earthsongs	Poems by children who perished in the Holocaust
Storm is Passing Over, The	SATBp	arr. B. Baker	Boosey & Hawkes M051-46936-9	Gospel

Younger Voices, Various Voicings

Buttermilk Hill (Song of 1776)			
2-pt. trebp	arr. Ernst Bacon	Boosey & Hawkes OCTB5944	
Coulters Candy			
2-pt. trebp	arr. De Cormier	Lawson-Gould 51621	Scottish Lullaby
Crawdad Hole			
3-pt. trebp	Mary Goetze	Boosey & Hawkes OCTB6184	American Folk Song
Cum Sancto Spiritu			
SABac	Antonio Lotti	CPP/Belwin SV9112	
Duet from Cantata No. 15			
2-pt. trebp	J.S. Bach	Boosey & Hawkes OCTB6454	
Glad We Be This Day (A Renaissance-style)			
SABac	Phyllis A. Wolfe	Heritage 15/1317H	Parts for recorders & perc.
Hozhonji Song (Song of the Earth)			
Unis/drum	Lee Kesselman	Boosey & Hawkes M-051-47151-5	
Jerusalem			
Unisp	Charles H.H. Parry	Warner Bros. VG-196	
Lord, I Sing a Song of Joy			
Unisp	Anton Dvorak	Belwin-Mills DMC 8160	
O Sing With Joyful Pleasure			
SAB	Michael Haydn	Shawnee D 0489	
Riu, Riu, Chiu			
SABac	Linda Spevacek	Heritage 15/1221H	3-pt. arr. of familiar Spanish carol
Set of Three Scottish Songs: 1. Loch Lomond			
SSAp	arr. James Mulholland	Plymouth HL-223	Scottish Folk Song
Sing a Song of SixPence			
SAP/2 clarinets	Michael Mendoza	Alliance AMP 1317	
Six Folk Songs (First Series)			
SATBac	Johannes Brahms	Hal Leonard 00007913	English text
Swell the Full Chorus			
SABp	G.F. Handel	Heritage 15/1232H	
Thou shalt bring them in from "Israel in Egypt"			
Unisp	G.F. Handel	Boosey & Hawkes	
We Hasten, O Jesu from Cantata No. 78			
2-pt. trebp	J.S. Bach	Oxford 44.077	
Who Built the Ark?			
2-part trebp	arr. David Brunner	Boosey & Hawkes M-051-47124-9	Spiritual
Yonder Come Day			
3 partsac	arr. Judith Cook Tucker	World Music Press 10	Georgia Sea Islands Song
Your Voices Tune from Alexander's Feast			
SABp	G.F. Handel	Heritage Music 15/1308H	

2. Please, Kind Sir

(2 Parts)

Allegro moderato

(*Fine*) (⊙)

A Please, (*Fine*) kind sir, that por-trait I

B Ver-y well, it can be ar-ranged. — If you —

(*Fine*) (⊙)

Discontinuo *f*

see, if that's your daugh - ter, pre-

please, — sit you down, make your-self at home —

sent her to me. — Look! Her

— while she's — up

*Trill starts on principal note

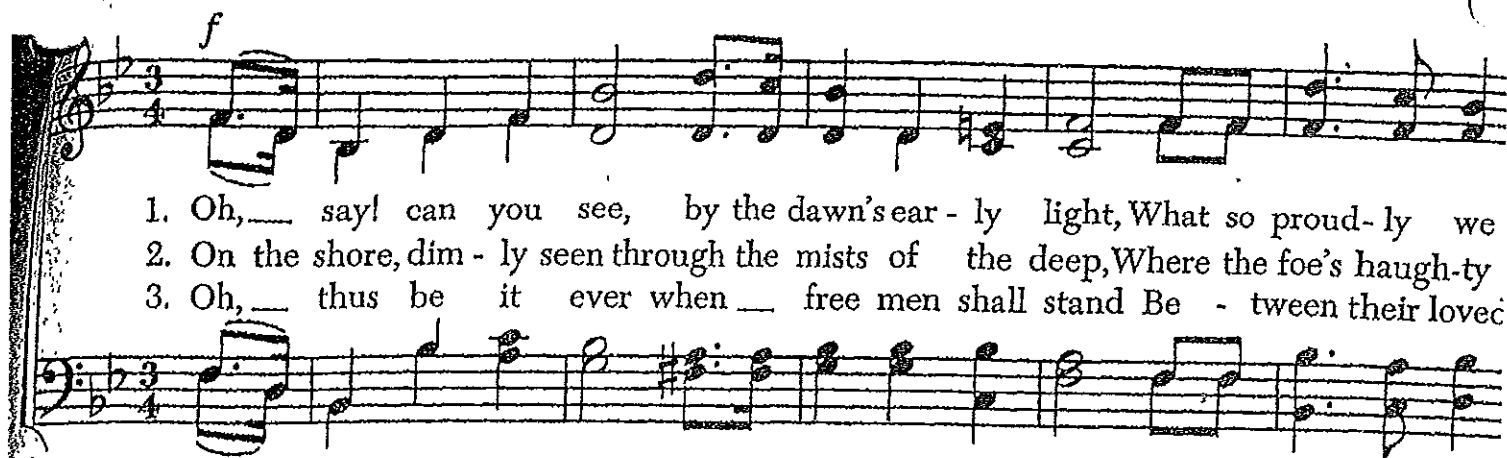
face could launch a thou - sand ships.
dress - ing, She'll be down in a jif - fy, She's

Look! Her face could launch a thou -
up dress - ing, She'll be down in a

- sand ships, thou-sand ships, thou-sand ships, thou - sand ships.
jif - fy, jif - fy, jif - fy, jif - fy.
To B To A

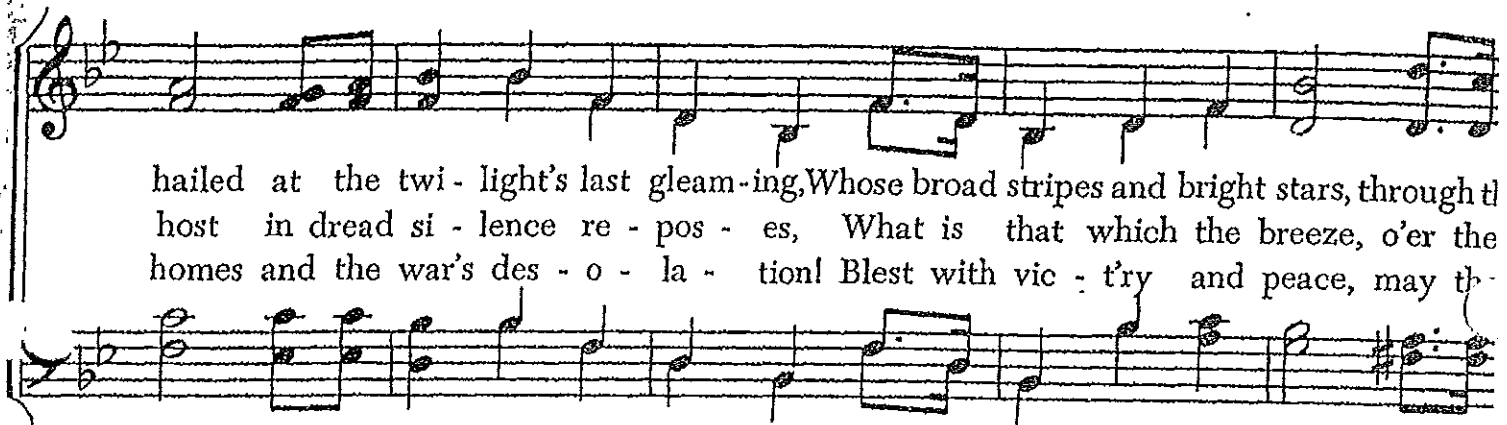
The Star-Spangled Banner

Francis Scott Key John Stafford Smith

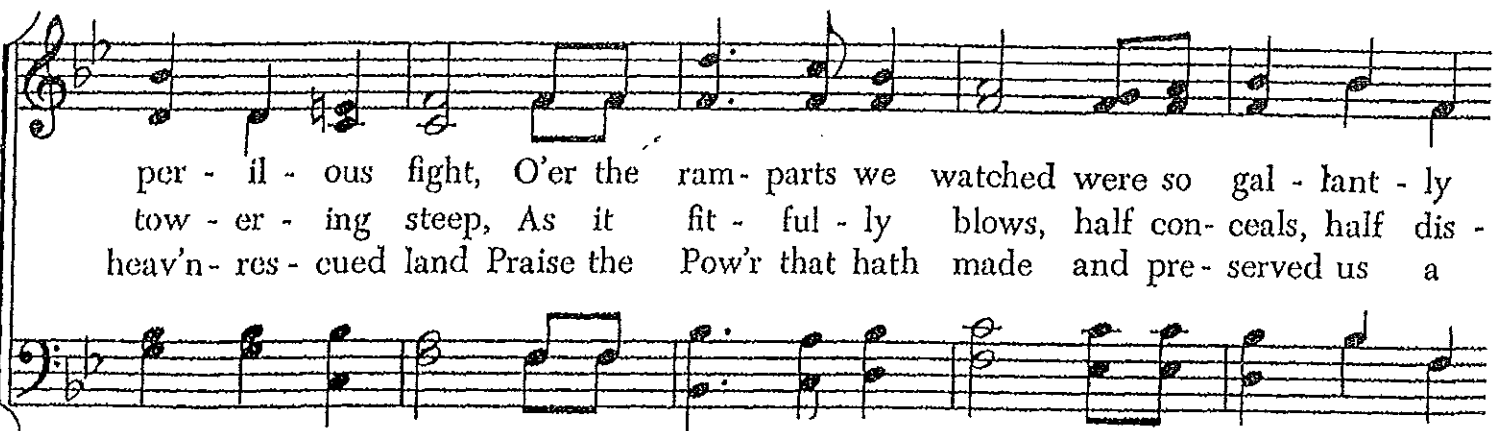


f

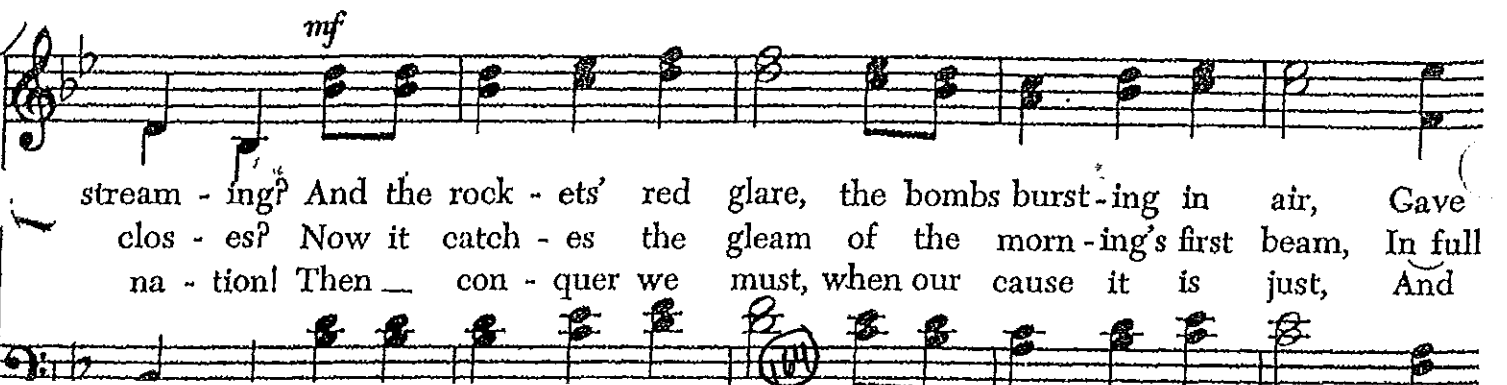
1. Oh, — say! can you see, by the dawn's ear - ly light, What so proud - ly we
2. On the shore, dim - ly seen through the mists of the deep, Where the foe's haugh - ty
3. Oh, — thus be it ever when — free men shall stand Be - tween their loved



hailed at the twi - light's last gleam - ing, Whose broad stripes and bright stars, through the
host in dread si - lence re - pos - es, What is that which the breeze, o'er the
homes and the war's des - o - la - tion! Blest with vic - t'ry and peace, may the



per - il - ous fight, O'er the ram - parts we watched were so gal - lant - ly
tow - er - ing steep, As it fit - ful - ly blows, half con - ceals, half dis -
heav'n - res - cued land Praise the Pow'r that hath made and pre - served us a



mf

stream - ing? And the rock - ets' red glare, the bombs burst - ing in air, Gave
clos - es? Now it catch - es the gleam of the morn - ing's first beam, In full
na - tion! Then — con - quer we must, when our cause it is just, And



proof through the night that our flag was still there. Oh, say, does that Star-Span-gled
glo - ry re - flected now - shines on the stream; 'Tis the Star-Span-gled Ban - ner, oh,
this be our motto: "In God is our trust!" And the Star-Span-gled Ban - ner in



Ban - ner yet wave O'er the land of the free and the home of the brave?
long may it wave O'er the land of the free and the home of the brave!
tri-umph shall wave O'er the land of the free and the home of the brave!



