

You want me to teach *WHAT?!*

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Taking stock of what you know:

- Ensembles have more in common than one might think.
 - How do you teach breathing?
 - How do you teach tone production?
 - How do you teach literacy skills?
 - What else do you teach the ensemble?
- Choir, like the orchestra, is just a band with fewer sections but more instruments in each section to muck up the works.
 - Are there instruments in the band that you don't play?
 - How do you help them sound better?
- Assume that you have something valid to say. You know more than you think you do.
 - If you don't like the sound, ask for something different. If it works, keep it. If not, ask for something else.
 - If the sound changes but you don't like it, praise them for the effort and try something else—just like you do in band rehearsal.
 - When the sound changes and you like it, ask THE STUDENTS what was different about it. This will help THEM understand the process of creating quality sound.
- Piano Skills or Other Options

Notes:

Teach with the end in sight—what skills do you want your students to develop?

- Habits and Dispositions—ways you want them to *think and act*
- Declarative Knowledge—stuff they can *say*
- Procedural Knowledge—stuff they can *do*.

Notes:

Engaging Students: Choir or ChorUS

- Choral ensembles should teach individual accountability and facility just like instrumental groups do.
- Choose your words carefully. You vs. Y'all.
- Create an atmosphere that promotes individual thought and action within the group setting. This does NOT mean singling students out but it can mean preparing me to answer a question pertaining to me specifically.
 - If WE sounded better, did I do something different?
 - Can I define or describe it? (declarative knowledge)
 - Can I replicate it? (procedural knowledge)
- Music is a language. Language acquisition is developed: sound before sight before theory. Be sure the group is singing as they are learning the symbol systems and the rehearsal tools.
- In many cases, 'singers' think they are finished learning a piece when they can sing the right notes on the right words at the right time but don't actually learn to 'read' a score. It's like those who use whole language or intuitive spelling but never really finish the process. You just have a bunch of kids who can't spell.
- The instrumentalist has to learn to make sound on the instrument before beginning to make sounds. Choral people often mistake this for teaching theory first so they teach lines and spaces then rehearse their sight-reading, which is why many are unsuccessful in this regard.

Notes:

Developing the Instrument in each of us—body, brain, and voice:

- Teach Concepts not Songs. Use technique time (warm ups) and repertoire to reinforce concepts. Work to engage individuals when reinforcing concepts.
- Each of the following is a learnable skill. Focus learning on the process rather than the product. Remember that the instrument IS the person. Like the instrumentalist, there are specific things I can change to produce a better sound.
 - Respiration—getting air into the body
 - Phonation—turning the air into sound
 - More like flute than reeds or brass.
 - Resonant production—making the sound prettier
 - Diction—making the sound understandable
 - Expression—making the sound meaningful

Notes:**Rehearsal Structures and purposes**

- Preparatory Activities—sets the stage for the day and creates expectation
 - t,k,p,ch
 - Call and response using solfege or numbers.
 - Ball of [u]
 - Begin musically rather than with spoken word.
 - Preparatory Activities should involve sight, sound, and thought.
- Warm-ups—prepare the body, mind, and voice for specialized activity
 - Sirens, Wheelies, Sighs
 - Long Tones
 - 5-note patterns
 - Registration ideas
- Etudes—arm the singer with musical concepts that can be applied directly into music whether in this rehearsal or a future rehearsal
 - Exercises to develop syllable or number fluidity
 - Vowel specific exercises
 - Consonant specific exercises
 - Chords and chord tuning exercises
- Rehearsing Repertoire and Transfer Learning

Notes:

Repertoire and Curricular Design

- Select music that helps build skill sets and use them to learn the music.
 - Pitches=syllables or numbers
 - Rhythm=counting system used for count singing
- Shopping at specific websites—not all are equal
- Like band or orchestra, knowing the repertoire is an essential to success. Work for a balance across genre and style periods.
 - There are only two kinds of music—good and bad.
 - Pop, Show, Sacred (multiple traditions), Secular.
 - Text that has some heft yet age appropriate.
 - If in a foreign language, not too wordy.
 - Avoid the cliché.

Notes:

Resources List

Building Beautiful Voices—Paul Nesheim, Roger Dean Publishing

Choir Builders—Rollo Dilworth, Hal Leonard Publishing

Singing 101: Vocal Basics and Fundamental Singing Skills for All Styles and Abilities—Nancy Bos (2017)

Comprehensive Musicianship through Performance in Choir series. All quite good with many additional resources

Comprehensive Musicianship through Performance <http://wneamusic.org/cmp/>

Choral Public Domain Library—cpdl.org

IMSLP/Petrucchi Music Library—imslp.org

Notes:

Più non si trovano

Notturmi - 6

Wolfgang Amadeus Mozart (1756-1791)
(Canzonetta / terzett für zwei Soprane und Baß mit be-
gelei- tung von drei bassethörnern, KV 549, Wien 16. juli 1788)
Text : Pietro Metastasio, Olimpiade 1,7

Andante

(p) (mf)

S1 Piú non si tro-va- no fra mil-le a - man - ti sol due bell'

S2 Piú non si tro-va- no fra mil-le a - man - ti sol due bell'

B Piú non si tro - va-no fra mil-le a - man - ti sol due bell'

6 (pp)

S1 a - ni me, che sian co - stan- ti, e tut - ti par-la-no di

S2 a - ni - me, che sian co - stan- ti, e tut - ti par-la-no di *sotto voce*

B a - ni - me, che sian co - stan - ti, e tut - ti par-la-no di *sotto voce*

11 f

S1 fe - del - tà, e tut - ti par-la - no di fe - del - tà.

S2 fe - del - tà, e tut - ti par-la - no di fe - del - tà.

B fe - del - tà, e tut - ti par-la - no di fe - del - tà.

If Ye love me

Thomas Tallis
(c 1505 - 1585)

St. John 14, 15-17

Soprano If ye love me, keep my com - mand - ments, and I will

Alto If ye love me, keep my com - mand - ments,

Tenor 8 If ye love me, keep my com - mand - ments, and

Bass If ye love me, keep my com - mand - ments,

S. pray the Fa - ther, and he shall give you

A. and I will pray the Fa - ther, and he shall give

T. 8 I will pray the Fa - ther, and he shall give

B. and I will pray the Fa - ther, and he shall

S. a - no - ther com - for - ter,

A. you a - no - ther com - for - ter, that he may

T. 8 you a - no - ther com - for - ter, that he may bide with you for

B. give you a - no - ther com - for - ter, that he may bide with