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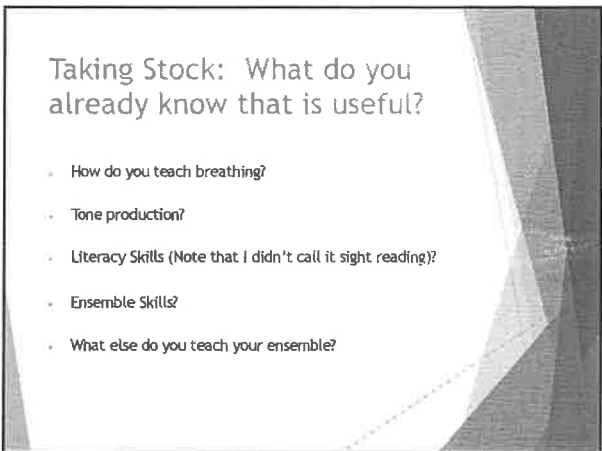
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### Teach with the End In Mind: What do they need to know?

Simply put—Those things that create independent musicians and self-regulating learners:

- Habits and Dispositions—Ways for them to *act, think, and behave*
- Declarative Knowledge—stuff they can *say*
- Procedural Knowledge—stuff they can *do*

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### Habits and Dispositions

- On time
- In seats ready to learn
- Prepared for rehearsal with music and pencil
- Good ensemble members
- Independent learners?
- Musically expressive singers
- Other?

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### Declarative Knowledge

- Names of Notes
- Types of Rhythms
- Musical Sight Words
- Musical Markings
- Key Signatures
- Intervallic Relationships
- Historical Knowledge
- Perspectives and Perceptions

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### Procedural Knowledge

- Perform, write, read rhythm
- Perform, write, read pitch
- Tone production: breath, resonance, placement, registration
- Diction
- Expressive markings
- Musical sight words (developed in warm-ups)
- Diction skills: vowel shapes, consonant types

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### Develop Specific Understandings

- Purpose of rehearsal organization
  - Develop individual skills during technique time
  - Create literate and independent young musicians
  - Apply and develop skills through the repertoire;
- Define *HOW* to perform tasks
  - Choir or ChorUS—this is an important distinction.
  - Groups don't learn; individuals do

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### Examples of Group speak

- "O.K., People.."
- "Now, Choir..."
- "Sopranos, that was less than excellent."
- "O.K., folks, today we need to...Good!, yes, that was better."
- What about "You"?
- Groups Don't Learn!

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### Examples of Individual Speak

- “Please look at the board, arrange your music in order and stand.” (specific, individual directions.)
- “Tell your neighbor something you’ll do better this time.”
- “We were better that time. Excellent. What did YOU do differently that time?”
- What about “You” ?

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### Develop Specific Understandings

- Purpose of rehearsal organization
- Define *HOW* to perform tasks
  - Choir or ChorUS—this is an important distinction.
  - Groups don’t learn; individuals do
- What are the components of each skill set?
- Create a guide for planned assessments

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### Engaging Students

- Preparatory Activities
- Warm ups
  - Lu, Lo, La, Leh, Lee, Leh, La, Lo, Lu
  - Mu, Mee, Moh, Meh, Mah
- Etudes
  - Function specificity
  - Who threw food to you?
- Sight Reading
  - Next Slide

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### Sight Reading

Soprano I  
Soprano II  
Basso  
Piano

Pò non si tra - va - no fra mil - le a - man - ti

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### Foundational Understandings: Five Areas of Vocal Study

- **Respiration**—taking air in
- **Phonation**—turning air into tone
- **Resonance**—making the tone somethinger
- **Diction**—making the tone intelligible
- **Expression**—making the tone meaningful

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### Developing the Instrument: Respiration

- Respiration is getting air into the body with the intent of creating music.
- Posture Exercises
- Hissing and Core Engagement

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Developing the Instrument:  
Phonation

- Phonation is simply the act of turning air into tone.
- Focus on process not product.
  - Registration
  - 5 note patterns
  - Long tones
  - Sirens, Wheelies, Sighs

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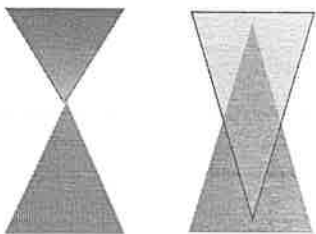
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Vocal Registers



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Developing the Instrument:  
Resonant Production

Make the tone “Something”

- Resometer (B. Holmes)
- “The Singer’s In The Nose” (Dehning)
- Vertical or Three-Dimensional Sound
- Avoid prettier or better.
- Work for *different* each day.

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### Developing the Instrument: Diction and Expression

- Respiration—taking air to make music
- Phonation—turning air into sound
- Resonant Tone Production—making the tone beautiful
- Diction—making the tone understandable
- Expression—making the tone meaningful aesthetically

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### An Individualized Rehearsal

- Teacher rhetoric highlighting individual perception
- Warm-up for individual preparation
- Exercises for individual facility
- Ensemble rehearsal for individual outcomes
- Tools and strategies for individual assessment

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### Repertoire and Curricular Design

- Select music that teaches or reinforces concepts or skills. Focus on one concept per piece even though it may have several.
- All websites are not equal.
- Work for balance in programming. There are only two kinds of music—good and bad.
- Knowing the repertoire involves searching and asking folks you respect.

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You want me to teach WHAT?!

- Some of the best choral musicians came from the band or orchestra world. Weston Noble, Bev Henson, Robert Shaw
- Don't change who you are simply because you have changed the ensemble type.
- Keep them singing. Fill in the concepts
- Ask questions when they get it right

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**Thank You!**

Thank you for your time.  
Thank you for your service to music education.  
Thank you for attending.  
As you have questions, please contact me.

Robert L. Sinclair  
rsinclair@vandercook.edu

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# If ye love me

Johannes 14, 15 - 17  
Originaltonart C-Dur

Thomas Tallis (ca. 1505 - 1585)

Soprano  
Alto  
Tenor  
Bass

If ye love me, keep my com-mand-ments, and I will pray the Fa - ther,  
If ye love me, keep my com-mand - ments, and I will  
If ye love me, keep my com-mand - ments, and I will pray the Fa - ther,  
If ye love me, keep my com-mand - ments, and

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and he shall give you a - no - ther com - for - ter.  
pray the Fa - ther, and he shall give you a - no - ther com - for - ter. That  
and he shall give you a - no - ther com - for - ter. That he may  
I will pray the Fa - ther, and he shall give you a - no - ther com - for - ter. That he

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That he may bide with you for e - ver:  
he may bide with you for - e - ver, with you for - e - ver: E'en the sp'rit of  
bide with you for - e - ver, that he may bide with you for - e - ver: E'en the sp'rit of truth, the  
may bide with you for - e - ver, may bide with you for - e - ver: E'en the sp'rit of

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E'en the sp'rit of truth, e'en the sp'rit of truth, e'en the sp'rit of truth, truth.  
truth, e'en the sp'rit of truth, e'en the sp'rit of truth, e'en the sp'rit of truth, truth.  
sp'rit of truth, e'en the sp'rit of truth, the sp'rit of truth, the sp'rit of truth. That truth.

