

Vocal Pedagogy as It Relates to Choral Ensembles

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Introduction

Vocal pedagogy is a topic that has been well-defined for centuries. There are comprehensive books, treatises, dissertations and opinions on every facet of technique as it relates to healthy production of voice in the bel-canto style. For most of its existence as a topic, it has been almost completely limited to the individual study of voice as it pertains to the soloist. Vocal pedagogy as it pertains to choral ensembles is a relatively recent topic of study that has only started to be defined in the last 50 or so years. It is the aim of this bibliography to comprehensively represent the corpus of research of vocal pedagogy as it relates to the choral ensemble. This includes helping to define the role of the choral director, voice teacher, and singer in their responsibility in the education of vocal performance in both solo and choral settings.

The nature of this research is pedagogical. Because of this, it is difficult to scientifically define a “correct” methodology of teaching voice. However, the teaching of voice has been evolving for centuries and continues to evolve. As we learn more about vocal science, we can apply them to old models and find new techniques to implement them in simple ways. The techniques change and will always change, but the underlying principles are being reinforced as necessary by authority figures on the subject and by those who practice voice.

The stereotype that the comparison of solo and choral singing invariably brings is that of the director and the voice teacher continually at odds with one another over the approach to the vocal education of their students at the secondary and collegiate levels. The soloist feels that their vocal progress is stifled by the need to sacrifice their unique tone quality to blend in with less accomplished vocalists. The choral singer believes the soloist to be prideful or arrogant in the assumption that they can't or won't be a team player. Both sides in this unfortunately common situation leave feeling smugly superior, but neither benefits from these critical views.

The research here suggests that there is more in common between solo and choral singing than there are differences. The pedagogical concepts of voice building choral singing are nearly identical to the study of voice in a private setting. What differs is the concept of ideal tone in the use of voice. The authority figures in choral conducting and voice teaching fully agree upon the implementation of vocal technique and on what is “correct” in terms of vocal health and sound instruction. Many of qualms of private teachers stem from the difficulty of implementing pedagogical instruction en masse. Even correct information can be misinterpreted by students if not closely monitored.

The soloist trains extensively on strengthening the upper formant partials which creates maximized resonance. The choral director frequently asks for modifications which dampens this formant in order to cater to the unity of the ensemble, rather than the freedom and resonance of the voice. Many specialists note, however, that this modification is made only in non-ideal circumstances. The more skilled the singers, the less modification must be done in order to match tone quality. Experts agree that vocalists should be paired with other vocalists of like skill.

Vocal scholars agree that it is the ethical imperative of the conductor and the voice teacher to teach pedagogically sound principles and to protect the health and integrity of the voice of the student. Repertoire which is beyond the development of the singer is harmful, and the ego of the teacher should not have priority of the health student.

A large amount of the research suggests that while there may be differences in opinion between teacher and conductor, there should always be an open line of communication and cooperation between all parties. The moment ego is involved, the resources which the student can utilize suffers. The success of a vocal education is reliant on adaptability to responsible instruction.

The consensus among teachers of voice is that choral singing has much to offer the soloist in terms of musicality, expression, introduction of literature, learning how to navigate an ensemble and to be a dynamic musician who can work in settings other than their focus. They encourage students to participate in ensemble with the caveat of being a responsible singer focused on the development of their voice, while simultaneously being a full member of the ensemble in which they sing.

In summation, differences of tonal ideal exist and can bring differences of approach to singing. But all agree that vocal pedagogy concepts are immutable in both solo and choral study of voice. It is possible to obtain both ideals in a healthy way. It is a moral obligation for teachers and conductors to teach the student responsibly and with correct knowledge of vocal principles. Communication between director and teacher should be open and transparent and any concerns should be quickly addressed resolved by the parties involved.

The main body of research is devoted to the development of secondary and collegiate students. While I think this is appropriate, as most vocal pedagogy instruction happens in these spheres, a lacuna exists in research covering professional level singers in choral settings. Are the differences of vocal production that are perceived in university settings as prevalent in professional choral ensembles where all members are top-tier vocalists? How does the skilled use of upper partials effect the sound when all members of the ensemble are able to manage that tone healthily and consistently? In future research on the topic, I suggest a study of the world's top choral ensembles and the use of their voice and their perceptions on the issues presented.

Bibliography

American Academy of Teachers of Singing. "NATS visits AATS: Choral Singing - Responsibilities in the Relationship between the Conductor, Voice Teacher, and Singer." *Journal of Singing* 62 (September-October 2005): 7-8.

The AATS seeks to define the responsibilities of choral directors, voice teachers, and singers in the pursuit of vocal study. I feel that the article lays out fair terms for all parties ultimately coming to the conclusion that communication is paramount to success. All faculty should operate with the education and health of the singer in mind and the student should be open with teachers about problems and responsible with their instrument.

Baker, William O. "Choral Singing: A Synthesis of Habits." *Chorus!* (1990): 4.

The founder and director of several Georgia choral ensembles offers guidelines "intended to encourage the singer to recognize common habits that can be destructive to the choral effort and to replace them with habits that are positive and productive." (unavailable for verification, annotation quoted from *Music Article Guide*)

Baldwin, J. "Some Techniques for Achieving Better Choral Tone Through Vowel Purity." *Choral Journal* 26, no. 2. (1985): 5-8.

Baldwin states that the role of the vowel in singing is paramount. The variances of English are enough to cause major tonal inconsistencies if left to their "natural" state. A uniform approach is needed to clarify tone. He sets forth a systematic approach for unified vowels in an ensemble setting.

Baldy, Colin. *The Student Voice: An Introduction to Developing the Singing Voice. Edinburgh: Dunedin Academic Press Ltd, 2010.*

Baldy advocates for the removal of technical school labels (bel canto, Husler, etc.) in order to remove the "mystique" surrounding vocal pedagogy. All singing teachers desire the same end goal of an easily produced voice that functions to the best of its ability. Misunderstandings arise through the misuse of terminology. Teachers should be responsible and aware of student's development and mindful of correct pedagogy to be effective.

Beachy, Morris. "Aspects of Choral Sonority." *Choral Journal* 14 (February 1974): 5-8.

Beachy addresses several areas he considers to be of importance. In the list, he talks of conductor's role to not exploit the singer by teaching vocal technique improperly. The goal of the music educator should be continued singing after formal education has ended. If the singer's voice is misused during their formative years, they may find it difficult to use or enjoy their voice in the future.

Blades-Zeller, Elizabeth. "Vocal Pedagogy in the United States: Interviews with Exemplary Teachers of Applied Voice." *Journal of Research in Singing and Applied Vocal Pedagogy* 17 (July 1994): 1-89.

Interviews with a variety of prominent vocal pedagogues. Blades-Zeller argues that the information contained dispels the myth that voice teachers disagree more than they agree. She states that a voice teacher must have first-hand experience in order to teach effectively. However, she asserts that experience does not guarantee the ability to teach and suggests the need for thorough study of vocal pedagogy topics.

Coker, Timothy Columbus. "Choral Warm-up Exercises as Key to Teaching Music Literature and Vocal Technique." PhD diss., University of Southern Mississippi, 1985.

Coker takes a systematic approach to compare the efficacy of warm-ups done solely for voice building, versus those that are built in reference to current repertoire in the ensemble. He also seeks to "formulate guidelines for writing exercises derived from music under rehearsal."

Conable, Barbara. *The Structures and Movement of Breathing: A Primer for Choirs and Choruses*. Chicago: GIA Publications, Inc., 2000.

A thorough anatomical diagram of the most common pedagogical elements of singing. Built for the member of the choir to have a deeper visual understanding of the instructions of a skilled vocal pedagogue. Should be used in tandem with verbal instruction.

Conte, David, Robert Kyr, and Stephen Sametz. "Toward a Choral Pedagogy for Composers." *Choral Journal* 55 (August 2014): 7-8.

Two composers interviewed make the case for the study of choral pedagogy for composition students. Often, composers do not consider the physicality of singing when they are writing. They blame mistakes on poor musicianship or technical ability instead of examining their own writing as being difficult for human voices. He states that better choral background would enhance the ability of the composer to write authentic music for voice.

Corbin, Lynn Anne. "Practical Applications of Vocal Pedagogy for Choral Ensembles." *Choral Journal* 26 (March 1986): 5-9.

Corbin states that the duty of the director is to encourage proper vocal technique in their singers. Varying levels of singer exist within the educational setting and must be taught to improve their instrument through rehearsal. She gives a list of techniques to teach foundational pedagogy topics.

_____. "Vocal Pedagogy in the Choral Rehearsal: The Influence of Selected Concepts on Choral Tone Quality, Student Understanding of the Singing Process, and Student Attitudes Toward Choir Participation." PhD diss., Ohio State University, 1982.

Corbin states that the obligation of the director is to train the student fully in the art of choral singing, which includes thorough voice training. She posits that this training can influence student attitudes in class and that a more thoroughly trained singer is more likely to be an engaged student in the choral classroom.

Cottrell, Duane. "Vocal Pedagogy in the Choral Rehearsal." In *The Oxford Handbook of Choral Pedagogy*, edited by Frank Abrahams and Paul D. Head, 491-516. New York: Oxford University Press, 2017.

Cottrell asserts that the choral director will be the primary and often the only source of vocal instruction. Fundamentally sound vocal pedagogy is only useful, but an absolute necessity in order ensure success. It is not an optional piece to further concert objectives but should be a pre-requisite of any choral director at any level. The article presents the most recent scientific findings as relating to vocal pedagogy.

_____. "Voice Science in the Choral Rehearsal: Examining Glottal Onset." *Choral Scholar* 1 (Spring 2009): 31-40.

Cottrell examines the use of glottal plosives within the choral idiom. Choral directors often shy away from glottal stops as misuse of the technique can cause tension and undesirable sound quality. However, a study into the technique of Manuel Garcia shows an alternative way to employ glottal plosives in a positive way to build singing. Cottrell makes the case for the study of his technique for use in choral singing.

Crowther, Duane S. *Key Choral Concepts*. Bountiful, Utah: Horizon Publishers & Distributors, Incorporated, 2003.

Crowther gives a brief overview of a wide array of pedagogical concepts but does so in a way that can be reduced to one or two sentences on any given topic. (As a side note, while useful for quick study, this approach can be dangerous if not studied at a deeper level. Misconceptions will undoubtedly arise if left to such basic instruction.)

Darrow, Gerald F. *Four Decades of Choral Training*. Metuchen, New Jersey: The Scarecrow Press, Inc., 1975.

Darrow seeks to define the state of choral pedagogy from the past from 1930-1970. It is an interpretation and compilation of aggregate sources from prominent figures in choral music. Listed are what the author believes are best-practice techniques from this time period for teaching vocal pedagogy in the choral setting.

Daugherty, James F. "Rethinking How Voices Work in a Choral Ensemble." *Choral Journal* 42 (December 2001): 69-75.

Daugherty challenges the idea that solo and choral vocal pedagogy are entirely identical. He outlines several variables that shape the choral experience in a way that can't be accounted for in solo voice. While each of these may be less significant in isolation, they become worthy of study as they are experienced simultaneously.

Davids, Julia, and Stephen LaTour. *Vocal Technique: A Guide for Conductors, Teachers, and Singers*. Long Grove, Illinois: Waveland Press, Inc., 2012.

Davids asserts that even those who study privately with a teacher will still likely spend more time with their choral director. The choral conductor has an important responsibility to teach and encourage healthy vocal technique throughout their rehearsals. The book covers the science regarding the full range of vocal pedagogy with anatomical figures and demonstrations.

Davis, Richard. *A Beginning Singer's Guide*. Lanham, Maryland; Oxford: The Scarecrow Press, Inc., 1998.

Davis suggests that a polarization exists between soloists and choralists. The basis for the disagreements, when studied at the pedagogical level are tenuous and often based in ego. Teachers in both camps should have the same pedagogical goals, but often get caught on the details of repertoire and approach. Choral teachers are voice teacher and should set aside rehearsal time for the building of the voice.

Decker, William Kenneth. "Can Your Choristers Sing? Breathing." *Choral Journal* 17 (January 1977): 16-18.

Decker states that the most important vocal pedagogy topic is that of breathing. He states that every singer and teacher of singing should have a thorough understanding of the functions of breath and how to teach it. He then gives technical examples to employ in the rehearsal setting.

_____. "Critique: A Study of Vocal Pedagogy for Choral Rehearsal Based on Theories Presented in Published Literature from 1960 to 1970 and on Interviews and Observations of Selected Choral Conductors." DMA diss., Temple University, 2003.

Decker states that it is necessary for a conductor to have basic vocal pedagogy knowledge in order to be successful in the vocal elements that shape choral music. They are obliged to solve vocal problems of their students and should be able to do so. Cooperation between choral directors and voice teachers needs to exist to utilize all the techniques available to help the singers under their care. He reviews a decade of published literature devoted to the teaching of vocal pedagogy in choral rehearsal.

Detwiler, Gwen. "Solo Singing Technique & Choral Singing Technique in Undergraduate Vocal Performance Majors: A Pedagogical Discussion." DMA diss., University of Cincinnati, 2009.

Detwiler concludes that while there are differences in the upper partials of resonance between solo and choral singing, the underlying vocal principles are largely the same. Differences can be minimized by efficient spacing and placement of singers. He recommends that choirs group vocalists based on technical skill. Singers who have similar technical skill in the use of their formants do not have to adjust as much as singers with varied levels of technique.

Draper, Dallas. "The Solo Voice as Applied to Choral Singing." *Choral Journal* 12 (May 1972): 12-14.

The solo singer and the choral singer are one and the same. Both use the same instrument, and the goals of both voice teacher and choral conductor are more than not identical. If vocal stress is indicated by the student, the fault lies not with solo or choral voice, but individual methods of either the teacher or the student. A student who is hoarse after a choral rehearsal is likely also hoarse after their arias and art songs. It is extremely important for both conductor and teacher to be masterful pedagogues and to convey their craft precisely.

Emmons, Shirlee, and Constance Chase. *Prescriptions for Choral Excellence: Tone, Text, Dynamic Leadership*. Oxford, New York, Auckland, Cape Town, Dar es Salaam, Hong Kong, Karachi, Kuala Lumpur, Madrid, Melbourne, Mexico City, Nairobi, New Delhi, Shanghai, Taipei, Toronto: Oxford University Press, 2006.

Emmons and Chase answer choral pedagogy questions from the perspective of medical issue that needs a prescription. They focus on problems found in the choral rehearsal and address ways to correct the issue and reinforce proper technique.

Feder, Robert J. "Vocal Health: A View from the Medical Profession." *Choral Journal* 30 (February 1990): 23-25.

Feder approaches the choral/vocal community with a charge to be highly conscious of the vocal health of their students. This is beyond vocal pedagogy and into medical concern. Often, a teacher may be teaching correct principles, but still might do damage if the student is physically ill or has another underlying vocal health issues. Teaching vocal hygiene should be included into the curriculum of singers.

Ferrell, Matthew August. "Choral Conductors and Voice Teachers: Finding Common Ground." *Choral Scholar* 5 (Fall 2015): 30-42.

The stereotype of solo vs. choral technique is discussed here. The author feels there are valid points on both sides, and that a language of compromise and communication is key to solving differences. Both teachers seek the best, healthy sound their student can create. The ideal sound might differ, but the goal of healthy production remains. Teachers should collaborate to create a balance of expectation for their endeavors, while striving to teach proper singing technique.

_____. "Perspectives on Choral and Solo Singing: Enhancing Communication between Choral Conductors and Voice Teachers." DMA diss., University of Miami, 2010.

Farrell take an in-depth look at the perspectives that choralists and soloists have regarding one another. He interviews a variety of students and analyses their responses to create a cohesive narrative on the current state of communication that exists between these two camps. He notes that adjustments are real, but are minimal, or often dramatized or exaggerated. He gives suggestions to solo teachers and choral conductors in order to find middle ground in which to build communication.

Freed, Donald C. "Applied Voice Instruction and the Music Education Major." *NATS Journal* 47 (January-February 1991): 21-26.

Freed introduces and makes the case for the use of the Tyler Curriculum. He states that music educators are being called into new levels of accountability in terms of their ability to demonstrate what they teach. The Tyler Curriculum lays out a systematic approach for music education majors to reach these expectations.

Freer, Patrick. "The Performance-Pedagogy Paradox in Choral Music Teaching." *Philosophy of Music Education Review* 19 (Fall 2011): 164-78.

Freer discusses the conflict between performance being the focus of teaching and acquisition of skill being the main focus of teaching. When one realizes that the paradox is parts of the same end-goal, a teacher can then seek to give more sound instruction in the fulfillment of both.

Ganschow, Cory M. "Secondary School Choral Conductors' Self-Reported Beliefs and Behaviors Related to Fundamental Choral Elements and Rehearsal Approaches." *Journal of Music Teacher Education* 23 (April 2014): 52-63.

A survey of a large amount of secondary-school choral educators on their perceived priorities relating to choral pedagogy subjects. Ganschow finds that while most list fundamental concepts as their overriding goal, the only ones who were successful in their endeavor to teach were those who were rated as clear communicators regardless of their perception of priority.

Gault, Brent M. "The Effects of Pedagogical Approach, Presence/Absence of Text, and Developmental Music Aptitude on the Song Performance Accuracy of Kindergarten and First-Grade Students." PhD diss., University of Hartford, 2000.

Text plays an important role in the learning of vocal music at younger ages. Although this effect becomes less important as young musicians develop more solid theoretical knowledge, the use of text and small-scale phrases to teach a song frequently speeds up the process of learning. The teaching of vocal principles is much less inhibited when young singers are knowledgeable of their music.

Gilliand, Dale V. "Fundamentals of Voice Education for the Choral Program." *Choral Journal* 10 (November-December 1969): 12-13.

Gilliand notes an ever-present need for expanding knowledge of fundamental vocal pedagogy in the choral sphere. He sets forth a skeletal list of necessary reminders as teacher guide their students in learning their instrument.

Glover, Sally Louise. "How and Why Vocal Solo and Choral Warm-ups Differ." *Choral Journal* 42 (October 2001): 17-22.

Solo and Vocal warmups are often the same in general function but differ in their implementation. Solo vocalizing is used to address vocal issues on the individual level in order to increase technical skill. This is true for ensembles as well, however, the ensemble unity is an overriding demand that must be considered. The necessity to match tone production can cause a modification to upper partials which makes unique tone quality markers be less prominent.

Goodwin, Allen. "Resolving Conflicts between Choral Directors and Voice Teachers." *Choral Journal* 21 (September 1980): 5-7.

This article notes the frequency in which choral directors and voice teachers clash and suggests that such difficulties are resultant from lack of understanding or cooperation between the two. Many of the difficulties of vocal instruction in choral settings lie with the fact that correct information is usually given en masse. This can result in misinterpretation that goes unnoticed. A director must pay close attention to the results of instruction to head off

unwanted vocal problems. Teachers and directors should collaborate to solve the vocal issues of students.

Granum, Tom W. "The Male Changing Voice: Research Implications for Choral Directors." *Georgia Music News* (Summer 1993): 43.

Unavailable for verification.

Graves, Richard. "Extremely Basic Choral Training." *Music in Education* 42 (November 1978): i-iii.

True to its title, Graves give an extremely basic overview of the foundational principles in vocal pedagogy as applied to choirs. Not much is done in terms of scholarly research, but this serves as another voice stating in the affirmative for the need of pedagogically sound principles.

Gresham, Mark. "Three Quick Tips to Improve the Sound of the Novice Choir." *Chorus!* (March 1991): 5.

Unavailable for verification.

Guelker-Cone, Leslie. "The Unaccompanied Choral Rehearsal." *Music Educator Journal* 85 (September 1998): 17-22.

Guelker-Cone sets forth research that suggests that choral musician who rehearse in tandem with a piano frequently become dependent on its use in matters of intonation, note acquisition and ensemble awareness. The author suggests using it infrequently, or only as much as necessary to prepare the performance.

Hansen, Sharon A., Allen Henderson, Scott McCoy, Donald Simonson, and Brenda J. Smith. "Choral Directors are from Mars and Voice Teachers are from Venus: The Top Ten Complaints from Both Sides of the Aisle." *Choral Journal* 52 (April 2012): 51-58.

The authors delineate what they consider to be the top ten problems that both voice teachers and choral conductors like to blame on one another. They validate both sides while providing a logical middle ground in which to unify their efforts.

Hammar, Russell A. *Pragmatic Choral Procedures*. Metuchen, New Jersey; London: The Scarecrow Press, Inc., 1984.

Hammar asserts that the choral director who knows little of vocal pedagogy is at a great disadvantage, especially if that director is outside of the professional sphere. Even highly proficient singers will encounter problems that require the precision knowledge of vocal function. The rest of chapter four is devoted to the outlining of essential pedagogical knowledge.

_____. *Singing -An Extension of Speech*. Metuchen, New Jersey; London: The Scarecrow Press, Inc., 1978.

A thorough analysis of pedagogical subjects as they relate to the solo vocalist and the choral singer.

Heffernan, Charles W. *Choral Music: Technique and Artistry*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1982.

All components of good singing are interrelated and highly dependent on one another. The conductor must demonstrate and reinforce the idea that the entire body must function as a single unit in the effort of producing beautiful sound. Development of the instrument requires patience from both teacher and student. Conductor must thoroughly understand vocal pedagogy.

Henderson, Allen, Scott McCoy, Donald Simonson, Brenda J. Smith, and Sharon A. Hansen. "‘Sing From the Diaphragm' and Other Vocal Misinstructions Part I." *Choral Journal* 54 (May 2014): 47-53.

The authors provide a list of several unhelpful technical instructions and seeks to both correct the practice of using them, and to provide more helpful alternative instruction.

_____. "‘Sing From the Diaphragm' and Other Vocal Misinstructions Part II." *Choral Journal* 54 (June- July 2014): 47-53.

The authors provide a list of several unhelpful technical instructions and seeks to both correct the practice of using them, and to provide more helpful alternative instruction. A continuation.

Hill, David. "Training Young Boys' Voices." *Choral Journal* 33 (October 1992): 19-21

The young boy's voice is built in many ways as an adult voice does. Hill states that although there are great similarities, they must be built around the framework of the child's smaller instrument. One should not expect the larger output of an adult, nor should they seek it. Tone building through vowel shape is the key to training younger singers.

Honea, Sion M. "Conrad Von Zabem's *De Modo Bene Cantandi* and Early Choral Pedagogy." *Choral Journal* 57 (May 2017): 6-16.

A summary of the contents on Conrad von Zabem's treatise on vocal pedagogy. His treatise is the first of its kind and the author suggests that study of its use is helpful for teachers of singing, especially choral conductors for Zabem's treatment of plainchant in choral singing.

Howerton, George. *Technique and Style in Choral Singing*. Boston, Chicago, Los Angeles, California; San Francisco, California: Carl Fischer, Inc., 1957.

Vocal pedagogy should be a synthesis of individual habits. Effective singing is based on the ability for a singer to coordinate a variety of independent skills to create a sound. Overemphasized or underemphasized skills will distort the sound. It should be the intent of the director to ensure that the student is learning good vocal habits that they will be able to use in any future ensemble.

Jacobsen, Lesa Lynn. "Verbal Imagery Used in Rehearsals by Experienced High School Choral Directors: An Investigation into Types and Intent of Use." DMA diss., University of Oregon, 2004.

Jacobsen studies the use and efficacy of verbal imagery in rehearsals to elicit specific vocal responses. She follows five separate conductors through their intentional and unintentional uses of imagery. She notes that this process can be extremely useful, especially if the director shapes their verbal imagery through careful study of correct vocal pedagogy. This allows students to engage with the material in a different way.

Johnstone, Pattye. "An Investigation and Comparison of Current Pedagogical Approaches for the Development of the Adult Male Singer's High Range." *NATS Journal* 47 (March-April 1991): 10-17.

Johnstone's research had three principle goals: Investigation and comparison of pedagogical approaches; attempting explanation of divergent opinions in the field of singing; and presenting this information in such a way as to clarify the usefulness of differing opinions. While this is difficult to do, she did attempt many of the controversial subjects in pedagogy, such as registers, vowel modifications, falsetto.

Jones, Ann Howard. "Voice Training in the Choral Rehearsal." *Choral Journal* 49 (November 2008): 8-15.

Like others, Jones notes the frequent divide amongst solo and choral teachers of voice. Rather than focusing on dividing elements, she posits that they have more in common and seek the same end-goals. She sets forth what she believes to be foundational pedagogical goals upon which all singers may agree.

Jordan, James M. "False Blend: A Vocal Pedagogy Problem for the Choral Conductor." *Choral Journal* 24 (May 1984): 25-26.

Blend in a choral environment should not be a forced affair. Blend occurs when singers are producing optimal sound through their instrument in ways that complement one another. Prescriptions for vowel shape in a large setting are troublesome because they can be interpreted in many ways. Blend should not be an exercise of self-sacrifice but equal technical footing.

_____. "The Pedagogy of Choral Intonation: Efficient Pedagogy of Approach—An Old Problem." *Choral Journal* 27 (April 1987): 9-13, 15-16.

Jordan suggest that intonation problems may not always be technical and could be better explained as an inability to properly audiate. He gives an overview of the skill of audiation and give examples on how to implement training in choral rehearsals.

_____. *The School Choral Program: Philosophy, Planning, Organizing, and Teaching.* Chicago: GIA Publications, 2008.

Chapter nine of this book is devoted to what Jordan deems to be quintessential vocal pedagogy. The concepts of pedagogy change little, but Jordan is insistent on specific

methodologies as being the most useful. The entirety of the book functions as a treatise on most topics relating to the administration of a choral program in the school setting.

Kagen, Sergius. *On Studying Singing*. London: Rinehart & Company, 1950. Reprint, New York: Dover Publications, Inc., 1960.

A thorough look at the nature and task of studying singing. He overviews what he deems necessary to a serious study of voice. A caution is given to the underdeveloped performer with the mentality that if they fail as a performer, they can fall back on teaching. Kagen chastises that thought process by saying they would then teach other singers to have the same failings they had.

Klein, Joseph J. *Singing Technique: How to Avoid Trouble*. Princeton, New Jersey; Toronto, London: D. Van Nostrand Company, Inc., 1981.

In a chapter devoted entirely to the addressing of American choral directors, Klein commends the rapid growth of choral music and singing in America at the time of publication. He then gives a swift criticism by noting that many of these directors are not trained in voice or how to teach it. The ethical imperative of any teacher of singing should be to protect the student.

Lamartine, Nicole Christopher. "A Curriculum of Voice Pedagogy for Choral Conductors: The Effect of Solo Voice Exercises on Individual Singer Technique, Choral Tone, and Choral Literature." DMA diss., University of Arizona, 2003.

The author notes the lack of formal training in many choirs and sets to create a comprehensive curriculum of vocal study that can be employed in a rehearsal setting. The author notes that conductors who abide by their curriculum will become "more knowledgeable teachers" and benefit the students. It is worthy of note that the author states opinions in her introduction that are in direct conflict with the view of most vocal pedagogues, but then states end-goals that align herself to what most directors and voice teachers already believe.

Lee, Marcella. "A Voice Teacher Looks at the Choral Scene." *Choral Journal* 17 (March 1977): 5-7.

Lee argues that the choral director should be an expert vocal pedagogue. The choral conductor works through the medium of voice in the same way a solo teacher must. It would therefore be of great use to learn as much as one can about the subject of pedagogy to be apt to deal with the problems that arise in the ensemble. She gives three example questions and deep analysis on how to answer them.

Lupica, Anthony James. "Vocal Training in the Choral Setting." DMA diss., University of Southern California, 1996.

Lupica believes it is the responsibility of the conductor to teach healthy vocal techniques to their students. She sets out to combine the fields of vocal pedagogy with choral training pedagogy, which the author states has not been yet attempted. Her dissertation contains a list of vocal pedagogy techniques and how to implement them in a choral rehearsal.

MacDonald, Lorna. "Soloist and Chorister: Integration and Responsibility (Vocal Education of University-Age Singers)." *Canadian Music Educator* 41 (Spring-Summer 2000): 88-90.

Macdonald indicates that a choral conductor and a voice teacher should have the same underlying goals. It is important for teachers on both sides to develop a pedagogical secure language of instruction. Precise instructions from both types of teachers allow free singing. She cautions against the use of quick fix techniques that can be misinterpreted.

McClung, Alan C. "Master Teachers in Middle-Level Choral Music: Pedagogical Insights and Practices." *Choral Journal* 47 (November 2006): 6-26.

McClung interviews and groups the answers to common pedagogical questions as they relate to the development of the choral singer between the ages of 12-15. The purpose is to provide a collection of best-practice advice as it pertains to this delicate age level.

McCoy, Scott. "Voice Pedagogy: The Choir Issue, Part Two." *Journal of Singing* 68 (January-February 2012): 287-89.

Both voice teacher and choral conductor in the sphere of education exist to serve the needs of the student and not vice-versa. It important to select repertoire with a purpose in building the voice and technique of the student in appropriate ways, and not to fulfill musical bucket-list items.

McKinney, James C. *The Diagnosis & Correction of Vocal Faults*. Nashville, Tennessee: Broadman Press, 1982.

McKinney attempts to liken the correction of a singer to the medical diagnosis of a therapist or doctor. He states that all problems have underlying physical misalignments or deficiencies and that teachers of singing should be proficient in not only fixing a problem, but at correctly identifying the problem that needs fixing.

Michelson, Steven. "Tone Quality and the Male Voice." *Music Educator Journal* 79 (January 1993): 27-29.

Michelson finds that the easiest way to develop good tone quality in male voices is through the use of head tone. He explores several methods in which to achieve this.

Miller, Kenneth E. *Vocal Music Education: Teaching in the Secondary School*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1988.

Miller argues that every singer should study their instrument with a private teacher. Whether or not this is the choral director is irrelevant, so long as it is done. The choral conductor often is the primary impetus for students to seek private study. Whenever possible, private lessons should be encouraged to ensure individual attention is given to each unique singer.

Miller, Richard. *Solutions for Singers: Tools for Performers and Teachers*. Oxford, New York, Auckland, Bangkok, Buenos Aires, Cape Town, Chennai, Dar es Salaam, Delhi, Hong Kong, Istanbul, Karachi, Kolkata, Kuala Lumpur, Madrid, Melbourne, Mexico City, Nairobi, Sao Paulo, Shanghai, Taipei, Tokyo, Toronto: Oxford University Press, 2004.

Miller responds via long-form answers to common questions pertaining to vocal pedagogy.

Nix, John. “‘You Want Me to Do What?’ Twenty-First-Century Voice Pedagogy Encounters Pedagogical Fundamentalism.” *Choral Journal* 53 (May 2013): 43-51.

The article argues that often choral/vocal teachers will fall back on information that was taught to them and has been repeated frequently, but that may not be helpful or correct. The entirety of this entry is devoted to dispelling pedagogical myths and catch-all sayings and providing in turn a more specific and pedagogically sound way to address the issues at hand.

Olson, Margaret. *The Solo Singer in the Choral Setting: A Handbook for Achieving Vocal Health*. Lanham, Maryland; Toronto; Plymouth: The Scarecrow Press, Inc., 2010.

Olson performs a variety of studies on the effects of choral singing on the Solo voice. No immediate long-term studies have yet been performed on the topic, and the data around the topic does not point to negative effects on the solo singer. She notes various positives and negatives for the solo singer who participates in choral ensembles and states that the singer should be aware of the benefits and drawbacks and should make an educated choice regarding their involvement.

_____. “What Can Choir Do for Me? Twelve Answers for the College Vocal Major.” *Choral Journal* 42 (September 2003): 17-20.

Olson argues that the choral director must have many reasons ready if questioned by singers as to the usefulness of choir in their curriculum. She lists twelve reasons a soloist would personally benefit from their inclusion in a choral ensemble.

Paparo, Stephen A. “Embodying Singing in the Choral Classroom: A Somatic Approach to Teaching and Learning.” *International Journal of Music Education* 34 (November 2016): 488-98.

Paparo seeks to move beyond the technical limitations of technical or mechanical instruction into a more somatic approach. This is an attempt to unify the varied facets of mind and body into a holistic understanding. Psychological, emotional, and physical development becomes a part of a balanced sense of self for the singer and their technique.

Perry, Lianne. “Top Conductors as Peak Performers and Leaders.” *Chorus!* (Spring 1992): 3.

Unavailable for verification.

Pullan, Bruce. “Vocal Technique in the Choral Rehearsal.” *International Choral Bulletin* (April 1994): 5.

Work on vocal technique in choral rehearsals is not only possible, but the best means to achieve improvement. (unavailable for verification, annotation quoted from *Music Article Guide*)

Rafe, Stephen C. “Helping Singers Learn: Why Teach Notes First.” *Choral Journal* 55 (April 2015): 79-82.

Rafe states that comprehension of text in performance is essential to the quick learning of music in the rehearsal. Students will often struggle through technical aspects of singing and note finding if the text is uncertain. Having a solid understanding of the words to sing will also help them dive into textual analysis more quickly.

Rardin, Paul. "Building Sound and Skills in the Men's Chorus at Colleges and Universities in the United States." In *The Oxford Handbook of Choral Pedagogy*, edited by Frank Abrahams and Paul D. Head, 491-516. New York: Oxford University Press, 2017.

Rardin states that most collegiate choral conductors will encounter a wide variety of vocal ability. In this article he makes the case for teaching vocal pedagogy concepts to all ensemble members, regardless of skill. Rehearsal should keep the most experienced engaged, and the least experienced should not fall behind. He continues with a variety of topics related to general vocal pedagogy. The role of the conductor is to establish solid singing techniques to a variety of singers.

Richards, Helen, and Colin Durrant. "To Sing or Not to Sing: A Study on the Development of 'Non-Singers' in Choral Activity." *Research Studies in Music Education* 20 (June 2003): 78-79.

The authors create a study of self-described "non-singers" by creating a choral opportunity for them with the expectation that everyone in this choir would be consisted of non-singers. The goal was to see if it was possible for non-musician adults to develop technical skills for good singing. The conclusion was a resound yes. They note that social fear is the main obstacle in the development of their instrument.

Robert, Edwin. "The Good, The Bad, and the Ugly: Singing Teacher - Choral Director Relationships." *Journal of Singing* 57 (May-June 2001): 53-54.

Singing teachers and choral directors are often needlessly locked into a "turf war" over their students. The author suggests that most of these disagreements are resultant from pride or other egoistic attitudes. Thorough communication and definition of terms is necessary in order to properly educate students.

Robison, Clayne. "Voice Students of the University." *NATS Journal* 45 (May/June 1989): 10-12. 45.

The article relates the initially divided behavior of the vocal faculty at Brigham Young University. Eventually overcoming these differences, the faculty began viewing students not as students of the teacher, but rather as shared students of the university. Viable alternative vocal instruction allowed for creative problem solving and an improvement in the skills of their students and in their professional relationships.

_____. "Voice Students of the University. II: Managing Student Growth." *NATS Journal* 49 (January-February 1993): 18-21.

Sets forth a method for tracking the vocal progress of voice majors through numbered grading system and through diligent recordings of auditions, recitals and juries. This creates a

systematic review for the transfer of students between teachers and for students to measure their own progress.

Rossing, Thomas D., Johan Sundberg, and Sten Ternstroem. "Voice Timbre in Solo and Choir Singing: Is There a Difference?" *Journal of Research in Singing* 8, no. 2 (1985): 1-8.

Rossing sets forth a spectral analysis of trained solo and choral singers across various experiments. He finds that solo singers more frequently employ use of the "singer's formant" and that enforced use of this spectra may be detrimental to choral unity. However, he notes that subjects varied slightly in their approach to achieving their sound. The experiments set forth data to enlighten those seeking to further study in both areas of performance.

Sayer, Ron. "A Challenge to Our Institutes of Music Education." *Choral Journal* 53 (June-July 2013): 43-44.

Sayer charges educational programs to include vocal pedagogy that covers the aging voice. He states that most courses neglect to talk about the use of voice while it is in its later years and that a large gap exists in the research of teaching older adult singers proper maintenance of their instrument.

Schmalsteig, E. L. "Singing Out in the Junior High General Music Class." *The School Musician* 49 (May 1978): 58-59.

Unavailable for verification.

Sell, Karen. *The Disciplines of Vocal Pedagogy: Towards an Holistic Approach*. Aldershot, Burlington: Ashgate Publishing Limited, 2005.

Teachers of singing must consider the ethical question of "ought I to teach?" Instructors have a charge to stay up to date with current practice and science regarding the healthy use of the voice. Vocal pedagogy is not just a tool to further the skill of the student, but a necessity to avoid the damage of that student.

Skadsem, Julia A. "Singing through the Voice Change." *General Music Today* 21 (Fall 2007): 32-34.

The author asserts that the pedagogy surrounding the changing voice can be a difficult topic to deal with. By being solidly founded in pedagogical and scientific principles, you can help them deal with their voice change in healthy ways. The key to this is their physical comfort, exploration of the voice and selecting proper choral literature.

Smith, Brenda J., and Robert Thayer Sataloff. "Care of the Professional Voice: Choral Pedagogy and Vocal Health." *Journal of Singing* 59 (January-February 2003): 233-39.

Smith and Sataloff observe that there are often non-vocalist teachers in the choral community; for example, an instrumentalist leading a choir. Even the choral directors that are vocalists are noted as divided amongst themselves on both the necessity of and the implementation of vocal technique. The article responds to a series of questions by Howard Swan and suggests best practice methods to choral directors to ensure that basic principles of vocal health are being observed. Proper choral repertoire, posture, breathing technique, seating, frequency of

performance, and proper “warm up” procedures are discussed in order to create a more unified front on how to achieve healthy singing instruction in the choral setting.

_____. *Choral Pedagogy*. 3rd ed. San Diego, California; Oxford; Melbourne: Plural Publishing, Inc., 2013.

The book asserts that it is the role of the choral conductor to not only teach notes and musicality, but also foundational vocal mechanics. The content is devoted to dealing with difficult vocal issues and attempts to educate the choral conductor to the desired level of vocal pedagogical understanding.

Sperry, Ethan, and Mary Goetze. “Vocal Versatility in Bel Canto Style.” *Choral Journal* 55 (September 2014): 61-65.

The authors call for a flexibility to the approach of alternative styles in world music cultures. Bel Canto technique, while there is a consensus on what it means, is rather ill defined and variable. Many of the assumptions we have about healthy singing technique may be bias or preference. They call for a wider inclusion of style in pedagogical study.

Spurgeon, Debra. “Vocal Pedagogy Skills for the Undergraduate Choral Conductor.” *Journal of Music Teacher Education* 13 (Spring 2004): 28-33.

Spurgeon makes the case that undergraduate choral conductors should have a deeper understanding of vocal pedagogy, as they will be teaching the largest number of vocalists. A lack of knowledge in this subject could unintentionally cause the development of unhealthy vocal habits. Pedagogical coursework is recommended to be expanded at the university level. Spurgeon gives a brief overview to a variety of related research to further the study of vocal pedagogy in the choral setting.

Thurman, Leon. “Science-Based, Futurist Megatrends: Vocal and Choral Pedagogy in the Year 2097.” *Canadian Music Educator* 40 (Spring 1999): 48-53.

Thurman states that although the goals of vocal pedagogy are largely the same, the techniques employed by various teachers are often in direct contradiction. The Diversity of opinions likely come from personal experience of the teacher (or lack thereof), or from the evolution of techniques that relied on less than complete vocal science to be formed. The author then sets forth historical and scientific underpinnings for the behavioral operation of singers and then makes several predictions on what the future of vocal education will entail.

Titze, Ingo R. “Choir Warm-ups: How Effective Are They?” *Journal of Singing* 56 (May-June 2000): 31-32.

Dr. Titze expresses dissatisfaction with the group warm-up process as he has experienced it. He does not feel the current state of vocal exercises are reaching effective levels of instruction in the way that solo vocal exercises are. It is worth noting that this article was quite controversial and received quite a wide array of published responses from choral experts in subsequent journals, enough so to merit a follow up from the author. Although the article is more of an opinion piece, the author is a highly respected vocal pedagogue and a leading vocal therapist.

_____. "Phonation into a Straw as a Voice Building Exercise." *Journal of Singing* 57 (September-October 2000): 27-28.

Makes the case of the use of a small-diameter straw to build positive pressure in the vocal tract which aids in the proper support of the mechanism. It is an alternative use over lip-buzzing and voiced consonants with the slight advantage of removing an extra muscle involved in creating positive pressure (lips, tongue, etc.)

Vemard, William. *Singing: The Mechanism and the Technic*. New York, Boston, Chicago, Los Angeles, California; San Francisco, California: Carl Fischer, 1967.

Vemard states that the use of imagery is only useful when solid empirical evidence belies its use. Most of the book is an extremely scientific approach to vocal pedagogy. Useful diagrams and models throughout.

Walders, Patrick Michael. "Vocal Pedagogy and Applications for Conductors Not Trained in Singing." DMA diss., University of Maryland, 2005.

The author notes that many choral directors are not trained primarily in voice. He compiles what he believes to be authoritative texts on vocal pedagogy topics and compares them. He then offers his own analysis of vocal pedagogy topics and gives suggested techniques and applications to make the complex language surrounding vocal pedagogy a more user-friendly format for the inexperienced vocalist to comprehend.

Ward-Steinman, Patrice Madura. *Becoming a Choral Music Teacher: A Field Experience Workbook*. New York, London: Routledge, 2010.

Ward-Steinman states that the secondary school choral teacher many students will ever have. It is important then, that those students receive accurate and quality information in the healthy, free and beautiful use of the singing voice. She states that taking voice lessons is not enough to teach voice. Pedagogical courses should be taken to be fully qualified to teach.

Weary, Kyle J. "Vocal Pedagogy in the Choral Classroom: Becoming a Vocal Technician." *Choral Director* 8 (January 2011): 21-23.

Weary argues that the conductor, whether instrumental or choral, should have a strong foundation of vocal pedagogy knowledge. The article seeks to provide a baseline understanding of vocal technique and gives examples of implementation.

White, Brian. *Singing Techniques and Vocal Pedagogy*. New York, London: Garland Publishing, 1989.

White sets out to define the current landscape of vocal pedagogy through analyzing past approaches and using history to clarify current approaches. His audience is not specific to solo or choral and includes both professions. The content of the book explores most aspects of vocal pedagogy, includes the analysis of a questionnaire given to UK teachers of singing, and a variety of depictions on the current understanding of vocal anatomy and its relation to singing instruction.

Williams, Jenerova. "The Implications of Intensive Singing Training on the Vocal Health and Development of Boy Choristers in an English Cathedral Choir." PhD diss., University College London, Institute of Education, 2010.

Williams follows the development of several UK choir boys who have an intense training and rehearsal regimen. He attempts to quantify the influence of their environment on their overall vocal health. He notes that those with the largest vocal load, surprisingly have the lowest incidents of vocal health problems.

Wis, Ramona M. "Physical Metaphor in the Choral Rehearsal: A Gesture-Based Approach to Developing Vocal Skill and Musical Understanding." *Choral Journal* 40 (October 1999): 25-33.

Wis makes the case for the use of physical abstract metaphor in the choral rehearsal. The use of anatomically precise language can often result in the manipulation of tone. Metaphor, while purposefully vague, allows the student to interpret that information and experiment with it on the individual level. The conductor must be vigilant for misinterpretation, but this allows students to experiment with their tone individually while in a group setting.

Wyss, J. "Vocal Pedagogy Texts of Interest to Choral Conductors, Part I: Books. *Voice of Chorus America* 21 (Summer 1998): 1-8.

Article reviews the literature, summarizes findings, makes suggestions, and outlines several areas for further research (unavailable for verification, annotation quoted from *Music Article Guide*)

Zabriskie, Alan. *Foundations of Choral Tone : A Practice and Healthy Approach to Vocal Technique and Choral Tone*, n.p.: USingersPublishers, 2009.

A systematic means of developing healthy vocal technique, set forth by Zabriskie. The author relates starting his teaching career with a lack of proper pedagogical foundations and frequently encountered troubles as he attempted to fix vocal and musical issues within his choir. The book is meant to give those inexperienced in vocal pedagogy tools to teach singers. Most pedagogical information is covered in a basic manner. His story furthers the narrative of the pedagogically inexperienced choral director.