

The Choral Rehearsal: Reaching Every Singer

An Exploration of Differentiating in the Choral Rehearsal, What it Means, and Expected Outcomes

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What is Differentiation or Varied Instruction?

- A differentiated classroom includes all students and provides opportunity for each student to be successful.

Lesson Planning: Areas of Differentiation

- Presentation
- Process
- Product

Learning Styles

- Aural
- Visual
- Reading/Writing
- Kinesthetic

Ways to Differentiate:

- Content
- Process
- Critical Thinking Opportunities
- Environment
- Assessment

Outcomes

- Meaningful performances
- Literate and intuitive musicians
- Life-long musicians and music advocates

Resources

Odegaard, Denese. *Differentiation in the Middle School Orchestra Rehearsal*.
<https://nafme.org/differentiation-in-the-middle-school-orchestra-rehearsal/>

Sargent, Ryan. *Differentiated Instruction in the Music Classroom*.
<https://www.smartmusic.com/blog/differentiated-instruction-music-classroom/>

Tomlinson, Carol Ann. *How to Differentiate Instruction in Academically Diverse Classrooms*. Alexandria, VA: Association for Supervision and Curriculum Development, 2017.

Tomlinson, Carol Ann. *The Differentiated Classroom: Responding to the Needs of All Learners*. Alexandria, VA: Association for Supervision and Curriculum Development, 1999.

Wagner-Yeung, Brian. *Engaging All Types of Learners in the Music Classroom*.
<https://nafme.org/engaging-all-types-of-learners-in-the-music-classroom/>

Video

“The Collaborative Choral Rehearsal: Inspiring Creative Musicianship”
Dr. Leslie Guelker-Cone, conductor

Music Examples

African Noel, arr. Andre Thomas

Hear My Prayer, Moses Hogan

Things Better Left Unsaid: Studying the Composer's Intent
By Considering What They Didn't Write

Indiana Choral Directors' Association Annual Summer Conference
University of Indianapolis, June 24, 2019
Dr. Vaughn Roste

Analyzing the notes on the page is an easier job than analyzing compositional possibilities that were not chosen, yet considering this approach can often shed much light on the depth of word-painting, use of pitch, metric, or agogic accents, or text setting techniques that composers have used to write such memorable melodic lines. Applicable to choral directors at any level, this session will use the post-modern technique of examining what is NOT there to better understand what IS there. This often unconsidered approach can be useful to pedagogues in deepening our own understanding of the music, and in illustrating to our students how alternate possibilities are often inferior to the options selected, illustrating the sometimes natural brilliance of composers and their music.

1. Marc Hafso, "Lord, You Have Searched Me Out" (Psalm 139)

Published by Colla Voce (copies supplied to workshop attendees compliments of J. W. Pepper).

Unison setting with word painting and stark accompaniment.

Pitch wise, notice "down," "up," volume wise, note the fade-away on "afar." In teaching this phrase, careful that your choristers do not sit "down" too hard, they could hurt themselves.

Rhythmically, compare the rhythmic setting of the opening bar to the end.

Notice the even quarter notes of "you discern my thoughts from afar..." - if you dot this rhythm, it sounds like William Shatner is singing the solo.

Notice "darkness" in a low timbre, and minor. "Light" on a rising line, "darkness and light are both alike" on the same pitch, and ends in major.

2. G. F. Handel, "Sing Unto God," from *Judas Maccabeus* (1746)

Music provided compliments of CPDL.

Much word painting in the opening solo line! (Solo line only considered for our purposes here)

Pitch wise, notice "high," "crown" at the peak of the phrase, and a descending 5th on "conquest" – the strongest interval. Very different on a third, for example!

Rhythmically, the extended melisma on "praise" is an agogic accent, intending to highlight the word (while ironically making it harder to understand). We spend more time on important syllables or words. Notice the syncopation on "unmeasured." But even the opening bar is more joyful dotted than in straight eighth notes.

3. William Byrd, “Ave Verum Corpus”

Music provided compliments of CPDL. Used the last of three pages only.

Application of these concepts to four-part harmony. Dotted rhythm on “miserere” is an agogic accent, allows for phrase flow in the word. Sung in equal quarter notes, it sounds like Eric Whitacre. Bases sing it in quarter notes though, which is perfect, because otherwise the pitch accent of their line stands out. We say “misery” in English too with an agogic accent, spending more time on the first syllable typically. That’s just a cognate – but we do it also with “mercy:” the first syllable is elongated slightly. Notice the direct cross-relation between bass and tenor. Notice the soprano first note of the repeat differs the second time – this isn’t just a matter of harmonic agreement, it’s a heightening of the sincerity and deepening of the sentiment. The points of imitation are individually a beautiful line, with the perfect rhythm. And all the syncopation in the penultimate line (before “Amen”) allows each part to be brought out of the texture.

Conclusion

In learning a piece ourselves, playing it the “wrong” way (intentionally or otherwise) can often be instructive. Composers often make brilliant and perfect musical decisions in their music, and sometimes it is only by considering what other options they had that we can understand how the option that they did select was indeed brilliant, and perfectly illustrative of the text.

Music & Meditation: Devising an Empathy Concert at Your School

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BIG IDEAS:

- WELCOME!
- Establishing a more empathetic consciousness through guided meditation. (Guided Meditation)
- Establishing a contract for a **brave space** is essential for devising an Empathy Concert. The rules of the game are:
 - there are no wrong answers (I trust *me*),
 - what happens in the space stays in the space (I trust *you*),
 - we will come from a place of **we are connected** (we trust *each other*.)
- Guided Listening: *How does this section of the song make you feel?* (There is no right answer.)

Lost Boy

Ruth B

There was a time when I was alone
No where to go and no place to call home
My only friend was the man in the moon
And even sometimes he would go away too
Then one night, as I closed my eyes
I saw a shadow flyin' high
He came to me with the sweetest smile
Told me he wanted to talk for awhile

He said... Peter Pan that's what they call me
I promise that you'll never be lonely
And ever since that day

RESPONDING:

- Turn to the person next to you.
- Look at them in the eyes.
- Person with the shortest hair will respond to the question first. *How did the music make you feel?* **GO.**
- Now you will switch. Other partner, look at your partner in the eye, and now you will answer the question: *how did the music make you feel?* **GO.**

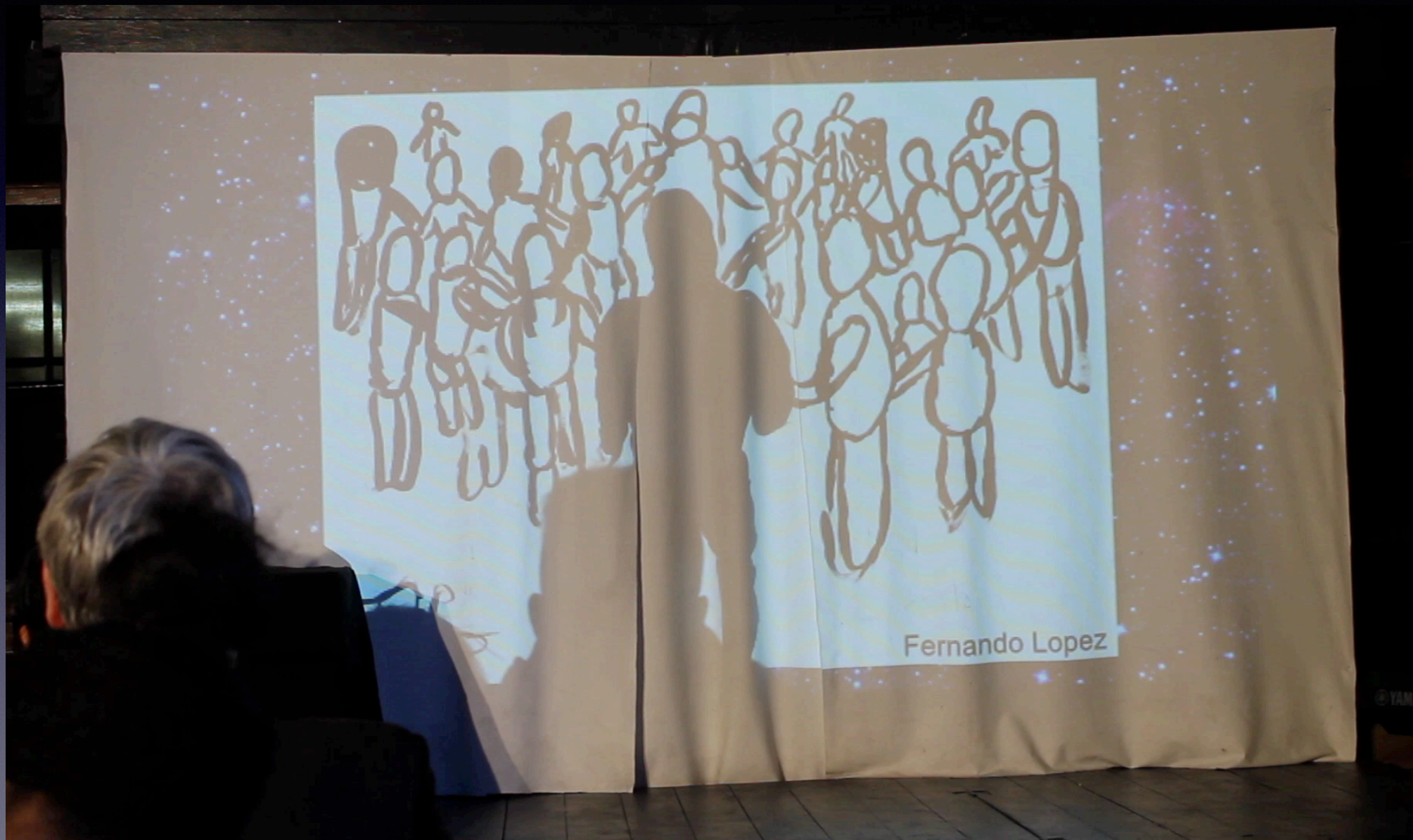
HOW DO WE GET THERE?:

- PRACTICE COURAGE. There is so much power in naming what is going on in your inner world. But, feeling free and safe enough to bring voice to the inner emotional world takes practice - like the notes of a scale.
- Student vocal soloists will respond to inquiry, centering on the core value of empathy and its connection to our selves, our songs, and our world - journaling written responses or creating artistic images. (Examples: How does the music make you feel? What does Empathy look like? How do I see myself in the song? Who in my life needs to hear this song right now? In my song, who am I singing to and how do I want to influence his or her attitude?)

HOW DO WE GET THERE?:

- Both will be transformed and brought to life throughout the concert - journal responses will be shaped into declarations [often starting with the phrase “I AM...”] spoken on top of introductory piano music of a song (and timed so that a student can almost immediately launch into song), and/or renderings will be projected behind student soloists. (Example Performance Declaration: “I am grateful for my grandmother. Not only was she always there for me - but she also gave me a place to call home.” “Lost Boy” by Ruth B).
- Soloists will rehearse declarations and songs with class feedback, making adjustments to declarations to deepen the connection between their inner emotional life and the content of their solo.
- Finally, teacher will link projected images with songs and establish a flow with the running order. Three-piece band recommended (PRO TIP - use keyboard and cajon - not drum set for smaller spaces).

LET'S TAKE A LOOK:



COACHING SOLO SINGERS

- What might a rehearsal for an empathy concert look like?
- This portion of the session will focus on a new approach to giving feedback and shaping & integrating a declaration statement with a vocal solo.
- Please welcome Madelyn Merrell 🖐️🖐️🖐️.

“Burn”

by Lin-Manuel Miranda

Performed by
Madelyn Merrell
B.M.E. Student in Music Education
Indiana University Jacobs School of Music

Accompanied by
Kyle Barker
Choral Director, Carmel High School

APPROACHING FEEDBACK:

- **KEEP - STOP - START**
- Model
- DELIVERY is CONTENT. In order for **KEEP - STOP - START** to be effective, instructors must:
 - use essential language only (no filler words)
 - keep pauses between keep-stop-start directives minimal
 - maintain eye contact
- Small group divide. Using keep-stop-start, how would YOU give Madelyn actionable feedback? In small groups, each group member will stand up, and in a clear teacher voice, try on utilizing KEEP-STOP-START to give feedback. Monitor your own integrity around effectiveness. All groups will be doing the exercise simultaneously. You will go in alphabetical order of first names. You have three minutes to get through everyone in your group. **GO!**

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Thank you,
Madelyn and Kyle!

APPROACHING A DECLARATION STATEMENT:

- There are many ways in to developing a declaration statement.
 - A brief story recounting where you demonstrated empathy or were shown empathy. (e.g., your own viewpoint or fix-it attitude was put aside to see something from another person's point of view, someone else's specific gesture that demonstrated an understanding or connection to your inner feelings).
 - Specific gratitude roll call in three's. (e.g., I am grateful for my partner that challenges me, my friends who support me, and food that nourishes me.)
 - Song dedication. (e.g., This song means a lot to me because... This song reminds me of my pet because... This song makes me laugh because...)
- In order to shape this into a declaration statement, try weaving in the phrase "I AM..." at a meaningful moment.

REHEARSING A DECLARATION STATEMENT:

- Pick a song in your head. Perhaps one you would sing, your choir might sing, or even a student would sing as a solo.
- My song: “True Colors” by Cyndi Lauper. My declaration statement: This song reminds me that I can create myself as someone who embraces imperfection, and I am grateful for mine and others’ unique gifts.
- Using one of the three strategies (short story / gratitude roll call / song dedication), write a short declaration statement for that song. See if you can weave in one meaningful “I AM” moment in your statement. You have two minutes. **GO!**
- You will now rehearse your declaration statements within your small groups. You will go in reverse alphabetical order of first name. Try to imagine the song playing behind you while you speak. And look up off the paper as much as possible! You have five minutes. **GO!**

DISCUSSION QUESTION FOR THE ROOM:

How can empathy concerts transform learning institutions in meaningful ways?

Thank you!

To view this presentation
online - please visit
www.brandonamagid.com

Keys to Selecting ISSMA Solo & Ensemble Repertoire

Ryan Knight | Mt. Vernon High School | knightrt@mvschool.org

CREATING A CURRICULUM MAP FOR SOLO STUDY

Why have a Curriculum Map?

- Expectations and guidelines are clear for teachers, administrators, students, and parents.
- Keeps teachers “on the same page” for all levels (elementary, middle, & high).
- Customized for your school’s specific needs, beliefs, and approaches.
- SCAFFOLDING: Experienced students can advance over time. New students start anytime.
- Reduces likelihood that young singers receive inappropriate group placement or repertoire.
- Consistent approach to utilize appropriate repertoire throughout students’ years of study.

SAMPLE CURRICULUM MAP

ISSMA LEVEL	Group V	Group IV	Group III	Group II	Group I
SUGGESTED GRADES	Grades 5-7	Grades 7-8	Grades 8-10	Grades 9-12	Grades 10-12
SUGGESTED EXPERIENCE	All Elementary New 7 th	Experienced 7 th New 8 th	Experienced 8 th New 9 th & 10 th	Experienced 9 th Experienced 10 th New/Moderate 11-12 th	Experienced 10-12 th Advanced Singers
SUGGESTED MUSIC & REPERTOIRE IDEAS	- Very Easy - Comfortable range - Few/No tempo variations - Folk Songs	- Easy - Comfortable range - Character & Reflection - Targeted vocal technique - Folk Songs	- Easy-Medium - Expanding range - Targeted vocal technique - Foreign language (Italian)	- Medium-Adv. - Expanding range - Gr. I Selected Repertoire - Med-Adv. foreign language	- Gr. I Selected Repertoire - Flexible range - Complex foreign language - Advanced Training and Vocal Technique

Questions to consider:

1. What age/grade are students encouraged to begin participation?
2. What experience do your students have singing? (alone and with others)
3. Which stage/phase of vocal development is each singer?
4. What is your educational goal? (Course req, general experience, private study, etc.)
5. In what ISSMA *Organizational* Level do your students perform?
6. Will you have different expectations for different ensembles?
7. Are your feeder schools willing to use the same system/approach?
8. Are students likely to be successful in the categories you place them?

SOLO REPERTOIRE RESOURCES FOR GROUPS V-II

Title	Author/Editor	Publisher	Order Code
<i>Solo Songs for Young Singers</i>	Andy Beck	Alfred	00-46839
<i>Ye Shall Have a Song</i>	Jay Althouse	Alfred	00-23007; 00-23010
<i>Sing Me a Song</i>	Sally Albrecht	Alfred	00-28569; 00-28572
<i>Encores for Solo Singers</i>	Jay Althouse	Alfred	00-21831; 00-21834
<i>Songs of the British Isles for Solo</i>	Jay Althouse	Alfred	00-39749; 00-39752
<i>Songs of the Far East for Solo</i>	Various	Alfred	00-43489; 00-43486
<i>Nine Latin American Folk Songs</i>	Bruce Tinkley	Alfred	00-22935; 00-22938
<i>International Folk Songs for Solo</i>	Jay Althouse	Alfred	00-16963; 00-16964
<i>Easy Songs for the Beginning Soprano</i>	Joan Frey Boytim	Hal Leonard	HL50483756
<i>Easy Songs for the Beginning Mezzo</i>	Joan Frey Boytim	Hal Leonard	HL50483757
<i>Easy Songs for the Beginning Tenor</i>	Joan Frey Boytim	Hal Leonard	HL50483758
<i>Easy Songs for the Beginning Baritone</i>	Joan Frey Boytim	Hal Leonard	HL50483759
<i>36 Solos for Young Singers</i>	Joan Frey Boytim	Hal Leonard	HL00740143
<i>36 More Solos for Young Singers</i>	Joan Frey Boytim	Hal Leonard	HL00230109
<i>The Boy's Changing Voice</i>	Richard Walters	Hal Leonard	HL00121394
<i>Kids' Musical Theatre Collection</i>	Various	Hal Leonard	HL00230029
<i>15 Easy Folksong Arrangements (High)</i>	Joan Frey Boytim	Hal Leonard	HL00740268
<i>15 Easy Folksong Arrangements (Low)</i>	Joan Frey Boytim	Hal Leonard	HL00740269
<i>Classical Contest Solos - Soprano</i>	Joan Frey Boytim	Hal Leonard	HL00740073
<i>Classical Contest Solos - Mezzo</i>	Joan Frey Boytim	Hal Leonard	HL00740074
<i>Classical Contest Solos - Tenor</i>	Joan Frey Boytim	Hal Leonard	HL00740075
<i>Classical Contest Solos - Baritone</i>	Joan Frey Boytim	Hal Leonard	HL00740076
<i>Lovers, Lasses & Spring - 14 Classical Songs for Soprano Mid-Teens</i>	Joan Frey Boytim	Hal Leonard	HL00740264
<i>Roses, Laughter & Lullabies - Solos for Mezzo-Soprano Mid-Teens</i>	Joan Frey Boytim	Hal Leonard	HL00001189

<i>Daffodils, Violets & Snowflakes - Classical Songs for Young Women (High)</i>	Joan Frey Boytim	Hal Leonard	HL00740244
<i>Young Ladies, Shipmates and Journeys for Tenor</i>	Joan Frey Boytim	Hal Leonard	HL00001190
<i>Young Ladies, Shipmates and Journeys for Baritone/Bass</i>	Joan Frey Boytim	Hal Leonard	HL00001191
<i>15 Easy Spiritual Arrangements for the Progressing Singer - High Voice</i>	Richard Walters	Hal Leonard	HL00000391
<i>15 Easy Spiritual Arrangements for the Progressing Singer - Low Voice</i>	Richard Walters	Hal Leonard	HL00000392

PROMOTING STUDENT SUCCESS

- **Students perform better when they feel confident in their preparation.**
 - Do students take lessons from you or a private teacher?
 - Recommended reading: *The Private Voice Studio Handbook* by Joan Frey Boytim
 - Can you meet with students 1-2 times per month? (lunch, after school, etc.)
 - PAPER, Sign-up Genius, Google Calendar (appointment feature)
 - When will your students start working on their material?
 - Suggestion: September/October
- **Students are more likely to succeed when learning targets are clear and organized.**
 - Track assignments; document what students are learning from one lesson to the next
 - How do students learn their music? (Suggestion -- AVOID “just listening to it”)
- **Students will be influenced by vocal models they hear.**
 - Students WILL find recordings. It’s best if the teacher can approve/provide examples.
 - Common problems: wrong key, weird tempo, poor phrasing, incorrect words/diction, inappropriate vocal model or technique
 - Try to find a recording with a vocal model or example you approve.
 - YouTube is your friend! Most kids also have Spotify or Apple Music
 - Brilee books often have vocal models. Hal Leonard has “Diction Coach” recordings.
- **Students feel more confident when accompaniment is consistent and supportive.**
 - Do you hire a live accompanist? How often do students meet with them?
 - Suggestion: Avoid waiting until the “last minute”
 - Do your solo repertoire books have CD or MP3 accompaniment options?
 - These can be life-savers when you have many students! Alfred offers CD’s for many books; Hal Leonard provides MP3 tracks that can be downloaded or streamed online.
 - Diction coach recordings assist with pronunciation of foreign language texts.
 - Benefit of Streaming: Customize the tempo and key to fit your needs.
 - CAUTION: Listen to the accompaniment recordings if you plan to use them. Some “Easy” books have accompaniment with an *advanced* sense of rubato. Tempo changes may prove very difficult for young singers!

Indiana Choral Directors Association Summer Conference

June 24-26, 2019

Choral Interest Session:

Expressions of Grief through SATB Settings of the Psalms of Lament:

Recommendations and Reading Session for High School Level Choirs

by

Dr. Patrice Madura

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Indiana University, Bloomington

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Choral singers who have experienced trauma in their lives are often drawn to music that helps them express their grief. A body of choral music with a tradition that may meet this emotional need is that based on the psalms of lament. The purpose of this session is to present choral settings of the lament psalm texts that would be accessible to high school level choirs. My search revealed more than 600 choral psalms of lament titles, but only 109 scores were available in print or online. I examined those, and then delimited my selection to those in English, with a maximum of 6 vocal parts, and to be sung *a cappella* or with 1-3 accompaniment instruments. I considered 88 of the choral laments to be accessible in terms of difficulty and appropriateness for high school-age choirs, and finally selected 32 to be a balanced and representative core. Although a reference to the Lord is often in the texts of the psalms, no religious denomination is emphasized, making them potentially relevant to many singers and settings. Many thanks to J.W. Pepper for providing 12 of the scores for this reading session!

Patrice Madura's Suggested List of 32 Psalms of Lament Accessible for High School Level Choirs

(* = 12 included in this Reading Session)

Community Lament Psalms

- 83 "Keep Not Thou Silence," Hovhaness, SATB, a cappella, Associated Music
126 "Psalm 126," DeCesare, SATB, piano, Exultet Music

Individual Lament Psalms

- 22 "Psalm 22," DeCesare, SATB, piano, Exultet
* 22 "Psalm 22: From Forsaken to Hallelujah!," Willmington, SATB, piano, Jubal House
31 "My Times are in Your Hand," von Kampen, SATB, piano, Concordia
31 "Psalm 31: Father, Into Your Hands," Feeley, SATB, cantor, opt. organ, GIA
* 40 "I Waited for the Lord," Mendelssohn, arr. Pethel, SATB, keyboard, Jubilate
* 41 "Heal Me, O Lord," arr. Liebergen, SATB, piano, opt. flute, Hope
* 42 "As the Deer," Nystrom, arr. D. Wagner, SATB, keyboard or handbells, Maranatha
42 "As Pants the Hart," Leavitt, SATB, piano, Augsburg
42 "Like as the Hart," Bednall, SATB, a cappella, Oxford
42 "Like as the Hart Desireth the Water Brooks," Palestrina, SATB, a cappella, EC Schirmer
42 "My Song in the Night," arr. Bass, SATB, keyboard, opt. C instrument, Alfred
* 42 "Psalm 42: My Spirit Longs for You," Martin & Sorenson, SATB, piano, opt. v/c, Bock
43 "Why are Thou So Heavy, O My Soul?," Gibbons/Loosemore, SATB, a cappella, CPDL
*139 "Lord, Thou hast Searched Me," Unterseher, SATB, a cappella, Oxford
*139 "Psalm 139," Pote, SATB, piano, Choristers Guild
*139 "Search Me, O God," Priano, SATB, a cappella, Alfred
*139 "Where Can I Go?," Paul David Thomas, SSA, piano, opt. tambourine, Carl Fischer

Specialized Lament Psalms: Penitential

- 6 "North River," William Billings, SATB, a cappella, CPDL
* 51 "Create in Me," Kimberley Hill, arr. Nix, SATB, piano, Shawnee
51 "Create in Me," Purifoy, SATB, piano, Hal Leonard
51 "Create in Me a Clean Heart," V. Johnson, SATB, piano, Lorenz
51 "Create in Me a Clean Heart, O God," Mueller, SATB, organ, G. Schirmer
51 "Create in Me, O God, a Pure Heart," Brahms, SATBB, a cappella, G. Schirmer
51 "Wash Me Thoroughly," Handel, arr. Gibb, ATB, keyboard, CPDL
*102 "Hear My Prayer," Ewer, SATB, a cappella, Lorenz
*130 "De Profundis," R. Robinson, SATB, piano, Alfred
130 "Out of the Depths," Frost, SATB, piano, violin, MorningStar
130 "Psalm 130: With the Lord There is Mercy," DeCesare, SATB, piano, flute, Exultet

Specialized Lament Psalms: Imprecatory

- 88 "Psalm 88: David's Lament," Dianna Robin Dennis, SATB, a cappella, Lisheen
140 "Psalm 140," Jean Berger, SATB, 5 strings, Augsburg

Beyond Scales and Arpeggios: Scientifically-Derived Exercises for Evoking Beautiful Choral Sound

<https://drive.google.com/file/d/1se22leO7fch0M9GcqVEQWoUWF8pGcRSh/view?usp=sharing>

Female Adolescent Voice: A Framework for Understanding

Lynne Gackle, Ph.D.
Baylor University
Waco, Texas

I. Understanding the Development of the Female Adolescent Voice

A. Characteristics and symptoms of adolescent voice change

B. How Voices Are Made and How They Function (Refer to Handout)

1. Initiator
2. Phonator (Vibrator)
3. Resonator

C. Physiological changes with regard to adolescent voice – what’s really happening?

1. Breath Capacity
2. Growth of the Larynx
3. Vocal Cords
4. Resonating Cavities

D. Comparison of male vs. female adolescent voice change

1. “Changes of Color” vs. “Shades of Change”
2. Commonalities
3. Differences

II. Stages of Development - Female Adolescent Voice

(See: Gackle, L. “The adolescent female voice: Characteristics of change and stages of development.” *Choral Journal* 31, no. 8 (1991): 17-25.

Gackle, L. “Finding Ophelia’s Voice: The female voice during adolescence.” *Choral Journal* 47, no. 5, (2006): 29-37.)

Gackle, L. “Finding Ophelia’s Voice: Opening Ophelia’s Heart” Heritage Music Press (2011).

A. Phase I - Prepubertal

B. Phase IIA - Pubescence/Pre-Menarcheal

C. Phase IIB - Puberty/Post-Menarcheal

D. Phase III - Young Adult (Late adolescent)

III. Criteria for Classification

- A. Speaking voice
- B. Range
- C. Tessitura
- D. Transition notes/lift points (Register development)
- E. Voice quality

IV. Summary of concepts when classifying changing voices

- A. Age is **NOT** a reliable indicator of voice change.
- B. Voice change is **gradual** and the **sequence is predictable**.
- C. **Classification** in this context **refers to vocal development**, not necessarily voice type, i.e., soprano, alto
- D. **Always listen** to individuals **for re-classification** at least twice per semester; more if possible.
- E. **After developmental classification** is accomplished, then place **voices on** appropriate voice part.
- F. **Keep voices flexible** through regular, systematic vocal exercises.
- G. **Emphasize** the importance of **breath management skills**.
- H. **Switch voice parts** as necessary to accommodate range/tessitura fluctuations.
- I. **Avoid** voice type/part "**labeling**," i.e., soprano, alto
- J. **Alternate voice parts** as necessary to **accommodate** range/tessitura **fluctuations**.
- K. **Treble voices in various choral formations**

V. Placement of voices within the ensemble

- A. Considerations for Voice Placement
 - 1. **Tone**/Specific vocal colors
 - 2. **Stylistic** implications
 - 3. Vocal **health** (always)
 - 4. Musical **Mentoring**
- B. "**Painting**" with sound within the section
- C. "**Magnet Theory**" - Pure voices "attract" breathier, lighter voices
- D. Helping **singers identify** and create **different tone colors**.

HOW VOICES ARE "MADE" AND HOW THEY FUNCTION

"A Framework for Understanding"

Lynne Gackle, Ph.D.

Baylor University - Waco, Texas

A. INITIATOR (Actuator)

Breathing/Body Alignment

Basic Components: DIAPHRAGM

ABDOMINAL MUSCLES

EPIGASTRIUM MUSCLES

INTERCOSTAL MUSCLES

a) external

b) internal

B. PHONATORS (Vibrator)

LARYNX

HYOID BONE

Three Primary Cartilages:

CRICOID

THYROID

ARYTENOID

PRIMARY MUSCLES (Groupings)

1. THYROARYTENOID = "Shorteners"

- "superior" or ventricular = false vocal bands

- "inferior" or vocalis = true vocal fold or cord

2. CRICOTHYROID = "Lengtheners"

- they lengthen and thin vocal folds

3. CRICO-ARYTENOIDS (lateral) = "Compressors"

- they are the muscles of ADDUCTION (closure) -- inter-arytenoids

4. CRICO-ARYTENOIDS (posterior) = "Openers"

- they are the muscles of ABDUCTION (when the cords are open/apart)

C. RESONATOR

PHARYNX

1. Laryngeal vestibule -- area at the top of the vocal cords

2. Laryngo-pharynx -- the area around and just above the laryngeal vestibule

3. Oro-pharynx -- the area behind the oral cavity

4. Naso-pharynx -- the area at the entrance to the nasal cavity

5. Oral or buccal cavity -- the area inside the mouth

Phases of Change
Female Voice Characteristics

Finding Ophelia's Voice, Opening Ophelia's Heart: Nurturing the Adolescent Female Voice,
By Lynne Gackle (2011) - Heritage Music Press (Lorenz Corp.)

Phase I - Prepubertal:

SFF: C4/D#4
Clear/flute-like quality
Much like the boys' voice at this age.
No obvious register breaks
Flexible/agile
Assigned Voice Part: Soprano I
Approximate Ages: Up to ages 8-11.

Phase 2A - Pre-menarcheal:

First signs of physical maturation begin: breast development, height increases and other secondary sex characteristics.

SFF: B flat 3/C#4
Beginning of Mutation
Breathiness of tone exhibited throughout range.
Lift points sometimes appear around F4 – B flat 4
Loss of upper range; some have difficulty in the lower pitch range.
Assigned Voice Part: Soprano II or Soprano I (if comfortable).
Approximate Ages 11-12 (13)

Phase 2B - Post-menarcheal:

SFF: A3/C4
Peak of mutation
Huskiness throughout the range
Register changes appear between F4 – B flat 4 and also at D5 – F#5.
Lower notes are more easily produced
Difficulty in phonation
Tessitura is variable; can move up or down at either end of range
Voice cracking and breathiness frequently occur
Assigned Voice Part: Soprano II or Alto
Approximate Ages 12 – 14 (15)

Phase 3 – Young Adult Female:

SFF: G3/B3
Timbre approximates adult female
More richness in quality
Range characteristically increases
Greater consistency in registers
Decreased breathiness
Register change at D5 – G5 (adult soprano passagio) is apparent
Some Vibrato may appear in the voice naturally.
Greater flexibility and agility in the voice
Assigned Voice Part: Soprano I, Soprano II, or Alto – wherever the student is most comfortable or wherever “color” is desired in the ensemble
Approximate Ages: 14 – 17 (18)

FEMALE ADOLESCENT VOICE RANGES AND TESSITURAE

As identified by Dr. Lynne Gackle



Stage I
Prepubertal

Stage IIA
Pre-menarcheal

Stage IIB
Post-menarcheal

Stage III

Note: Complete development if the voice continues after post mutation

* Brackets indicate tessituras

APPROXIMATE REGISTER CHANGES (LIFT POINTS) FOUND AT
VARIOUS STAGES IN THE FEMALE ADOLESCENT VOICE



Stage I
Prepubertal

Stage IIA
Pre-menarcheal

Stage IIB
Post-menarcheal

Stage III

APPROXIMATE REGISTER CHANGES (LIFT POINTS) FOUND AT
VARIOUS STAGES IN THE FEMALE ADOLESCENT VOICE



Stage I
Prepubertal

Stage IIA
Pre-menarcheal

Stage IIB
Post-menarcheal

Stage III

AVERAGE MEAN SPEAKING PITCHES AND ACCEPTABLE LIMITS OF
ADOLESCENT FEMALE VOICES



• Indicates "Acceptable Limits" as identified by Wilson (1972). These do not necessarily reflect areas that are indications of physically efficient speaking.

COMPARISON OF MALE AND FEMALE
ADOLESCENT VOICE CHANGE

	<u>MALE VOICE</u>	<u>FEMALE VOICE</u>
LARYNGEAL GROWTH	Greatest growth is posterior-anterior (in Length); protrusion of the Adam's apple (Thyroid Cartilage)	Comparatively, the overall growth is much less, but still the greatest growth is Superior (in Height)
PITCH: (UTP)* (LTP)**	Lowers an Octave Lowers a Sixth	Lowers a Third; Rises Slightly
RESONANCE	Lacks Clarity/Focus Huskiness/Breathy	Lacks Clarity/Focus Huskiness/Breathy
RANGE	Lowers and Decreases; Ultimately, increases again. Tessiturae decrease and fluctuate	Stays within the treble range; Tessiturae decrease and fluctuate; Range eventually increases
REGISTER DEVELOPMENT	Transition notes or 'lift points' change throughout development; Falsetto becomes apparent	Transition notes or 'lift points' change throughout development; Adult passaggi become apparent
QUALITY (TIMBRE)	Changes dramatically	Changes mostly in 'weight,' 'color,' or timbre
VOCAL INSTABILITY	Yes	Yes

*=Lower Terminal Pitch

**=Upper Terminal Pitch

Lynne Gackle, 2019