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Keynote Address

Utilizing Multiple Research Methodologies to Examine the Intersections of Music, Race, and Food in Brazilian Culture: Applications to Research in Choral Music

Elisa Dekaney

Good afternoon. Although this is a virtual symposium and we are scattered across the US and abroad, I am geographically located in Syracuse, New York. Therefore, I will begin today with an acknowledgement we say every time we are gathered in community on our campus: **We acknowledge, with respect, the Onondaga Nation, firekeepers of the Haudenosaunee, the Indigenous people on whose ancestral land Syracuse University now stands.** Perhaps you too can take a minute to acknowledge the first nations who inhabited the land upon which you stand. (Silence observed).

I would like thank Patrick Freer and Bryan Nichols for inviting me to be the keynote speaker for the 2022 ACDA Symposium on Research in Choral Singing. I am extremely honored to be here today.

I want to congratulate all of you who are attending and presenting at this conference. Some of you are currently investigating teacher identity and development, and culturally responsive teaching. Others are addressing the challenges of selecting, performing, and teaching a choral repertoire that is representative of multiple cultures and musical traditions. Others are determined to understand the complexities of the human voice not only in children and teenagers but also in adults who have transitioned or are transitioning into their preferred gender. I am inspired by the scope and quality of your work and grateful that our organization, the American Choral Directors Association, is committed to embracing and disseminating a broad range of choral research methodologies and topics that permeate all aspects of our work.

To say that I am extremely excited to share some thoughts and ideas with you today is an understatement. Frankly, I was surprised with the invitation. Although I have spent years perfecting the art of choral conducting under the guidance of beloved mentors Eph Ehly, André Thomas, Judy Bowers, Rodney Eichenberger, Chuck Robinson, and Elza Lakschevitz, I feel a bit removed from the choral profession mostly because of my administrative responsibilities.

This distance from the choral field has led me to focus on other questions. I am interested in the intersections of music performance and the cultural context upon which it happens, interested in which repertoire is being performed, why it is being performed, and how the performance elevates and humanizes composers, performers, and listeners. Some of my most recent studies are broad in scope. But that is not arbitrary; I have always been interested in multidisciplinary connections. My most cited article (Dekaney, 2008) is not exclusively about music, but a case study dedicated to unpacking interdisciplinary music and art experiences for students studying abroad.

Interdisciplinary approaches to teaching and researching have always been at the center of my work. A few years ago, this was intensified when I joined a multidisciplinary group of researchers—physicians, psychologists, educators, speech pathologists, and social workers—from the Developmental Disorders Graduate Program at Universidade Presbiteriana Mackenzie in São Paulo, Brazil, with whom Syracuse University has a partnership. I am the only musician in a group of researchers who work collaboratively to facilitate educational, personal, and emotional experiences of historically excluded individuals due to invisible and visible disabilities, gender, race, and socio-economic status. Among the work we have produced are a book chapter, *Culturally relevant pedagogy: An interdisciplinary approach to developing cultural fluency about the Sateré-Mawé Indians* (Dekaney & Macedo, 2020) and two book chapters in press: *Culture, dance, and music as a form of socialization and belonging in quilombola communities* (Morais et al., in press) and *The quilombola communities and their representations in the scientific community: An analysis of peer reviewed research output* (Sarmiento et al., in press). As a point of clarification, quilombolas are Afro-Brazilians who live in communities that reclaim their African heritage through cultural immersion. Yes, it looks like I am a bit removed from the choral world.

My beloved mentor, Clifford Madsen, would always say: “Everything relates to everything.” Let us find ways to relate what I do to choral research. I hope to highlight the research methodologies I utilized, along with my co-author Joshua Dekaney, to examine the intersections of music, race, and food in Brazilian culture aiming to provide a holistic understanding of Brazilian music. This work led to the publication of *Music at the intersection of Brazilian culture: An introduction to music, race, and food of Brazil* (Dekaney & Dekaney, 2021). I hope our conversation today will generate additional ideas and possible avenues for future research in choral music.

Our goal with this book was to primarily elevate the contributions of Indigenous and African groups, women composers, performers, and impoverished communities. And we did this by utilizing quantitative and qualitative methodologies such as autoethnography, data census, primary and secondary sources in Portuguese, English, and Spanish, interviews, photographs, visual journals, and field notes. We also drew from multiple disciplines: history, geography, social studies, anthropology, nutrition science, cultural studies, and others. We sought to unpack issues of race relations, colonization, and sustainable development, and aimed to disrupt stereotypical notions of what it means to be Brazilian by intentionally including narratives and perspectives that were excluded from other sources.

It was crucial to highlight important aspects of Brazil’s history, geography, demographics, and culture to support our statements. For example, by acknowledging both the existence of over five million of Indigenous peoples who inhabited Brazil prior to the arrival of the Portuguese in 1500 and the institution of African slavery, we provided a contextualized foundation upon which we can build an understanding of Brazilian music. We tied this overview to the development of urban music such as *modinha*, *lundu*, *maxixe*, *samba*, *choro*, and *bossa nova* considering class divisions and race relations. Additionally, through field

notes, interviews, and photographs, we documented the work of several communities and musicians. The members of these communities acted as co-researchers by providing input and checking our notes for historical, musical, and contextual accuracy.

To better understand the contributions of the Indigenous peoples in Brazil, we purposefully addressed their fight against acculturation. We discussed the historical destruction of Indigenous populations and the effects of colonial oppression. Using data from the 2010 Brazilian census (the 2020 census was postponed to 2021 due to the global pandemic), we looked at current Indigenous population and existing languages while considering the unsurpassed contributions they have made to Brazilian culture and society. Extinction of more than 500 diverse ethnic groups resulted in the loss of thousands of years of cultural heritage. Despite this, Indigenous groups have demonstrated resilience and resistance to the dominant group by preserving their own cultural, social, economic, and belief traditions. This refusal to accept domination is worthy of our attention because it exemplifies the resilience of Brazilian Indigenous peoples.

Drawing specifically from the knowledge we gain from storytelling, we attempted to develop cultural understanding through Indigenous stories, which often reflect the values, moral principles, and cultural and culinary traditions. The *Tupi* people, for instance, use stories to explain the origin of elements embedded in the fabric of Brazilian culture, such as the creation of the Amazon River, *manioc* (one of the most important ingredients in Brazilian cuisine), *guaraná* (an ingredient in several energy drinks available in the US), and *curupira* (the mythical figure that guards Brazilian forests). The acknowledgement of Indigenous contributions to Brazilian culture sets the stage for the understanding of a vast and rich Brazilian Popular Music (MPB) repertoire that centers on food.

An historical overview of African slavery in Brazil is mandatory if the goal is to develop a meaningful appreciation for Brazilian music. Despite many forms of cultural, religious, and physical resistance, displaced Africans were unable to defeat slavery. Furthermore, society at that time believed strongly in the pseudo-scientific theories of social Darwinism, in which black people were considered socially inferior, of low intelligence, emotionally unstable, and biologically designed for subjection to whites. Beginning with whitening policies in the 1800s and through the teachings of Gilberto Freyre in the 1930s, Brazil considered itself to be a racial democracy, without overt racist practices. We provided data that dismantle the myth of racial democracy and underscore efforts to disrupt this status quo. It is only through the critical examination of African slavery that we can begin to understand *capoeira*, *samba*, and *maracatu*, music and art forms that reside at the intersection of music, dance, food, and Afro resistance.

Our collaboration with Professor Irene Coutinho de Macedo, chair of the nutrition department at Centro Universitário Senac in São Paulo, allowed us to provide an overview of Brazilian food patterns, identifying dishes that have risen to national prominence. If we draw a map of the Brazilian food pattern, we will see it overlap with Brazil's music pattern; the north and northeast regions are less Eurocentric than the east and south regions in their cuisine and music. The examination of this pattern has helped us to recognize the intersec-

tion of Brazilian Popular Music with food, which may explain how some national dishes have been immortalized in songs. Some of the most renowned musicians in Brazil, such as Chico Buarque, Dorival Caymmi, Adoniran Barbosa, Djavan, Gilberto Gil, Paulinho da Viola, and Zeca Pagodinho, have composed and performed popular music about food. These poet-composers have written and recorded songs about everything from instructions for making traditional dishes to artisanal processing of ingredients to etiquette around food consumption. Considering the kitchen as a central folk space in Brazilian culture, we analyzed over 35 songs and highlighted their importance in the Brazilian music scene as they introduce dishes of national prominence.

In sum, our book provides a broad context for the understanding, appreciation, and performance of Brazilian music. Let's see how this information can be useful to the performance of choral music using *Três Cantos Nativos dos Índios Krahô* as an example. After centuries of acculturation, Indigenous groups have desperately tried to preserve their cultural traditions. In music, Marlui Miranda's groundbreaking and longitudinal work - researching and studying the musical traditions of Amazonian Indigenous peoples - deserves exclusive attention. A singer and ethnomusicologist, Miranda has adapted and arranged songs and traditional chants from various Indigenous groups. As a musician, she has performed and toured the world and collaborated with titans of Brazilian music. She has written music for documentaries, television, plays, and movies and worked as music supervisor in feature films.

Miranda's work was not well received initially. She recalled being booed in 1979 when she performed an Indigenous song at the prestigious Teatro do Amazonas (Amazonas Theater) in Manaus. At that time, she had just begun her research on Indigenous music. When she started singing a song from the *Suruí* Indians of Rondônia using a traditional interpretation, the audience began to curse in a very aggressive manner. Tears fell from Miranda's eyes when she realized that the Teatro Amazonas, built in the nineteenth century in the middle of the jungle for the performance of opera, was only a place for the performance of Western European music. Apparently, there was no place in Amazonas for music performance of their Indigenous peoples.

Miranda's 1979 debut recording, *Olhos D'água* (Nagi, 2015), included the track *Grupo Krahô*, which combines traditional chants of the Krahô with an introduction depicting sounds of the forest. The song was later popularized by Marcos Leite (1996)'s choral arrangement. Miranda's original *Grupo Krahô* track (Anji Nagi, 2015) begins with the ambient sound of water, birds, and other animals in the forest. Her vocal tone is simple and reverent. After an introductory chant, she introduces two of the songs later arranged by Leite: *De ke ke ke korirare He* and *padzo parareha djozire*. The accompaniment showcases a rhythmic guitar, hand clapping, and other light percussion.

In the notes published in the score (Leite, 1996), the editor wrote that "The meaning of the text is not known; it was treated by the composer as a group of phonemes" (p. 6). However, Miranda, who originally collected the songs, translated the text from the Krahô lan-

guage into Portuguese (Santos, 2010), which I translated here into English. The first chant, *De ke ke ke korirare* He describes a heron flying over a lake. The hungry heron sees a fish swimming in the lake and dives to get it. The heron goes “aham, aham.” The second chant, *padzo parareha djozire*, describes a macaw sitting on a branch and asks, “is the macaw smiling or crying?” And the final chant, *kamarera kideri kema*, arranged by Leite but not recorded by Miranda, describes a young man’s invitation to his girlfriend to join him in the forest in search of honey. Switching from vocables to the Krahô language with specific meaning greatly impacts the way we perform this song.

While this song has become a concert pleaser in the US, it seems that very little effort has been dedicated to elevating the Krahô people, an almost extinct culture currently with less than 3,000 individuals. Choral conductors, arrangers, and performers may be tempted to disseminate certain repertoire inappropriately and without contextualized information. We add movements and choreography to the performance of music of a people of whom we know nothing about. There is an added educational dimension that is lost when the music repertoire is introduced without its meaningful context. What a rich learning experience we would have if we could get to know the Krahô people by visiting their village in Brazil. Not all of us can travel to Brazil to learn about the Krahô, but members of the Italian choir Cantosospeso did just that. The Milan-based choir traveled to a Krahô village during the 2006 summer. Upon returning to Italy, they performed a collection of Krahô songs including *Três Cantos Nativos dos Índios Krahô* (Fabioturone, 2017). They added a slide show to the performance with videos and images collected during their trip that documented their interactions with the Krahô. They used no percussion instruments to accompany the songs and produced a distinct nasalized sound while singing in Krahô. The tempi of the songs were quite contrasting and much faster than Miranda’s recording. The vocal vitality Cantosospeso singers employed was enhanced by the visual scenes presented in the slide show. They elevated the Krahô people, their customs, culture, and language by learning from and with them, and by producing a performance that humanized the Krahô.

What are some implications for the future? Not all our choirs can take trips to Indigenous villages across the world. How is it possible for us to better understand the cultural context upon which a certain repertoire was generated and performed when we cannot travel there? We have relied upon cultural bearers and people in our community to learn how to pronounce words of unfamiliar languages or understand the cultural context of a folksong or traditional melody. Access to these resources is not always easy. Regardless of the difficulties in retrieving information, when learning a new piece from cultural contexts with which we are unfamiliar, we should use the same rigor we utilize when preparing a score study for any Western European music. Score analyses, developed through the lenses of multiple disciplines, should inform our understanding of the cultural context upon which a certain song was composed and performed. Choral conductors, embracing choral humility, will engage in score study in a way that leads to cultural understanding. Perhaps a first step would be to identify a particular historical period, or a certain group of people living in specific geographic areas and establish the relevance of this information to the performance of the repertoire. While the

information may not be clearly outlined and contained in a book, article, or critical edition, it is possible to construct a robust context for the performance of any repertoire.

I remember when I programmed *Ne Sedi, Djemo*, a Bosnian folksong (Sametz, 2004). My knowledge of Bosnia was limited, but I began to seek relevant information. I learned that in 1995 in Srebrenica, eight thousand Bosniaks (Bosnian Muslims) were killed by the Bosnian Serbs. It was an ethnic cleansing that used, among its most cruel tactics, the rape of women and girls. Since the 1990s, the suffering of the Bosnian Muslims evokes strong sympathies among Turks. Turkey played the largest humanitarian role in reconstructing Bosnia and Sarajevo. After this initial search, I understood the humorous relationship between Bosnians and Turks outlined in the text: “Don’t just sit there, Djemo, so comfortably under that tiny pear tree. It is time to pull yourself together. Pull yourself together, Djemo, the Turks are stealing the girl! The Turks are stealing your sister Fatima” (Sametz, 2004). Although it seems that the Turks are the enemies for taking Fatima, when you understand the larger cultural and historical landscape, you can appreciate the humor in the song. Additionally, I found *Zlata’s diary: A child’s life in Sarajevo* (Filipović, 1994), which is comparable to Anne Frank’s diary. Throughout the semester, the choral singers and I read selected excerpts of Zlata’s diary so we could better understand the siege of Sarajevo and the important role Turkey has had in reconstructing the region. During the concert, a student read an excerpt of the diary providing a broader context for the music performance and humanizing Zlata’s experience by giving her a voice, by sharing a little of her story. This historical, geographic, social, and cultural context greatly enhanced the music performance of *Ne Sedi Djemo* for singers and audience alike.

As we move forward with our research agendas, which are generally connected to the performance of music from around the world, we will need researchers who can help us critically examine our practices and provide a multidisciplinary context upon which audiences and performers can have a meaningful music experience that humanizes every aspect of that performance.

Thank you.

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ABSTRACTS

Kari Adams (Florida State University)

“We Are All Teachers Here”: Identity Development in a Four-Year Lab Choir

Peer teaching is a common practice in teacher education. Preservice teachers may value the ability to develop skills in peer teaching, but find the context to be inauthentic (Powell, 2011). Some researchers have discovered that preservice teachers find peer teaching to be more stressful and challenging than field experiences (Butler, 2001; Paul, 1998). Powell's (2011) preservice teacher participants regarded fieldwork as a more authentic setting for skill and identity development. Many music teacher educators (MTEs) consider field teaching a vital component of preservice teacher preparation, yet issues with scheduling, curriculum, and school access make peer teaching a more readily available option. Therefore, it may be advantageous to explore varied peer teaching structures to learn how we can aid our students in identity development during peer-teaching experiences. Participants were seven preservice music educators involved in a unique lab choir at a large Southwestern university. All choral music education majors participated in this lab choir every semester in their undergraduate career—as singers only for their first and second years, then as teachers following the completion of their conducting coursework. During their rotation, they taught four 15-minute segments, conducted a concert, and received feedback from peers and faculty members. Data sources included interviews, journals, teaching reflections, and observations. I began the coding process using *possible selves* (Markus & Nurius, 1986) as my theoretical framework. Three themes emerged from the data. *Finding the teacher self* refers to the ways in which participants experienced the lab choir as a more authentic environment than other peer-teaching experiences and therefore as a place to apply concepts to their emerging teacher selves. *Interaction with coursework* indicates the importance of the lab choir as a glue that aided participants in building meaningful structures from disparate knowledge and skills in their classes. Participants would learn about a concept or skill in a course then see their peers putting those same concepts and skills into practice. *Peers as future selves* denotes the role that peers play in shaping a teacher self. This theme contained the subthemes *value in relationships*, *peers as ideal self*, and *peers as feared self*.

Kari Adams (Florida State University)

Jessica Nápoles (University of North Texas)

Effects of Transitional Elements on Listeners' Aesthetic Responses to a Choral Performance

Choral pedagogues have argued that applause in a live performance may serve as a distractor that reduces both audience engagement and aesthetic experience (Bjella, 2017; MacMullen, 2021). These practitioners advocated for the use of continuous musical transitions rather than applause breaks to connect pieces and increase the emotional engagement of listeners. However, these claims have not been examined empirically. The purpose of this study was to investigate the effect of transitional elements on listeners' aesthetic responses. The following research questions guided this study: (a) What is the effect of transitional elements (applause or continuous transitions) on listeners' aesthetic responses to a choral performance? (b) What factors are most salient in listeners' aesthetic responses to a choral performance? (c) Is there a difference in peak aesthetic responses between the applause and continuous transitions groups? Participants ($N = 81$ undergraduate and graduate students enrolled in a choral ensemble) viewed an excerpt of a choral performance while manipulating a Continuous Response Digital Interface (CRDI) to record their aesthetic responses. We chose to use the CRDI as a measurement tool in order to assess participants' responses across time rather than summatively, congruent with our research questions. In one condition, participants viewed an original choral performance of a university ensemble, which included two purposeful transitions and no applause between pieces. In the other condition, participants viewed the same choral performance but with applause added between pieces. Participants then answered a series of open-ended questions to indicate the features of the performance most salient to their aesthetic response. There were differences between the transitions as well as between groups. Additionally, there was a significant interaction between transitions and groups. Mean aesthetic responses during each transition were higher for the continuous transition group compared to the applause group. In response to the open-ended question "What factors contributed the most to your aesthetic response?", the most commonly cited factor was ensemble musicianship (*musicality*, $n = 37$) followed by compositional elements such as harmonic, melodic, or rhythmic material (*compositional elements*, $n = 36$), performer engagement (*engagement*, $n = 34$), and song choices (*programming*, $n = 26$). In response to "What factors contributed the most to your engagement?", participants mentioned programming most frequently (*programming*, $n = 47$) followed by the use of instruments (*instrumentation*, $n = 29$), compositional elements (*compositional elements*, $n = 29$), and ensemble musicianship (*musicality*, $n = 28$).

Patrick Antinone (Southeastern Oklahoma State University)*The Effect of Individual Sight-Singing Assessment on Motivation, Self-Efficacy and Performance of High School Choral Singers*

The purpose of this research is to examine the effect of assessment on the sightreading accuracy, motivation to practice and self-efficacy of choral singers. Events related to the COVID-19 pandemic and subsequent shift to remote learning suggests an increase in individual assessments related to music (NAMM, 2020; NafME, 2020). Resources available to support instruction and assessment in a remotely are numerous (ACDA, 2020; NafME, 2020; TCDA, 2020) whereas research to support their effectiveness is relatively lacking. Although a positive relationship has been suggested between individual assessment and sight-singing performance (Demorest 1998; Henry 1999; Mayhew & Coker, 2020), research reveals the time devoted to these practices is often limited (Armstrong, 2010; Demorest, 2010; Szabo, 1993).

High school singers ($N = 135$) sightread four melodies from notation preceded by a practice period over an eight-week period. Tests were administered via online software in a non-controlled environment. Students were individually assessed based on prior performance into five graded levels that increased in difficulty from 1 (novice) to 5 (expert). A student advanced in level for subsequent tests upon mastery (score of 100) of a test melody. Raw data consisted of student performance outcomes as well as practice interactions tracked by online software between assessments. Additionally, students responded to the following two questions related to sightreading self-efficacy: 1. At the beginning of the school year, as a sightreader, I would have rated myself...: 2. Today, as a sightreader, I would rate myself... Students were provided a four-point Likert scale anchored by (1) No matter how hard I try, I just can't sightread and (4) Strong, a leader. I rarely miss, even with difficult music. For the beginning of the school year, only 54% of students self-identified positively as "Solid..." (3) or "Strong..." (4) and 8% of students identified very negatively as "I just can't sightread..." (1). Following the eight-weeks of assessment, teachers saw a +26% swing to 80% of students who positively self-identified as "Solid" (3) or "Strong" (4) with only a single student who still self-identified as "I just can't sightread..." (1). Following assessments, most students had mastered at least one assessment. Online software indicated ≤ 15 weekly practice interactions per student. Moreover, student self-perception of their identity as sightsingers was overwhelmingly positive, as all but a single student self-identified as capable of sightsinging in an ensemble setting.

Andrea Asztalos (University of Szeged)

Choral Conductors' Beliefs and Practical Experiences about Warm-Ups in the Children's Choir Rehearsals

Background: There are numerous ways of warm up procedures in choral rehearsals, according to the individual conductor's intention. Although there are many warm up rehearsal methods for choirs in previous studies, there is no certain way of warm up components for elementary school chorus. The goal of choral warm-ups is bring together the individual singing voices in order to create a choral group sound (Smith & Sataloff, 2006). The choral conductors should address body alignment, breathing mechanisms, phonation of the vocal chords, and resonance while cultivating healthy singing mechanisms through a variety of warm-up exercises (Ehmann & Haasemann, 1981). The choral conductors come from a variety of musical backgrounds and qualifications. Their musical background, training, beliefs, and practice can influence the success of the warm-up (Olesen, 2010).

Objectives: The aim of the research was to explore the choral conductors' beliefs and practical experiences about the warm-ups in the children's choir rehearsals; and examine the correlation between choral conductors' beliefs and musical background, musical / choral conducting training, teaching practice.

Methods: At the process of research participated 268 children's choir conductors. The research methods employed were questionnaire and semi-structured interviews. Data were analyzed using qualitative and quantitative analysis protocols (Likert scale, descriptive statistics, Pearson correlation, Factor analysis, ANOVA).

Results: Singing exercises and already learned songs were also used during the warm-up phase of the children's choir rehearsals, but the proportion depends on the children's musical education and age. Structure and proportion of warm-up exercises and songs were variable and depended on type of the schools, and age and musical qualifications of children. There was a significant correlation between choral conductors' beliefs about the frequency and methods of warm-ups and teachers' musical training. The length of choral singing practice of choral conductors was significantly correlated with their beliefs about the structure and purpose of the warm-ups ($p < 0,001$).

Conclusion: All children's choir conductors should address body alignment, breathing mechanisms, phonation of the vocal folds, and resonance while cultivating healthy singing mechanisms through a variety of warm-up exercises. It is important for children's choir conductors to acquire theoretical and practical knowledges and experiences of the mechanisms

of children's vocal training and the structure of warm-ups during their university education. All children's choir conductor should be taught how to plan warm-ups that cultivate healthy singing and aid in developing a choral sound.

Mark A. Bailey (Brazoswood High School)*Examination of the Effect of the Covid-19 Pandemic on Socioeconomic Representation in State Level Performing Groups*

The purpose of this study was to examine the relationship between socioeconomic status (SES) and student representation prior to and during the Covid-19 pandemic. The author of this study will examine the schools represented by members of the large school Texas All-State choirs (Mixed, Tenor/Bass, and Treble ensembles) from 2015 to 2022 ($N = 4032$). The Texas Music Educators Association (TMEA) presides over the Texas Music Educators Association All-State choir auditions, clinics, and performances. Each year, high schoolers from across the state of Texas compete for placement in an All-State choral ensemble. The majority of these auditions are in-person and judged by a panel of professional musicians and/or educators. It is to be noted that the 2021 auditions were virtual and students sent in recordings of themselves performing prepared works (Texas Music Educators Association, 2021c). The schools represented by members of these All-State ensembles from 2015 to 2022 and the percentage of economically disadvantaged students found at the represented schools of All-State members will be used in this study. Previous studies indicate that there is currently an under-representation of socioeconomically disadvantaged students in the TMEA All-State Choirs (Bailey, 2018) and that socioeconomic status does affect student music achievement (Dame, 2010; Speer, 2014). For analysis purposes, schools will be categorized into three separate groups based upon a school's socioeconomic status (SES), which will be measured as the percentage of economically disadvantaged students from each school, according to publically available data from the Texas Education Agency (Texas Education Agency, 2021). A school's percentage of economically disadvantaged students will depend upon the percentage of the student body that were eligible for free or reduced lunch (Texas Education Agency, 2015). The representation in the TMEA All-State choirs will be as follows: high SES group (0% - 33% economically disadvantaged), medium SES group (34% - 66% economically disadvantaged) and low SES group (67% - 100% economically disadvantaged). Raw data will include the representation by percentage of each socioeconomic group from 2015 to 2022 in the Texas All-State Choirs. Results will be discussed in terms of representation of each SES group and what effect the pandemic may have had on that representation. Preliminary findings indicated a 6.59% decrease in the representation of the high SES group, an increase of 2.51% in the mid SES group representation, and an increase of 3.48% in the low SES group representation between 2015 and 2021.

Sarah J. Bartolome (Northwestern University)

Sam Bullington (University of Colorado, Boulder)

Phoenix Rising: Empowerment, Advocacy, and Activism in a Transgender Community Choir

The purpose of this ethnography was to examine the culture of a transgender community choir, with particular attention to the way the choir functions in the local community and in the lives of the singers themselves. Over three years, the research team (consisting of the choir's conductor and a research partner) completed over 100 hours of observation, conducted interviews with 14 members, and examined material culture including social media posts, concert programs, and choir-composed musical repertoire. For singers, the choir served as a safe community in which to explore aspects of their gender identity, experiment with their voices, and interact through music in a queer community. The choir also emerged as a strong force for community activism related to gender diversity, racial justice, and environmental justice. The choir culture is forwarded as an embodiment of trans-sensibilities, featuring fluidity, multiplicity, innovation, and self-direction as core values reflected in the structure and routines of the choir. Findings are also examined through the lens of social capital (Farr, 2004; Putnam, 2000), considering the ways the choir generates bonding social capital among members and linking social capital, connecting singers to community members and policy makers throughout the state. The potential for choral communities to serve as generators of bonding and linking social capital for historically marginalized individuals is discussed, highlighting both the personal and communal empowerment that emerged as central features of the lived experience of choir members.

Cat Bennett (Oakland University)*Culturally Responsible Music Teaching in California and Oregon: An Exploration of Choral Educator Practice*

In this age of change, globalization and cultural complexities, choral educators are called to re-think and expand music pedagogies beyond traditional norms and systematic limitations. While progressive and 21st-century-relevant pedagogies have been theorized especially in recent years, particularly in music education at large, research is needed on the breadth of practices existing in choral classrooms today. The purpose of this study was to describe the ways in which six choral educators working in various formal settings in California and Oregon implemented a culturally responsible choral music education. “Cultural responsibility” is a concept that emerged from a related, large scale research study (Author 1, 2021), which is here defined as teaching and learning that (1) connects with students’ cultural frames and lived experiences (Villegas & Lucas, 2002), (2) empowers students in their own construction of knowledge and art, and (3) opens students to multiple viewpoints and perspectives on the world and music (Abril, 2013) so that students will have meaningful music experiences and a more meaningful life due to music. I selected a case study research design for this inquiry. Case study methods are useful for the study of an individual or individuals (i.e., the case or cases) within a real-life context or setting (Yin, 2014). Beginning with select professor recommendations, I used a purposive, maximum variation sampling method (Creswell & Poth, 2018) to find choral educators who worked full time, were certified to teach in the United States, and self-identified as implementing relevant pedagogies that empower diverse learners. Data for this case study came from multiple semi-structured interviews with each participant. Teaching artifacts were also collected and analyzed to corroborate findings. I used grounded theory analysis processes and a constant comparative method, moving from initial coding to focused coding to the illumination of analytic themes. This presentation will center on how choral educators described cultural responsibility: in terms of (1) inviting, (2) relatable, (3) reachable, (4) interactive, (5) active, student-driven, (6) creativity-based, (7) musically diverse, (8) interdisciplinary, (9) multi-modal, (10), enjoyable, (11) heartfelt, (12) crafted, and (13) determined teaching and learning. Participants described engaging students in such processes in various, distinct ways, most commonly emphasizing relatable, interactive, active and student driven, and determined elements. Some participants described challenges in implementing culturally responsible pedagogical elements and barriers and gaps in practice were also apparent. Two participants engaged in cultural responsibility as “traditionalists,” whereas I identified the other four as “evolutionists.”

Emily Pence Brown (Bowling Green State University)

Adam Zrust (Northwest Missouri State University)

Pre-service Choral Music Educator Self-Perceived Rehearsal Feedback

Verbal feedback is a valuable component of a music teacher's lesson plan and is often associated with teacher effectiveness (Forsythe, 1975; Goolsby, 1997; Madsen & Alley, 1979; Standley & Madsen, 1991, Zrust, 2017.) Frequency and type of teacher feedback is widely reported in the literature (Duke, 2000) and researchers suggest that expert teachers give more frequent (Goolsby, 1997) and specific feedback (Goolsby, 1997; Siebenaler, 1997) than novice teachers. Although training pre-service teachers to provide verbal feedback can lead to teaching an effective lesson, self-perception of teaching behaviors may differ from actual frequency (Legette, & Royo, 2021; Nápoles & Vázquez-Ramos, 2013.) Research efforts have demonstrated that pre-service teachers' perceptions have become more accurate with accountability instruments, including video reflection (Moore, 1976) and self-evaluation forms (Legette, & Royo, 2021; Yarbrough, 1974). Based on these findings, it could be inferred that pre-service teachers' perceptions of verbal feedback type and frequency could become more accurate over time with the aid of video and self-reflection. Therefore, the researchers of this investigation sought to answer: (a) what is the difference between perceived feedback and actual feedback in pre-service music teacher demonstrations? (b) does perception of feedback improve in subsequent teaching demonstrations? (c) which category of feedback was most frequently given throughout the teaching demonstrations? To answer these questions, two choral music education instructors at mid-sized American universities asked their pre-service undergraduates enrolled in a choral methods course ($N = 14$) to participate. Each student taught and video recorded a seven-minute micro-teaching demonstration. Immediately following each teaching demonstration, the student estimated the type and frequency of teacher feedback. The student then watched and recorded their actual feedback frequency. This identical process was repeated four weeks later in order to observe if estimates were closer to actual feedback than the first teaching demonstration. Estimated and actual feedback data will be analyzed to determine if students become more aware of their feedback after self-analysis over the course of two teaching demonstrations. Frequency and types of feedback will be discussed. Implications based on these findings in regard to pre-service teachers' self-awareness and use of feedback will be provided.

Whitney Covalle (Temple University)*Three Black Gospel Music Experts on Preparing, Teaching, and “Being” in the African American Aural-Oral Tradition*

Extant literature on Gospel music exists in the areas of history (Burnim, 1983), Gospel ensembles in college and church choirs (Chadwick, 2011; Parker, 2017), performance practice and the values of Black church (Shelley, 2019), the musical contributions of Black Americans (Southern, 1997, Boyer, 1973, 1979, Burnim & Maultsby, 2006), and how music is a manifestation of Black culture (Williams-Jones 1970, 1975). Gospel music in choral music education and the teacher/conductor context remains under-researched. The problem of music teacher/conductors receiving limited training in the multiple tiers of knowledge required to teach in the aural-oral tradition remains sparse (Turner, 2009). The purpose of this multiple case study was to gather musical and nonmusical perspectives from three experts on teaching Black Gospel music in the African American aural-oral tradition. Research questions included: (a) What is the process expert Black Gospel music pedagogues engage in when preparing for and teaching Gospel music in the aural-oral tradition? (b) In the view of Black Gospel music experts, how does race intersect with the preparation, teaching, and performance of Gospel music? (c) How do Black Gospel music experts advocate for incorporating Gospel music into school public school vocal music programs? Experts were purposively selected, and data collection included observations, researcher singer participation and immersion, and multiple interviews. Expert agreement emerged regarding teaching processes as a non-musical “state of being” deeply infused with cultural, community, and spiritual values. Rehearsals were uninterrupted musical experiences with limited nonverbal instruction made possible from robust aural-oral immersion preparation. While participants insisted race was not a prerequisite for engagement in Gospel music, they agreed race plays an active role, citing the proliferation of antiblackness in the academy as foremost among the barriers to rigorous preparation to teach Black Gospel music. Experts advocated for teaching Gospel music in schools to offer students the opportunity to participate in the accessible, inclusive, participatory, and communal experience available in Gospel music. Induction in the pedagogy of Gospel music, a cultural art form important to African-American communities, must improve for music teachers in schools and community organizations to effectively serve all students. This research intends to center a marginalized and silenced music and method of teaching (aural/oral tradition) towards to more equitably including the aural/oral tradition alongside other practices in music teacher education preparation and choral music curricula. Implications for teacher education and ongoing professional development will be proposed.

Katrina A. Cox (University of Nebraska Omaha)

Amy L. Simmons (The University of Texas at Austin)

No Podium Necessary: The Characterization of a Shared Leadership Approach to Ensemble Rehearsal

Calls for the expansion of music education to include collaborative learning experiences are increasing in the US and around the world (e.g., Cangro, 2016; Hallam et al., 2017; Hogle, 2018); research has suggested that activities such as peer-monitoring in the choral setting can help to foster positive emotional and musical experiences for singers (e.g., Brandler & Peynircioglu, 2015; Kirrane et al., 2017). While a few studies suggest that a variety of social and musical benefits can be gained from shared leadership (Biasutti, 2013; Boerner & von Streit, 2005; Hogle, 2018), we do not yet have a model for a collaborative rehearsal approach. With that in mind, we chose to explore collaborative choral rehearsing by observing experts at work. We video-recorded the professional vocal chamber ensemble Cantus as they completed an entire rehearsal cycle in preparation for an album recording and virtual performance, and we conducted a systematic content analysis of this footage using SCRIBE software in order to document the social and musical behaviors they employed. Preliminary results suggest that the members of Cantus, both separately and collectively, demonstrated many of the same rehearsal behaviors observed in the work of expert choral conductors (Cox & Simmons, 2020; Yarbrough, 2002). In this presentation, we will describe how leadership was shared among the singers, how goals were set for each rehearsal, how feedback was delivered, how musical information was conveyed, and how individual and group behavior brought about changes in performance. Our presentation of results includes video clips that illustrate the social and musical behaviors we observed in this successful collaborative rehearsal process, including examples of overt mentoring, the development of cohesive expressive ideas, the use of gross kinesthetic movement in cuing, and the demonstration of affirming team-like attitudes (e.g., shifting parts to assist other members). This characterization of a shared leadership approach suggests a model that could be applied in a variety of ensemble contexts to foster cooperative learning that engages all musicians fully and meaningfully in the process of preparing musical performances.

Peter Cunningham (The Pennsylvania State University)

Barbershop Harmony Performance Practice: The Treatment of Rhythm and Tempo Rubato

The use of tempo rubato, and at times singing without any discernible tempo, is a well-established tradition in barbershop harmony performance practice. The extent and attitudes towards this practice, however, have evolved throughout its history. The Barbershop Harmony Society (hereafter referred to as ‘the Society’), has held annual conventions since 1939, a central aspect being a quartet contest. Documentation on the adjudication of this contest has a wealth of insights into how barbershop harmony would be defined. It is also imperative to the study of how performance practices, such as rhythm and tempo rubato, have changed throughout the Society’s history. The present study seeks to answer two questions: Firstly, how has the treatment of rhythm and tempo rubato changed throughout the history of barbershop harmony? And secondly, to what extent did the contest and judging system affect these practices? The evolution of barbershop harmony performance practice can be seen as both a reaction to and an influence on its judging system. As the documentation of its contest and judging system adapted, so did its contestants set the standard for what was considered “the best” in performance practice. The starting point for research pre-dates the Society, and includes books published by Sigmund Spaeth in 1925, as well as Lynn Abbott’s research into the African American roots of the style. A comparison of handbooks for the Contest and Judging Committee of the Society going back into the early 1940’s will provide further context. Additionally, the official newsletter for the Contest and Judging Committee (Directions, later New Directions), the Society’s official publication “the Harmonizer”, judges’ training materials and position papers, and recordings of Barbershop Harmony Society contest winners will provide further insight into attitudes and approaches to rhythm and tempo rubato in barbershop harmony.

Caron Daley (Duquesne University)

Gregory Marchetti (Duquesne University)

Musculoskeletal Pain/Discomfort in Conductors: Functional Limitations and Use of Personal and Curricular Prevention Strategies

Playing-related musculoskeletal disorders will affect up to 90% of professional musicians and 80% of collegiate music students (Steinmetz, 2012; Silva et al., 2015). Of the available studies and case reports on injury in musicians, conductors and music educators are generally not included (Kok et al., 2016). Conductors may be uniquely at risk for playing-related musculoskeletal disorders (PRMDs) due to their use of repetitive free vs. fixed movements, changing environmental stressors, and the implicit leadership aspects of the role (Daley, Marchetti, & Ruane, 2020). The purpose of this study was to survey school and collegiate-level conductors to ascertain the a) the incidence of pain-discomfort associated with conducting, b) types of personal and environmental factors that contribute to pain/discomfort, c) preventive behaviors used to avoid pain/discomfort associated with conducting, and d) prior knowledge of topics related to injury prevention. Collegiate conductor-educators were additionally surveyed to ascertain a) what percentage report teaching body wellness, embodied methodologies, and/or injury prevention in undergraduate and graduate conducting instruction, and b) the availability of information about injury prevention for undergraduate and graduate conducting students. Preliminary findings ($n=102$) indicate a significant prevalence of musculoskeletal symptoms in conductors and a relative lack of prevention strategies integrated into formal conductor training. Upon completion of sampling, statistical analysis will evaluate the associations between self-reported conditions and factors such as age, gender, career length, frequency of conducting, and awareness/use of self-management and prevention strategies. Implications for prevention, intervention, and integration of injury prevention instruction into conductor education will be discussed.

Rhonda Vieth Fuelberth (University of Nebraska-Lincoln)*“I’ve always wanted to sing in an honor choir, just like my sister:” Festival Choir Participants’ Perspectives on Inclusion, Disability, and Identity*

The American Choral Directors Association has a long history of offering honor choir opportunities to school age and community choral musicians. Recent efforts have been made to focus on recognizing past practices that “have not always been open, affirming, accepting, and embracing,” and visioning organizational practices that reflect “a new paradigm, a better way, and a concept of choral excellence encompassing musical artistry and the principles of inclusion and radical hospitality.” (ACDA, 2021). To reflect and promote inclusive values, a recent ACDA regional conference offered a festival choir experience for high school- and college-age singers. The festival choir was part of a pre-conference professional development day focused on inclusion, access, and equity. Members of the festival choir included individuals who applied to participate in cross-ability pairs of singers, one of whom needed to be a singer who experiences challenges related to disability. The focus of the festival choir was to sing in a choir made up of individuals who had a variety of specific needs, with special emphasis on creating meaningful connections between singers with varying abilities. ACDA member/directors were encouraged to seek out and submit applications from singer partners who wanted to sing with, and support family members and friends with a variety of physical, sensory, communication, and cognitive challenges. Collegiate students preparing to work with school and community choirs also participated in the experience as independent collaborators. The purpose of this study was to examine the multi-faceted impact of this unique festival choir on participants’ perspectives on inclusion, disability, and identity. The secondary purpose was to examine conductor-teacher expectations, experiences, perceptions, and beliefs following the festival experience. Data were collected through semi-structured interviews with singer partners, independent collegiate singer collaborators, and festival choir conductor-teachers.

The research questions that guided the study were:

1. What impact does participation in an inclusive festival choir have on individual perspectives on inclusion, disability, and identity?
2. How do singer participants, collegiate collaborators, and conductor-teachers describe their expectations, experiences, perceptions, and beliefs following the festival choir experience?
3. Does participation in the festival choir experience impact attitudes toward including individuals with disabilities in future festival or honor choir experiences?

Through the examination and analysis of interview data, this study explores a variety of issues related to diversity, access, and inclusion, with a focus on the unique opportunities and challenges presented to choral conductors who work with singers with a variety of disabilities.

Melissa Grady (University of Kansas)

Sheri Cook-Cunningham (Washburn University)

Effects of Choral Warm-ups With and Without Singer Gestures on Mature Singers

Choral conductors recommended using movement and /or gestures in the choral rehearsal for a variety of reasons including improving the choir's rhythm and internal pulse, helping singers feel the connection to the breath, and to improve phrasing and musicianship (Benson, 2020; Mack, 2020). Authors of choral methods textbooks suggested starting a choir's warm-up with some type of physical activity e.g., stretching, arm circles, shoulder shrugs, etc. to relieve tension, to reduce fatigue, and to sharper singers' focus (Brinson & Demorest, 2014; Collins, 1999; Hylton, 1995; Phillips, 2016). Benson (2020) suggested that using consistent hand gestures for each vowel could improve tone quickly. Jordan (2005) devoted an entire chapter in his warm-up textbook, to physical gestures he used during the warm-up process. The gestures each had a specific purpose and were directed at promoting specific aspects of good vocal technique. In a previous investigation, we tested the efficacy of a choral warm-up sequence with and without singer gestures on four collegiate choirs. Results indicated an amplitude boost for two of the choirs, the only "in-tune" singing was after the *with* singer gesture warm-up and no choir sang "in-tune" after the *without* gesture, and singer participants preferred the *with* singer gesture warm-up. As conductors of community choirs, we also work with adult populations (ages 32 - 83) and wondered if the warm-up *with* singer gesture would have the same positive effects. Singer participants ($N = 51$) constituted an established community choir. Participants watched a video-recorded conductor leading the warm-up segment (either with or without singer gestures) at the beginning of two regularly scheduled choir rehearsals. Participants also completed a personality test. Data analysis included acoustic analysis, pitch analysis, participant perceptions, and correlations of personality and preferences. Results indicated an amplitude boost after the warm-up with singer gestures, no difference between with and without singer gesture on pitch analysis, the majority of participants preferred the warm-up with singer gesture, and correlations were prevalent between perceptions of the usefulness of gesture and personality traits. Although the majority of the results of this investigation complement those of the previous investigation with collegiate singers, it seems age may be a factor. The majority of younger singers readily accepted and enjoyed the addition of singer gestures while warming up for rehearsal. The older singing population in this current investigation mostly enjoyed the addition of gestures, but with much more apprehension.

Stephanie Gregoire (Northwestern University)*You Belong Somewhere You Feel Free: An Exploration of Social Identity in a University Women's Ensemble*

Background. Previous research on social identity development in choral music education posits that singing together can generate strong social function, including approval, acceptance, and a sense of belonging (Parker, 2014; Major, 2017). Conversely, when choral ensembles lack cohesive identity, they may perceive themselves or their group in a more negative light (Major and Dakon, 2016). Major and Dakon (2016) coined the term ensemble identity, and their survey of choral singers provided a list of seven effective conductor strategies for building strong ensemble identity in midlevel choirs. While a focus on identity formation in choral ensembles has become a trend in music education research, there is a dearth of research on women's ensemble identity formation outside the adolescent women's choir.

Purpose. The purpose of this pilot study was to investigate social identity within a university women's choir. Specifically, what experiences contribute to women's ensemble identity from the perspective of its members?

Method. This study was bound by one university women's ensemble in an urban Midwestern city. I conducted 20–30-minute interviews via Zoom with six members of the ensemble and one 45-minute Zoom interview with the conductor. Additionally, I observed and field-noted one 90-minute rehearsal and one virtual concert and collected material culture such as concert programs, syllabi, sheet music, video footage, and audio files. Analysis consisted of three rounds of coding both by hand and using MAXQDA computer software. To ensure trustworthiness, I employed member checking, an external peer audit, peer debriefs, and researcher reflexivity through journaling.

Findings. I identified three themes significant to the formation of this university women's ensemble identity: conductor strategies, maintaining and enhancing singer-self, and social-musical interactions. Although the individual singer's self-concept and their social-musical interactions with one another contributed to the ensemble identity, the conductor's strategies to empower the members of the women's ensemble was the most salient factor from the singers' perspective. In particular, honoring cultural knowledge and pushing gender boundaries were highly influential strategies in cultivating this women's ensemble identity.

Discussion and Implications. This study supports prior findings that ensemble identity development within exclusively-female singing spaces may differ from a mixed voice choral context (Parker, 2018). Music educators working with women's choirs might consider employing specific strategies to cultivate a cohesive ensemble identity tied to female identity and empowerment.

Julie K. Hagen (University of Hartford)

Tiger Robison (University of Wyoming)

Joshua A. Russell (University of Hartford)

The Career Plans of In-Service Choral Music Educators in the United States: A National Survey.

The purpose of this study, currently in data collection but to be completed by March 1, 2022, is to examine factors that may influence the projected career plans of in-service choral music educators in the United States (i.e., their current intentions). Based on previous research (Luekens, Fox, & Chandler, 2004; Russell, 2008, 2012), the current researchers wish to identify characteristics of projected “stayers” (people who indicate they will stay in their positions), “movers” (people who indicate they will stay in the profession but teach elsewhere), and “leavers” (those who intend to leave the profession). As a secondary purpose, the researchers wish to identify what roles music teachers may take outside of PK-12 programs to examine their possible effects on intended career paths. We distributed the “Music Educator Career Questionnaire,” to all choral music educators who are current members of the American Choral Directors Association (ACDA) via the ACDA newsletter. The questionnaire is a researcher-created and reliable instrument used in multiple studies about other music teachers (i.e., elementary teachers) that are published in top-tier scholarly journals. However, to date, no such studies exist for choral music educators.

Jonathan Harvey (Fitchburg State University)*“Real Talk” in the Choral Rehearsal*

This presentation explores ways that we as choral educators can make the experience of our ensembles resonate ever more powerfully and intimately with our singers. Specifically, we will examine ways to implement Paul Hernandez’s “Pedagogy of Real Talk” in the choral rehearsal. The Pedagogy is a way to reach students traditionally classified as “at-promise” or “at-risk”—a framework for developing meaningful rapport while creating learning experiences that are immediately relevant, giving voice to marginalized students. It is originally designed for use in the classroom, but can be adapted to serve the choral rehearsal. The Pedagogy consists of two primary instructional pillars. The first is “Real Talks,” wherein we as instructors make ourselves vulnerable and human by sharing intentional stories from our own lives on a “universal theme,” and giving students a space during rehearsal to share their stories on that theme, as well. By doing so, we gain insight into the ways that our singers experience the world, and allow them to bring their individual expertise and worldview into the rehearsal. The second pillar is “Alternative Lessons,” wherein we as instructors design learning experiences that directly leverage the understanding of our singers’ worlds that we gathered during the “Real Talks.” The shape of these “Alternative Lessons” is limited only by the instructor’s imagination, and the connections to singers that we have developed. These two tools, when combined, allow students to feel heard and seen, and help us as educators to make what we do in ensembles as relevant as possible to our students’ lives.

Craig Hurley (Clayton State University)

Rebecca L. Atkins (University of Georgia)

The Effects of Learning Sequence on the Musical Expressivity of Young Voices in a Solo Online Learning Environment

Choral method textbook authors disagree, and few empirical studies have explored the optimal time to introduce expressive elements (i.e., dynamics, articulation) when learning a song. Some authors suggest teaching rhythm, pitch, and text prior to introducing expressive elements while others recommend teaching expressive elements alongside rhythm, pitch, and text. In one study, participants who were introduced to expressive elements early in a song-learning sequence performed those elements more accurately than those who learned them at the end of a song-learning sequence. In this study, the participants learned and recorded their individual performance in a choral group setting. Therefore, the purpose of this study was to investigate whether the sequence in which a solo singer learns the elements of a song (e.g., rhythm, pitch, text, expression) influences the musical expression (e.g., articulation, dynamics) of their performance in an online setting. Participants included 58 fifth through eighth graders from three elementary schools and three middle schools located in the southeast United States. Participants learned two different songs at home from a digital recording under two different sequences (infused-expression, post-expression). During the infused-expression sequence, participants learned expressive elements alongside rhythm, pitch, and text. During the post-expression sequence, participants learned the rhythm, pitch, and text first, followed by expressive elements. All participants learned both songs and experienced both sequences, but sequence-song combinations and order were randomized. Sequences included the same instructions, an equal number of repetitions, the same questions about expression, and were approximately the same duration. Immediately after learning each song, participants recorded a performance and uploaded their recording to the Flipgrid website. We coded each recording for blind review and then evaluated using a rubric (rater reliability = .91). Results showed that when students learned a song using an infused-expression sequence they performed more expressively than students who learned a song using a post-expression sequence ($p = .43$) in a solo online setting. Whether learning songs in a group or alone, introducing expressive elements early resulted in a more expressive performance. Implications for the use and benefits of infused-expression sequencing as well as future research will be discussed.

Janice N. Killian (Texas Tech University)*Topics and Trends in Choral Music Research: An Examination of Titles Presented at Texas Music Educators Association Research Poster Sessions 1978-2020*

What topics are explored by choral researchers and do topics change over time? I examined choral research topics based on 42 years of research poster sessions at the Texas Music Educators Association (TMEA) state conference in search of trends in choral research. Titles of all posters (1393 titles) archived in TMEA conference programs 1978-2020 were examined (Killian, In Press). For this study, “choral research” was defined as posters involving singing whether in choir, classroom, or private voice settings and resulted in 282 titles (20.2% of all titles presented). Titles were categorized and collapsed into themes (Merriam & Tisdell, 2015). Clarification of title meaning was verified for the 92 titles (48.4%) which were subsequently published in *Texas Music Education Research* (Tast, In Press). All remaining categorizations were based solely on information provided in the titles. Resulting themes arranged by frequency of mention included: Pedagogy (40), Pitch Accuracy (40), Repertoire (27), Sight Singing (25), Changing Voice (19), Choral Directors (18), Singing Attitude & Participation (17), Acoustic (14), Other/Idiosyncratic (13), Applied Voice (12), Choral Contest & Adjudicating (12), Historical (11), Preference (10), Infant (9), Male Teacher Voice (6), Conducting (5), Music Education Research (3). Categories were then examined across decades to examine possible trends. Frequency of choral research compared to total studies presented varied by decade ranging from 1980s (10.3% choral, 21/204), 1990s (30.5% choral, 80/262), 2000s (21.4% choral, 76/355), and 2010s (18.5% choral, 105/567) and confirmed increased interest in choral research. Overall, the five most frequently studied topics (Pedagogy, Pitch Accuracy, Repertoire, Sight Singing and Changing Voice) comprised 53.5% of all topics. Recategorizations allowed examination of such topics as Multicultural/Ethnicity/Diversity/SES. A single study appeared in 1998 but 9 were presented in 2009-2020, clearly demonstrating a trend toward interest in this issue. Similarly, the topic of Inclusion included 2 studies prior to 2009, but 8 in 2009-2019. Trends were also apparent when specific categories were unpacked, e.g., Changing Voice resulted in 14 involving male voices, 4 involving female voices and 1 involving both. Of further interest were choral researcher demographics. Eighty-six percent had Texas affiliations (14% out of state). Total authors (202) produced 206 solo studies (73%) and 76 collaborative studies. Productivity varied from 1-19 posters over 42 years with 13 researchers (6.4%) presenting 5-19 times while 74.3% (152) presented only once. The study concluded with further details about choral studies across time, speculation about meaning of such changes, and ideas for future research.

Christopher Loftin (Auburn University)

Emotional Embodiment Standards: Director Knowledge, Value, and Comfort Level

The National Association for Music Education (NAfME) and state large group performance assessment rubrics (LGPA) provide the two main sources of objectives to assess choral students. After examining the disparity between the 2014 NAfME choral visual engagement standards ($\bar{x} = 24\%$) and the individual states' LGPA rubrics ($\bar{x} = 9\%$, Max = 16%, Min = 0%), I next sought to determine individual choir director beliefs about the same comparison. The purpose of this study was to examine teacher beliefs about the NAfME emotional embodiment standards and his or her state's LGPA rubric. I created an IRB-approved pilot study to examine current choir directors' perceptions about their knowledge, comfort, and value teaching emotional embodiment to their students. Cronbach's α for reliability = .906, which indicated a high level of reliability for the survey. Several choir directors, not officially participating in the study, completed the study to check for validity. Twenty participants answered Likert-scale questions on a 1-7 scale, where 1 was "Strongly Disagree", 4 was "Neutral", and 7 was "Strongly Agree". Additionally, many directors provided supplementary comments. Choir directors were unsure if NAfME ($\bar{x} = 4.55$, $SD = 1.15$) and LGPA ($\bar{x} = 4.15$, $SD = 1.73$) valued visual engagement. Further, choir directors value teaching emotional engagement ($\bar{x} = 6.46$, $SD = .57$) and feel somewhat confident teaching emotional engagement ($\bar{x} = 6.01$, $SD = 1.19$). The most frequent comment from directors was a desire for professional development relating to teaching basic acting, lyrical communication, and emotional embodiment skills.

Paul J. Mayhew (University of Central Arkansas)*Preservice Music Teachers' Perceptions of Peer-Teaching, Student Leadership, and Student Agency in the High School Choral Classroom*

This research project-up has been approved by the Institutional Review Board at the primary investigator's university. A pilot test of the questionnaire will be conducted in December of 2021, and data collection will take place during January and February of 2022. The second portion of the study includes follow-up interviews to be conducted in February and early March of 2022. Participants will be recruited from NASM (National Association of Schools of Music) accredited colleges and universities in Arkansas, Colorado, Kansas, Missouri, New Mexico, Oklahoma, and Texas. Music education faculty at each institution will be asked to share the questionnaire link with their choral/vocal students. Participants in this study will respond to an online questionnaire regarding their previous experiences with and perceptions of peer-teaching, student leadership and student agency in high school choral ensembles. Respondents with peer-teaching experience during their high school choir years may also be asked if they are willing to engage in a 15-minute follow-up interview via Zoom. Participants for follow-up interviews will be randomly selected from the pool of respondents who volunteer to take part. All data will be collected, and all interviews will be completed by March 15, 2022.

The research presentation will address recent research on agency and student leadership in high school music ensembles and present the findings from the current study. The purpose of this study is to examine preservice vocal music teachers' experiences with and perceptions of student leadership and agency in the high school choral classroom. Specific research questions include:

1. What experiences do preservice vocal music teachers have with student leadership, peer-teaching, and student agency during their high school choir experience?
2. What perceptions do preservice vocal music teachers have regarding the value of student leadership, peer-teaching, and student agency in high school choirs?
3. Do preservice vocal music teachers intend to provide student leadership, peer-teaching, and student agency experiences in their own choirs when they begin teaching?
4. What experiences inspired preservice vocal music teachers to pursue a career in teaching?

For preservice vocal music teachers with peer-teaching experience during their high school years, potential follow-up interviews will examine the following topics:

- Specific leadership and peer-teaching responsibilities held
- Amount and types of guidance received from the high school choral director
- Perceptions of benefits and challenges related to the peer-teaching experience
- Impact of peer-teaching experience on teacher-identity and career choice

William McLean (University of North Texas)*A Study of choral literature performed by all-state choruses of 50 states in 2000-2020*

The purpose of the study was to index and examine the repertoire selected for the All-State mixed high school choirs across the country between the years 2000-2020. With these data, I compared individual states' repertoire history with that of the rest of the country. Research questions included:

1. Which composers/arrangers were performed by All-State mixed choirs most frequently?
2. Which individual piece of music was programmed most frequently by All-State mixed choirs?
3. Which guest conductor appeared most frequently with All-State mixed choirs?
4. What percentage of composers/arrangers and conductors were women?

I collected data from all 50 states, directly from All-State festival organizing bodies, official concert programs, and available licensed recordings. Johannes Brahms was the most performed composer, followed by George Frideric Handel, Moses Hogan, Wolfgang Amadeus Mozart, and Eric Whitacre. Of the 906 individual compositions that appear in the data set, "John the Revelator" arranged by Paul Caldwell and Sean Ivory was the most performed work, followed by David Dickau's "If Music Be the Food of Love" and Morten Lauridsen's "Sure on This Shining Night." André J. Thomas was the individual with the most occurrences as a guest conductor. The next most frequently occurring conductors were Z. Randall Stroope, Jo-Michael Scheibe, Edith Copley, Anton Armstrong, and Jerry Blackstone. Of the 945 All-State mixed choir conductors, 23% were female. Of the 906 unique composers/arrangers, 8.9% were female; 6.7% of the 6217 programmed compositions were composed by females. The findings of this study provide an objective view of programming trends for All-State mixed choirs nationwide. These data provide choral directors and organizing bodies with information that may inform future programming policies, identify additions to standard repertoire for high school singers, and illuminate underrepresentation in choral repertoire and conductors chosen for All-State events. Continued research is warranted, especially in regards to adding data indicators. Relevant indicators to consider would be era, genre, and language of composition, and nationality of composer/arranger. Future researchers may also consider critical theory as a lens for understanding what changes may be needed as music students consider the choral canon. Given the many ways that All-State programs impact students' experiences, it is important to continue examining best practices for being more inclusive with repertoire selections.

Carmen Meissner (University Mozarteum Salzburg/Austria)

The Vienna Boys' Choir from 1955 up to the Present: A Study of the Performances in the Viennese Court Chapel. A Repertoire between Historicity and Zeitgeist

Founded in 1498 under Habsburg Emperor Maximilian I, Viennese Imperial Court Boys' Choir was responsible for providing and shaping the music of the Viennese Court at masses, private festivities and state occasions. Many changes have affected the activities, but also the size of the choir. With the end of the Habsburg monarchy in 1918, the church music institute with its imperial court music and the court choirboys also came to an end. There were only ten boys left. The foundation of the present-day institution of the Vienna Boys' Choir took place in 1924, at which time the former Court Boys' Choir became *The Vienna Boys' Choir*, an association with 100 *Wiener Sängerknaben* under private law. In order to bring the knowledge and practice of choral singing at this 523 years old institution as investigation into the perspective of musicology and to find out, in how far a centuries old tradition has shaped the present practice an investigation into the documentation of The Vienna Boys' Choir's repertoire at the Viennese Imperial Chapel, from 1955 to the present was made. Statistics will provide information on the frequency of work, composer, venue, conductor and year of performance as well as conclusions on the development and possible breaks in the repertoire. 1707 Performances have taken place since 1955 to the present. My research will mainly be based upon a study of handwritten primary sources like concert programmes, to be found in the archive of the Viennese Court Chapel. Interviews with Erwin Ortner, appointed artistic director of the Viennese Court Chapel, as well as founder and artistic director of the Arnold Schoenberg Choir, Uwe Christian Harrer, former artistic director from 1986 until 2009, Gerhard Track, former conductor (*Kapellmeister*) of the Vienna Boys' Choir and Dr. Otto Biba, former archive director of the Gesellschaft der Musikfreunde provide a further perspective and help to clarify selective decisions of repertoire. Additionally, they offer an insight into individual artistic approaches. Evidence of the influence of the respective artistic directors on the repertoire as well as their recognizable strategies and emphasis will be discussed in the research presentation and critically evaluated within the musical focus of the work.

Evan P. Montemayor (Hofstra University)

A Gift and a Curse: Pedagogical Challenges Faced by Collegiate Choral Conductors with Absolute Pitch

Characterized as the ability to name or produce a musical pitch as easily as one might name a color, absolute pitch (AP) is frequently considered the mark of an exceptionally gifted musician. However, when considering musicality beyond note-naming alone, it may prove disadvantageous; absolute pitch can interfere with the development of relative pitch (RP)—the ability to understand relationships between musical notes regardless of specific pitch names—which may arguably be more useful in music study and performance. Furthermore, musicians with AP may develop their own music-learning strategies centered around their abilities, but are rarely able to teach these strategies to typical hearers, nor can they personally relate to the specific struggles faced by musicians without AP.

It is in the teaching of sight-singing, a practice that relies heavily on the internal organization of sound, that AP possessors often struggle most. As undergraduate programs receive more and more students who lack essential music literacy skills, educators at the undergraduate level are taking on the responsibility of promoting music literacy through sight-singing, and collegiate choral conductors with AP now face a unique set of difficulties when teaching ensembles who are musically “color blind” in comparison. By examining the intersection between current best practices in choral pedagogy methods with current research on the phenomenon of absolute pitch, the author 1) challenges preconceived notions of absolute pitch related to musicianship and 2) provides a theoretical framework of what specific challenges may be posed to collegiate choral conductors who possess this unique gift—or curse.

Jessica Nápoles (University of North Texas)

Jamey F. Kelley (University of North Texas)

Thomas Rinn (University of North Texas)

Burnout and Perceived Agency Among Choir Teachers

The purposes of this study are to: (a) examine demographic variables that contribute to choral teachers' burnout and (b) to determine how teacher agency impacts choir teachers' experience of burnout. Although the topic of teacher burnout has been well-researched overall, there are relatively few studies directly related to music teacher burnout (Brown, 2020; Hamann & Daugherty, 1984; Hamann, et al, 1997). There is ample reason to study teacher burnout and teacher agency in combination, especially in the context of secondary choral teaching, where performance demands and pressures can often be high stakes through competitive structures.

We devised our questionnaire in three sections: demographic information, questions related to perceived teacher agency, and questions related to teacher burnout. Utilizing Tucker's (2020) definition of music teacher agency, "the decisions and actions music teachers make and take on behalf of their students, programs, and selves in areas of music teaching practice such as curriculum, instruction, repertoire selection, and performance" (2020, p.6), we posed questions related to these areas of music teaching practice. This portion of the instrument was pilot tested with choir teachers ($n = 5$) in the state, ensuring that terminology was appropriate in describing policies and events. It was also validated by music education researchers ($n = 2$) who had expertise with the topic of music teacher agency. We made appropriate adjustments to terminology, wording, and clarity resulting from this feedback. For questions related to music teacher burnout, we utilized the Maslach Burnout Inventory Educators Survey (MBI-ES) (Maslach, et al., 1996). The MBI-ES addresses the three general scales of emotional exhaustion, depersonalization, and personal accomplishment among educators. A 22-item survey which uses 7-point Likert-type scales for responses, the MBI questions are written in the form of statements about personal feelings and attitudes (e.g., "I feel burned out from my work" and "I don't really care what happens to some students") and answered in terms of frequency, ranging from 0/never to 6/every day. We created the questionnaire using Qualtrics software, beginning with the informed consent as approved by our university's IRB, then sent our questionnaire to all choir teachers in the state through a master list of teachers in the state provided to us through the state music education organization. Though preliminary findings are inconclusive, we anticipate final results to be completed in early December, providing us with sufficient time to draw more definitive conclusions and implications for the choral field.

Bryan E. Nichols (The Pennsylvania State University)

Defining “Happy” in Happy Birthday: Singing Accuracy as a Construct Based on Task-Dependent Features

We explored the patterns of performance of a familiar song grounded in previous research indicating that ascending intervals higher in the range were more difficult for children in a study of pitch interval and pattern performance (Wolf, 2005). We were guided by the following question: How does performance by individuals vary by interval type and position in the song? The main objective was to explore whether an adult population can be expected to perform in predictable ways to make suggestions for children’s singers. The purpose of this study is to explore the patterns of performance in one song, *Happy Birthday*. The research questions were:

1. How and how often is the large 14th interval sung out of tune?
2. Can initial interval performance be used to predict overall performance?

We chose to evaluate a subset previously reported data from two studies in which the song *Happy Birthday* was used (Greenspon, et al., 2017; Pfordresher & Brown, 2007). We examined data from 37 individuals on 25 sung pitches in the song. We report pitch performance as note values based on each individual’s first pitch, on which the subsequent 24 pitches were assigned a value. The biggest ascending interval preceding the large ascending octave interval is the best predictor for performance on the ascending octave. Further, the two unison intervals were not often sung in-tune, and performance on these intervals were also significant predictors for the ascending octave.

Stephen A. Paparo University of Massachusetts Amherst*Somatic Choral Pedagogy Professional Development*

The purpose of this intrinsic case study (Stake, 1995) was to investigate a choral music teacher's experience in discipline-specific professional development (Koner & Eros, 2019) geared to develop understanding of somatic choral pedagogy (SCP). Developed by the researcher, SCP is based on the following: (1) Somaesthetics (Shusterman, 2008), that focuses on the appreciation and cultivation of the body; (2) Neurodifferentiation (Doidge, 2015), alternations of the brain's neural connections and improved somatic awareness; (3) the Feldenkrais Method (FM) (Feldenkrais, 1972) that develops awareness through mindful movement; (4) Vocal pedagogy, the art and science of voice instruction. The integration of elements from these domains offers a unique perspective on how to teach singing in a choral setting. Vocal pedagogues have recognized the FM as a means to improve self-awareness and vocal efficiency (e.g., Sataloff, 2017; Titze & Abbott, 2012). Research suggests that somatic pedagogy can provide a means of self-discovery that results in individualized benefits for singing (Author, 2016; 2021). The participant was an experienced high school choral music teacher who took part in somatic pedagogy instruction and microteaching experiences as well as classroom observation and coaching by the researcher. Multiple forms of data included participant blogs, researcher journal and field notes, structured interviews, and participant reflections. At the time of submission, the study is currently in progress and will conclude in February 2022. Data will be analyzed using Emerson, Fretz, and Shaw's (1995) guidelines for coding. Trustworthiness measures will include data triangulation and peer review. It is anticipated that this research will shed light on the possible benefits and challenges of implementing somatic choral pedagogy as well as provide further evidence for best practices in professional development for experienced choral music teachers.

Lucy Poole (University College London, Institute of Education)

Perceptions of the Changing Adolescent Female Singing Voice.

Male voice change is more widely recognized and researched because it is more outwardly noticeable and therefore, much research has been conducted regarding the male adolescent changing voice. The effects of female voice change are also important but, by comparison, this area is still under-researched in the UK, and few studies exist which investigate voice change in the female adolescent. Although this disparity is being addressed, there are shared experiences which need exploring. This research seeks to use semi-formal interviews to gain an understanding of how individuals experience voice transformation through the adolescent years. There has been an increase in the amount of information available regarding female adolescent voice change (Gackle, 2019). Gackle suggests that the lack of research may be because it has been widely assumed that girls' voices develop rather than change during adolescence (Gackle, 2006). Her research has found evidence suggesting that changes which girls experience are more than a development: that they go through clear stages, influenced by the growth and changes to their larynx and vocal apparatus. Another possible reason for the paucity of research may be linked with the social position of female singers within the hierarchy of choral singing in the UK, with specific reference to singing in a religious setting. 'Cathedral music has been all male in performance since its inception in Canterbury' until Salisbury Cathedral welcomed its first female choristers in 1991 (Welch, 2010: 227). Alongside these changes in the UK, there is a larger body of research developing into the vocal changes experienced by female adolescents (Howard and Welch, 2002; DeCoster et al. 2008; Sweet, 2015). In this research, semi-structured in-depth interviews have been used to gain insight into and understanding of the perspectives and experiences of participants. Five adults and six teenage choristers have been interviewed. Participants have all sung through adolescence. Initial findings suggest that participants do indeed experience changes to their voice, with some being traumatic for the individual; particularly when there is a lack of understanding of vocal development either for the individual or for the teacher/choral director. Participants discuss key specific, memorable events in their singing which have had an impact on them throughout their singing. In many situations, these experiences seem likely to be linked with voice change, however, participants often blame themselves, and are often critical of how they felt treated by those around them.

Jennifer M. Rodgers (Iowa State University)*A Voice in the Choir: Modernizing the Language and Practice of Vocal Pedagogy in the Choral Culture*

Advancement and language in contemporary voice pedagogy have shifted significantly in the twenty-first century, and practitioners have raised concerns about updated understanding and application in the choral setting. Additionally, solo and choral voice professionals have regularly identified and deliberated over areas of divergent sound ideals and technical demands. Correspondingly, the research presented is in two parts: first, a study of contemporary pedagogical practice compiled from the last decade of prominent vocologists. With a focus on terminology and semantics, the study closely examines understanding in the areas of respiration, phonation, and resonance. This lens of language offers a unique way to frame areas of common understanding/practice and areas of deliberation. The study is then applied to the choral environment both to shed light on outdated practices and conversations in choral voice pedagogy, and to offer methods and resources for updating those practices.

As the study progressed, two significant findings emerged: (1) aligned understanding and use of contemporary voice pedagogy is consistently found among academic choral conductors and in contemporary choral pedagogy sources; and (2) this shared understanding only partially addresses the needs and technical demands of choral singing. In response, the author defines choral and solo singing as parallel music cultures within “studied voice.” As such, further research and resources dedicated to choral voice pedagogy are defined and recommended.

Elizabeth Scott (University of Sydney)

Helen Mitchell (University of Sydney)

Fine Tuning: Developing and Trialing Annotated Scores to Achieve Just Intonation in A Cappella Choral Repertoire

Singers have a natural tendency to tune chords in just intonation, but convention dictates that choirs rehearse with the aid of a piano to tune their chords. This use of equal temperament often results in out of tune *a cappella* singing. The challenge for choral conductors is to rehearse without a piano, promote awareness of just intonation and how to apply it to a *cappella* repertoire. This study aims to develop and evaluate annotated scores to enable choristers to sing a *cappella* repertoire in just intonation. Choristers trialed colour coded annotated scores with a just intonation keyboard to learn and perform a *cappella* repertoire. Scores prompted the adjustment of thirds and sixths in chords at static points in the music. Choristers completed a series of questionnaires to report how their understanding of just intonation improved and a sub-set of choristers participated in interviews to discuss their experience of using annotated scores to learn repertoire. The project culminated in a public performance of a *cappella* choral music using just intonation. Choristers found singing in just intonation challenging but agreed the annotated scores provided essential guidance to support their tuning. Annotated scores ensured choristers focused on vertical harmonies across the ensemble rather than just their own horizontal line. Annotations offered new insights into score reading and the majority of choristers were cognizant of improvements in their understanding of the score and capacity to tune effectively. Score annotations provided a visual cue to alert choristers to the location and direction of necessary intonation adjustments in repertoire. Annotated scores were critical to the just intonation training program and complemented intonation-focused warm-ups using a just intonation keyboard as a pitch reference to hone their intonation skills. Choristers' intonation skills improved quickly and effectively, and these results confirm choral directors can achieve just intonation in a *cappella* singing. Score annotations are a vital component of intonation training and provide practical tools for choristers to realise just intonation successfully. Future studies should expand these innovative strategies to expedite chorister independence in applying just intonation to a *cappella* repertoire.

Donna Thomasson Smith (University of Alabama)*A Retrospective of the Children's Choir Movement in the Choral Journal, 1979-1999*

In 1979, Dr. Doreen Rao was asked to enlist a group of choral music educators to form the first American Choral Directors Association (ACDA) children's choir committee. This research examined the development of the children's choir movement as evidenced in the first two focus issues on children's choirs in the *Choral Journal*, the professional journal for members of ACDA. The first focus issue was published in 1989 and the second in 1993. Authors in these special focus editions represented choral music educators around the country who were actively involved with children's choirs, who were like-minded in their desire for choral excellence among young singers capable of performing challenging repertoire, and who were dedicated to the idea that children's choirs should be acknowledged as a designated and respected ensemble. The goals of the early children's choir movement included educating choral music educators on the child's singing voice, identifying and cultivating quality repertoire for young singers, and promoting collaboration opportunities between children's choirs and adult and professional choral organizations. This research supports the leadership's impact during the span of 1979-1999. The two ACDA special focus issues on the children's choir movement encapsulated the growth and strides made that propelled and solidified the children's choir movement.

Jim Watson (Choral Artists of Michigan)*The Pitch Project*

The purpose of this study was to compile rehearsal strategies related to pitch elements by studying prevalent themes provided by mentor conductors. At the start of the semester, I interviewed 12 distinguished choral conductors, asking them to describe their first steps in rehearsing pitch elements. I interviewed the following mentor conductors: David Schildkret of Arizona State University, Donald Nally of Northwestern University, Earl Rivers formerly of the University of Cincinnati, College-Conservatory of Music, Edward Maclary of the University of Maryland, Eliezer Yanson of Jacksonville State University, Eric Stark of Butler University, Hilary Apfelstadt, the Interim Executive Director of the American Choral Directors Association, Kristina MacMullen of University of North Texas, Mark Munson of Bowling Green State University, Robert Ward of The Ohio State University, Terees Hibbard of St. Olaf College, and Tim Seelig of San Francisco Gay Men's Chorus and the National LGBTQ Center for the Arts.

Four questions guided these interviews: When introducing a new work, how do you teach pitch elements? When intonation issues arise, how do you address those issues? When singers are concentrating on intonation, do you ever notice vocal tension? Do you have any exercises you'd like to share with this project? I analyzed the transcripts, and submitted them to a mentor conductor for a check on descriptive validity. I submitted a first draft to several mentor conductors for a check on interpretive validity. I then listed the mentor conductors' rehearsal strategies, and reported those strategies shared by multiple conductors. Five themes emerged: constructing exercises related to the intonation pitfalls, developing pitch accuracy, exercises in vowel unity, harmonic tuning procedures, and strategies for freeing vocal tension. I provided a list of the most recommended rehearsal strategies, and I discussed ways to incorporate these strategies into the mixed chorus rehearsal with application to the literature. Various conductors, including educators, community chorus directors, and worship artists, can develop rehearsal plans by applying these strategies in their own settings.

Adam G. White (Northern Kentucky University)*The Effects of Feedback on Sight-singing Achievement*

A primary goal of education is to help students develop the confidence and knowledge necessary to develop into independent learners. The development and instruction of sight-singing skills, singing a written melody without the aid of an instrument, is such a challenge. Individual sight-singing assessment was found to be effective (Demorest, 1998) and necessary (Nolker, 2006) though choir directors lack sufficient time to assess students individually (Goss, 2010; Myers, 2008; Nichols, 2012). Advances in technology may offer effective and time-saving alternatives (Henry, 2015; Petty & Henry, 2014). The purpose of this study was to investigate the effects of feedback on sight-singing achievement, both within a sight-singing assessment session and following a series of five sessions, and to compare the accuracy of the feedback available through the *SmartMusic* assessment feature when compared to an expert human rater. The following questions guided this inquiry:

1. Does the presence or timing of feedback provided by the *SmartMusic* interface affect student sight-singing achievement after an initial attempt or following a five-week treatment period?
2. Does regular sight-singing assessment using the features of the *SmartMusic* interface transfer to an assessment when those features are unavailable?
3. What is the reliability of the feedback provided by the *SmartMusic* interface when compared to human expert ratings?

Participants ($n = 78$) were placed in one of three matched groups (within-session feedback, post-session feedback, and no feedback) and were assessed on their sight-singing abilities for 9 weeks. Results from a five-session repeated measures ANOVA of participants' initial weekly attempts revealed a significant main effect $F(4, 292) = 33.637, p < .001, \eta^2 = .315$, suggesting students made significant improvements during the treatment period. However, results did not differ by condition. Additionally, while students made significant improvements on melodies following a sight-singing attempt, those improvements were also unaffected by feedback condition. Posttest scores were not significantly higher than pretest scores for any group. These findings suggest that though feedback may be an important component in the development of sight-singing skills, the computerized feedback provided in this study was no more effective than receiving no feedback at improving sight-singing achievement. Furthermore, students did not transfer learning from practice with a click-track and note indicator to performance without these features. These findings suggest that this technology may be best utilized to supplement good teaching but is not designed to replace a quality teacher.