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MUSE 258

Citation

Teaching Kids to Sing
Chapter 3: Research on the Young Singer
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2014

Summary

- I. Elementary School Singing
 - A. Accompaniment
 - i. Teachers should make little use of piano accompaniment in early years so they can assess their students.
 - B. Pitch Accuracy
 - i. Familiar songs with texts and patterns with neutral syllables are recommended.
 - ii. Patterns should include both ascending and descending movement.
 - C. The singing voice development measure is used for measuring the stages of children's singing.
 - D. Girls' attitudes toward school music were significantly higher than boys' attitudes for all grades.
 - E. Audiation: Pitch Discrimination- Inaccurate singers are not "tone deaf" or are not lacking in sufficient musical aptitude to match pitch
 - F. Recommends music involvement of the home environment
 - G. Connecting music to the total school curriculum using the "parallel tool" will help students achieve better grades if they are connected with all these.
 - H. The best vocal models for teaching children to match pitch are the "simple tones" and to model those tones in the same register as the students are singing in, which will be higher.
 - I. Motor Coordination involves exercises, especially found in the Energize the Body and Breath parts of the method, and is especially important to have students develop good breathing technique early on.
 - J. Vocal Registers- three register approach to singing, which will result in one blended register. First all are separated, and then combined to obtain the blend.
- II. Secondary School Singing
 - A. Benefits of contest participation include developing professionalism, presentation, and musical sensitivity
 - B. Using breathing and phonation exercises will help reduce the breathy quality of adolescent female voices.
 - C. The male voice changing process begins when puberty begins, around age 12.
 - D. Standing arrangement for adolescent singers is soprano, alto, tenor, bass
 - E. Blended sound versus solo-style choral sound just depends on preference; there is no right or wrong style.
 - F. Standards for choosing high school choral literature are those pieces that will benefit the musical ability of the students in the choir.

- G. Teachers must understand that they are music educators and not entertainers, and that education is teaching subject knowledge and skills development.
- H. Choral directors should use modeling that is appropriate for the gender of the students.
- I. Verbal cues are better than conducting gestures because the students fully understand the conductor, whereas some of the gestures are unclear at times.
- J. Sight singing is usually a weak area for high school students, and should be addressed and practiced daily.
- K. Practice and study time before sight singing should be minimal, but teaching of sight singing should be extensive.
- L. Student teachers' are usually more concerned about themselves instead of the students.

Discussion

This chapter discussed elementary and secondary school singing and all of the parameters such as assessment, literature, sight singing, modeling, age, the changing voice, and all other aspects to these two levels of education. It hit on some very important aspects of these levels of children in school, and how teachers should face problems they may have and just guides to how to teach certain concepts. It gave different opinions and studies that had been done on some of the topics, and what ways were better to teach students. This chapter will be very helpful to me when I am teaching, because of the amount of information it supplies for how children will act at these ages, and what sorts of techniques I can use when teaching them content. It also made me aware of how some students are when they are student teaching, and the way I am not supposed to be, which is not too focused on myself and more on the students, just like a normal teacher would be. Since I am studying to be an elementary music educator, I am glad we were told about this age and how to approach teaching them content. It was amazing to see how students could grow at these young ages with instruction in specific areas, and how this will help them in future music classes. All of this information will be beneficial to me as I am in music education classes, and learning many of these things right now. I can reference back to this book and this chapter to help me as I am studying.