


American Choral Directors Association
*Looking Forward: Inspiration for Revitalizing
Your Middle School and High School Choir*

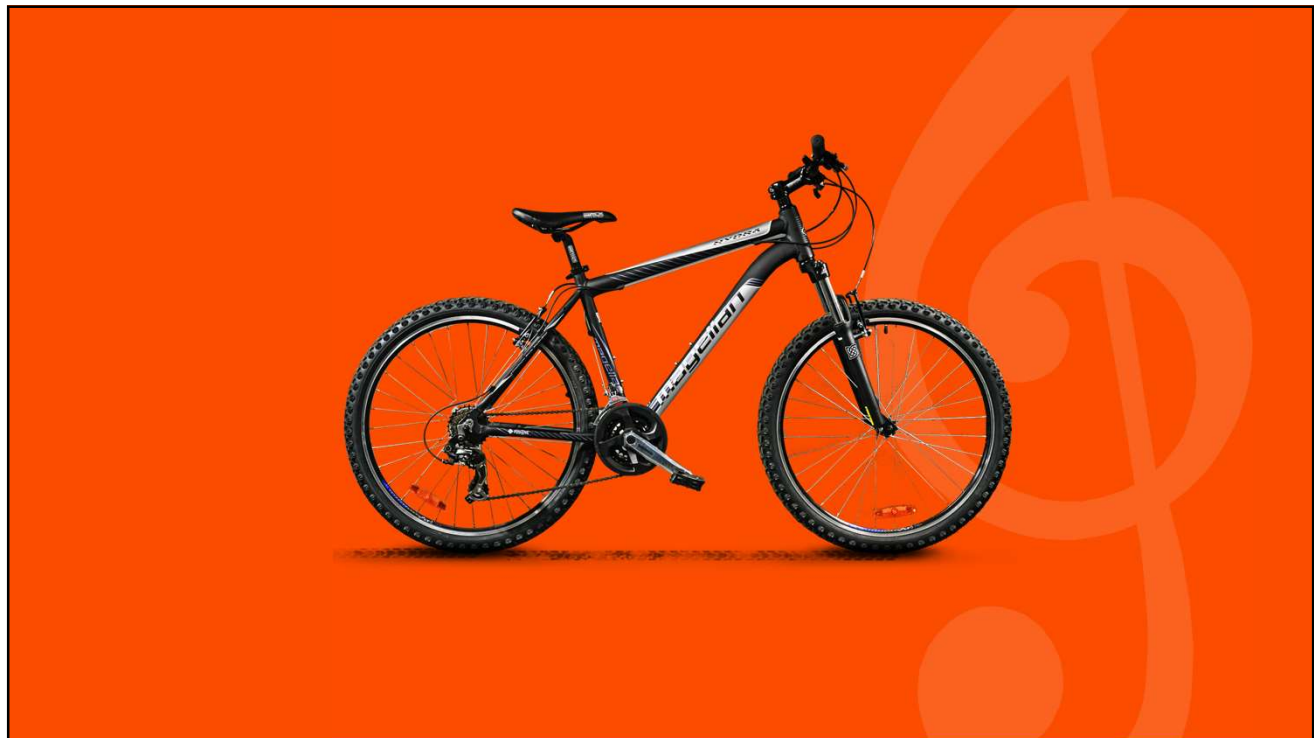
June 8, 2021

**The Adolescent Changing Voice:
Physiology, Psychology, and
Pedagogy “Post-COVID”**

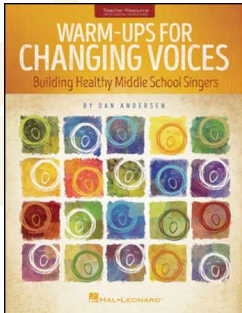
Vincent Oakes
*Baylor School & Chattanooga Boys Choir
ACDA Southern Region Past-President*



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"We are trying to develop self-motivated young learners."

Warm-Ups for Changing Voices
Dan Andersen (25)

RE-ENTRY into the Choir Classroom with the Changing-Expanding-Developing- Emerging-Evolving Adolescent Voice

PHYSIOLOGY

BREATH SUPPORT

PHONATION ONSET → DURATION

RANGE EXPLORATION

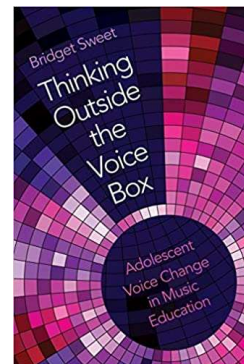
TIMBRE and TONE

AURAL & THEORY CONSIDERATIONS

VOICE PART, REPERTOIRE CONSIDERATIONS

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PHYSIOLOGY



"The voice change is a long and complex process... There is no magic switch that is flipped as students progress from middle school to high school that suddenly enables the voice in all ways, eliminates breathiness, and abruptly allows for pristine precision in singing."

Thinking Outside the Voice Box
Bridget Sweet, 2020 (13)

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PHYSIOLOGY

Be “Real”...

vocal folds elongate and thicken
surrounding muscular, cartilage, ligament also change
supporting structures (breath, posture) grow as well



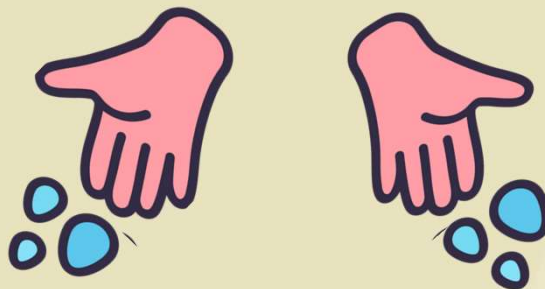
ONLY consistent thing = INCONSISTENCY



**Pitfalls: tilted chins, extremes of exertion,
timidity/withdrawal, negative self-worth**

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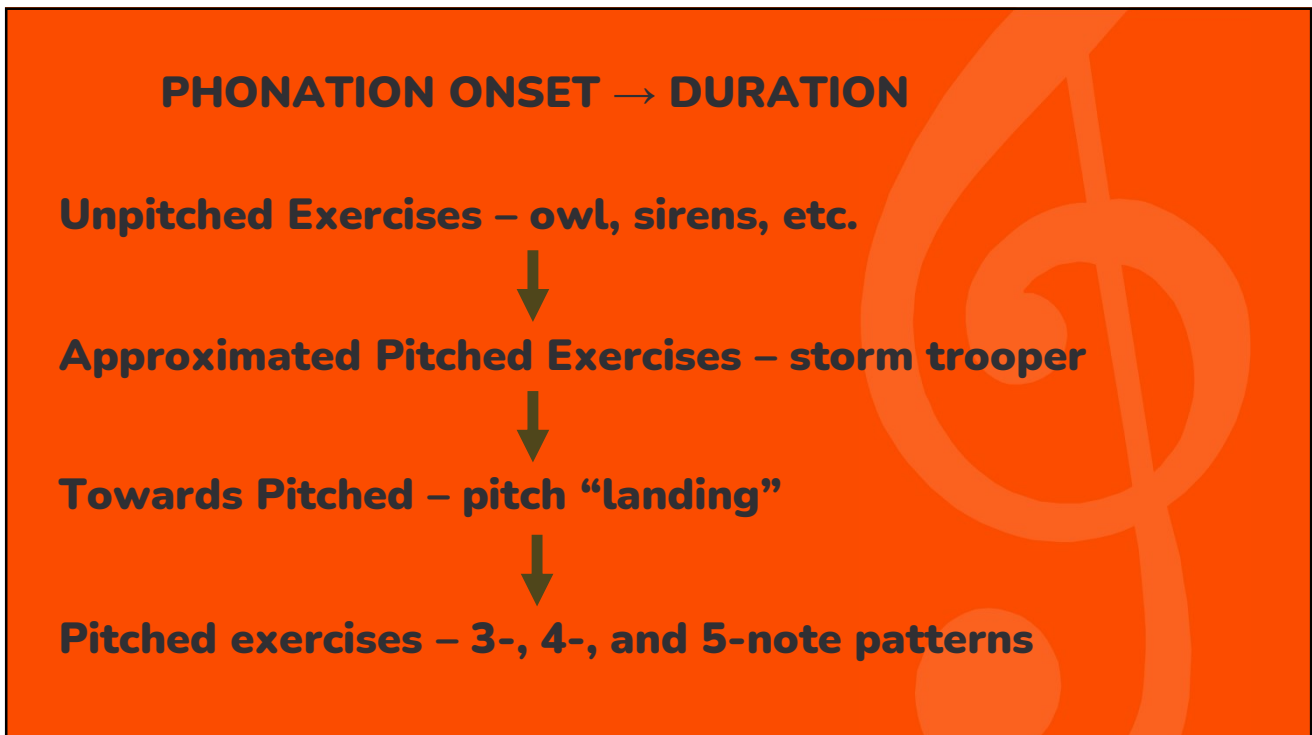
BREATH SUPPORT (inhalation)



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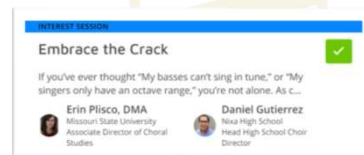


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RANGE EXPLORATION



"Once is luck...establish a routine of excellence in the class."

Embrace The Crack

Daniel Gutierrez and Erin Plisco
ACDA 2021 National Conference

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RANGE EXPLORATION



"Nine Hundred Miles"

Philip E. Silvey
Santa Barbara Music Publishing
SBMP-545 (Three-Part Mixed Voicing)

- 1) m3 slides
- 2) m3 skips
- 3) P5 slides
- 4) P5 skips
- 5) sing as written

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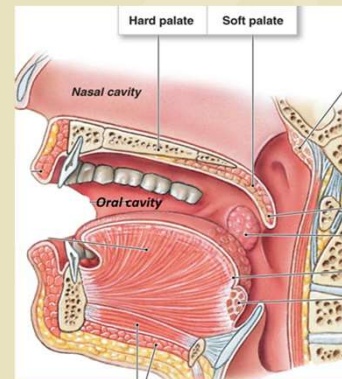
TIMBRE and TONE

Spoken vs. Sung – “Are you *KIDDING* me?”

Index finger-forehead (J. Palant)

Index Card – 50/50, 80/20

“Ng” with the tip of the tongue from the soft palate moving forward to the hard palate and behind the top teeth



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TIMBRE and TONE

“Allow” vs. “Force” the sound...

“Free” vs. “Make” the voice...

“Float” vs. “Push” the tone...



Employ good vocal modeling and demonstration of not only pitches, but also of timbre; singers will copy everything

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AURAL & THEORY CONSIDERATIONS

Avoid pitches at first? Consider “highest,”
“lowest,” and “medium”



Inaccurate / pattern singer – MATCH THEM!



OCTAVE DISPLACEMENT!!!

Play the “Octave game”

Single pitches, short patterns - up 8va, down 8va

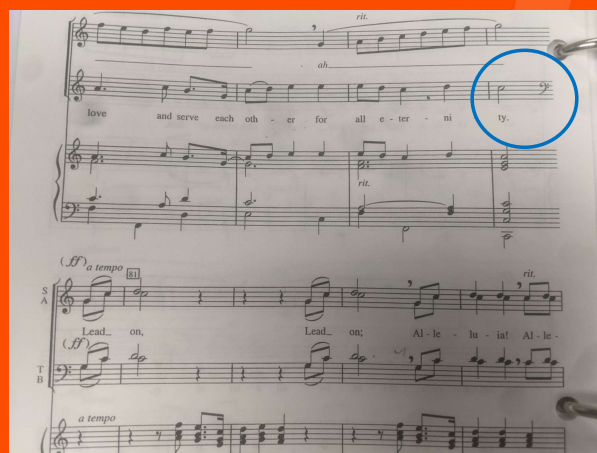


Flipgrid



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AURAL & THEORY CONSIDERATIONS



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VOICE PART & REPERTOIRE CONSIDERATIONS

Cooper? Cooksey?

TENOR? BASS?
BARITONE? NEW BARITONE?
CAMBIATA?

Assigning voice parts is a necessary task, but proper, healthy, confident voice-building should **NOT** take a back seat to repertoire demands.

Adjust the repertoire while equipping and enabling the singer.




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VOICE PART & REPERTOIRE CONSIDERATIONS



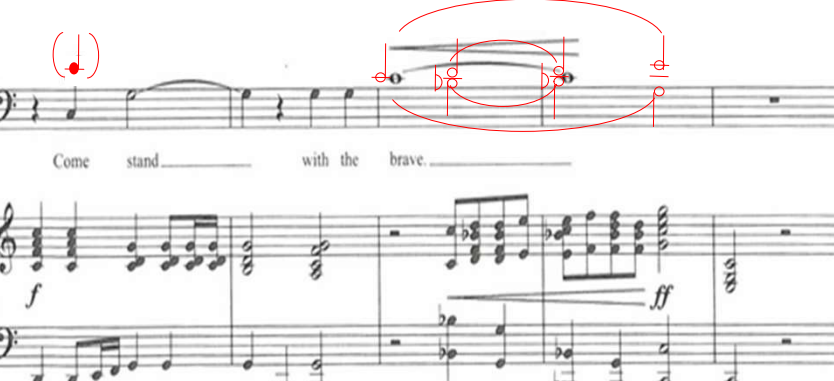
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Come stand with the brave.

"Stand with the Brave"
by Mark Patterson
Stand with the Brave
BriLee BLB014

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Come stand with the brave.

"Stand with the Brave"
by Mark Patterson
Stand with the Brave
BriLee BLB014

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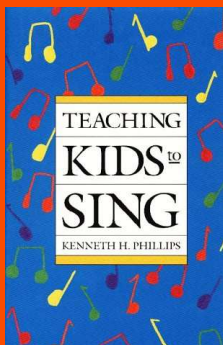
SING DEM HERRN
Michael Praetorius
arr. Wallace DePue
 Belwin/Alfred - SV8640

RANGE: sol – SOL

TESSITURA: DO-FA (72% of sung beats)

- As written (G Maj), TB singer would sing D3 – D4
- Move to B-flat for F3-F4?

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“Teaching music to adolescents
 requires great intuition and patience.”
Teaching Kids to Sing
 Kenneth H. Phillips (75)



Vincent Oakes

The Baylor School
 Chattanooga Boys Choir
voakes@baylorschool.org

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