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Beyond Error Detection: A Cycle of Pedagogical Skills for Choral Conductors

Patrick K. Freer
When asked by a local reporter to elaborate on a statement that half of teaching is procedure, noted author Frank McCourt replied, “It took me 15 years to begin to feel comfortable in the classroom. It takes a while to develop your own style, an unconscious philosophy of teaching, personality, strategies for different kids.” In this simple statement, McCourt alluded to the relationship between the philosophy and practice of teaching. Although this relationship has been repeatedly examined at length and in detail, it is a relationship that remains at the center of nearly all conversations about music, conducting, and teaching.

McCourt’s brief comment includes the phrase “unconscious philosophy of teaching” that he equates with the style of teaching, or the techniques and strategies that are most resonant with or effective in specific combinations of teachers and students. And yet, his use of the word “unconscious” suggests that the underlying philosophy of teaching is frequently unspoken or without thought. The other-than-conscious foundational philosophy of choral conductors is a concern for all invested in the future of amateur choral ensembles, as they exist in schools, universities, churches, and communities. If, as McCourt suggests, unvoiced philosophies can be made evident through teaching style, it would be incorrect to assume that the practice of choral conductors lacks a philosophical grounding. Rather, the need to discuss the philosophical may seem less important than how that philosophy is realized through practice.

The terms we use to describe our roles as choral leaders reflect both the conditions of and our philosophies about our work, whether we choose those terms consciously or not. Those of us who serve as pre—Kindergarten—12 school personnel are primarily music teachers who instruct through choral music. The term “choral music teacher,” therefore, best describes the responsibilities of these conductor/teachers. In pre—Kindergarten to 12th grade settings, teaching and conducting are intertwined such that there is no justifiable distinction between the two. However, in the broader view of choral music, the term “choral conductor” speaks to the larger art form, encompassing both the educational needs of the singers and the musical interests of composers and repertoire. Use of the term “choral conductor” implies service to both singers—the choral ensemble—as well as composers and repertoire—the choral music.

The elements that bridge these two components, the singers and the music,
constitute the choral experience. Conductors, by definition, deeply influence the choral experience of singers through their implementation of philosophy and facility with pedagogical skills, in combination with the musical perception of the choristers. Some conductors intuitively blend philosophy with pedagogy such that some of the most profound moments within the choral experience appear to occur spontaneously. All conductors, however, make a variety of conscious decisions that either promote or discourage the conditions within which optimal choral experiences can occur. This article focuses on one of those conscious efforts—the giving of feedback to choral singers during rehearsal. This feedback from conductor to choir encompasses elements of the spoken word, vocal modeling, and non-verbal cues such as facial expressions or pre-arranged signals.

The Design of Rehearsals and Rehearsing

Choral music is an art form people listen to, study, sing, feel and conduct. It can be thought of as a noun and a verb. In a Choral Journal interview some time ago, the music education philosopher David Elliott spoke of singing—a verb— as a demonstration of musicianship—a noun. In Elliott’s words, singing is “musical knowing-in-action.” Similarly, the classic philosophical riddle, asking whether a falling tree makes sound if no one can hear it, might be reframed to ask whether choral music exists if there is no one to sing it. The music might exist as an object, but it is the transformation of the music through human bodies that brings forth an experience of choral music. Within this framework, conductors who think of choral music as something people do might consider themselves as primarily in service to the singers. In contrast, conductors who view choral music as encompassing composition and performance-as-product might consider themselves as primarily in service to the music. Conductors who focus on the participatory aspects of choral music will give substantially different feedback to choristers than will conductors for whom music-as-object is preeminent. The reality is that these views are not mutually exclusive, and conductors likely hold both views in a fluid proportion that reflects the unique contexts of individual rehearsals or performances.

Which view is more conducive toward effective rehearsal? Some answers may be found in the words of esteemed conductors who have constructively negotiated between the boundaries of both views. For instance, one chapter in the book In Quest of Answers: Interviews with American Choral Conductors presents the responses of many choral conductors to a question about the primary objectives of their choral programs.1 Joseph Huszti responded by linking elements of his philosophy and practice:

My philosophy is pretty simple. I want to give my students a musical experience upon which they continue to grow as musicians and as persons. My approach is both intellectual and emotional. I want the singers to understand what is in the score. I want them to sing so that they are aware of what it is to create an ensemble. I try to give them musical know-how so that they can leave the university situation and be able to survive musically as individuals. We must arm our singers with tools enabling them to continue their growth as artists.4

In his response, Huszti epitomized the views of conductors for whom choral music is an experiential process made satisfying by an ever-increasing combination of musical skills and knowledge. It is the conductor/teacher’s responsibility to craft each moment within rehearsals—and across multiple rehearsals—to provide singers with a carefully sequenced progression of musical encounters that matches the challenges of repertoire with the skills of the choristers. Even so, choruses are comprised of individual singers who respond and react uniquely, leading to multiple choral experiences rather than the choral experience.

Reflecting on the nature of musical experience, conductor, teacher and philosopher Estelle Jorgensen wrote,

The human dimensions of music education are just as important as the material to be learned and taught and cannot be separated from it . . . The word experience is understood here in the deep sense of a profound impact on the person, one that is practical and relevant to the needs and interests of student, teacher, and public alike; perceived as significant by the individual undergoing it . . . Music education comes alive when learners view knowledge as relevant to their lives; within their powers to grasp; challenging, inspiring, and encouraging them to move beyond past attitudes, abilities, and attainments.5

Matching the challenges posed by choral music with the skills of the singers reflects a delicate, ever-changing equation. On the one hand, choral repertoire is likely to be rehearsed for several months prior to a concert. Conductors need to predict that the choir will be able to successfully perform the selections on concert day, even though the singers may begin the rehearsal process unable to successfully sing any portion of the repertoire. On the other hand, each successive rehearsal yields to the next in close enough proximity that effective conductors can accurately adjust the pedagogy to meet the needs of both the music and the singers.

If the conductor is too focused on music as object, the most carefully developed rehearsal plans may be quickly abandoned when the singers’ efforts fall short of the idealized final product. This falling short frequently occurs in rehearsals led by young conductor/teachers who stop to address every incorrect issue they detect, whether pitch, rhythm, pronunciation, or vocal production. At the other extreme are conductors who may be reticent to address these technical issues for fear of squelching the positive experience of their singers. Conductors with a more balanced view are able to see how immediately addressing a technical issue may lead toward a better singer experience and how postponing another technical adjustment may be a more suitable decision.

An appropriate balance and timing of these decisions can come with experience. These decisions, however, occur with such frequency that conductors and singers may sense that rehearsals are merely searches...
for errors, haphazardly designed, or without overarching plans. Rehearsal plans are abandoned (if there were lesson plans to begin with), and the pacing of rehearsals becomes more rapid. In these instances, conductors often detect an error, give singers something to do in response, and, rather than comment on the singers’ efforts, immediately proceed to address a different error. As researcher Harry Price noted,

If the teacher starts the group by telling them where to begin (directions) and how to perform the task (musical task presentation), has them interact with the task (performing), and then gives them feedback that is contingent on their performance, a constructive rehearsal environment has been created in which the students know what is wanted and how to do it ... If the teacher waits until after an ensemble starts performing before deciding on the task, the ensemble members are essentially deciding rehearsal content by virtue of their mistakes.6

When conductors allow the errors of their choristers to determine the content of rehearsals, they have no choice but to react to discrepancies between the singer’s efforts and the ideal end product of choral music. But, when conductors methodically design the content of their rehearsals based on long-term plans and knowledge of the singers’ most recent efforts, they can craft instructional strategies that meet the needs of choristers and repertoire. A methodical rehearsal design must also guide each individual rehearsal micro segment that begins when conductors request that the choir perform a task.

The following “Cycle of Pedagogical Skills” is suggested as an organizing tool that conductors can employ to promote rehearsals that balance the singers’ experience with the musical integrity demanded by the choral art form (Illustration 1). This cycle was initially developed in my university choral methods course as a way to encourage young conductors to provide specific feedback to their choristers.

**A Cycle of Pedagogical Skills**

The phrase “pedagogical skills” firmly situates the choral conductor as leader and teacher of the rehearsal. Leading, however, is not the same as dictating; it need not be heavy-handed and exclusionary. Leading choral rehearsals ought to be about guiding singers from one level of choral experience to another, more advance level of experience. Though the singers will likely achieve that heightened experience because of the enhanced individual skills they gain during rehearsals, they will do so in collaboration with their fellow choral musicians— including their conductor. Leading rehearsals implies a plan grounded in an educational and artistic philosophy that informs each step along the process of planning and conducting rehearsals. As a method view, conductors who are aware of their philosophical stance toward rehearsing can make decisions about what to address preemptively, what to focus on in the moment it occurs, and what can be anticipated for the future. This macro view then, informs the manner in which conductors proceed through the detailed give-and-take of each rehearsal session.

The pedagogical cycle begins long before the planning of any specific rehearsal when the conductor starts studying the score and develops an aural image of the composition. During the planning for each individual rehearsal, the conductor predicts errors that singers may make based on score analysis and knowledge of the singers’ level of vocal, musical, and linguistic abilities. Once the potential errors have been identified, the conductor designs a warm-up sequence to preemptively address these issues in an effort to provide singers with knowledge and skills to handle the specific problem spots as they arise within the repertoire. This stage of error prevention may require a sequence of skill development that spans multiple rehearsals, depending upon the complexity of the concepts or vocal techniques presented in the repertoire.

During the rehearsal, the conductor vigilantly detects the errors that occur; both those that were anticipated and any others that arise. The conductor prioritizes among these to ensure that the correction of errors does not move the rehearsal away from the plans and goals that were established during the initial planning phase. The cycle concludes as the conductor diagnoses the problems that occurred during rehearsal, determines whether there were underlying, undetected issues that prompted the errors, and analyzes the information for how to best proceed in subsequent rehearsals. The cycle begins anew as plans that reflect the analysis

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**Illustration 1 Cycle of Pedagogical Skills**

I. Error Prediction

II. Error Prevention

III. Error Detection

IV. Error Correction

V. Error Diagnosis and Analysis
Beyond Error Detection

are developed for the ensuing rehearsal.

In the paragraphs that follow, each skill in
the cycle is illustrated by a narrative depic-
tion of how that skill might look in practice.
The simulated illustrations take place in the
classroom of Mr. Kyle Ellis. Kyle is the choral
music teacher in an urban high school. The
well-established choral program includes an
eighty-voice choir of freshmen and sopho-
mores for which Kyle has programmed Mack
Wilberg's arrangement of Shenandoah (Ox-
ford University Press). The arrangement of
this popular American folksong was chosen
because of its long, legato vocal lines, divisi
that creates unusual harmonies, dramatic
use of crescendos and decrescendos, and the
fact that each student sings the melody in
its entirety. Finally, the SATB voice parts in
Wilberg's arrangement reflect the multiple
vocal ranges of the adolescent students in
the choir.

Error Prediction

Kyle introduced Shenandoah to the choir
during yesterday's rehearsal by playing a
recording, analyzing the compositional form,
and having students discuss the musical chal-
enges posed by the arrangement. Two of
the student-identified challenges related to
breath management: (1) the sustained legato
lines of the melody and, (2) the crescendo at
the exact midpoint of the arrangement. The
teacher senses that breath management will
be most easily handled by working through
the unison melody rather than at the point
of the crescendo where voice parts contain
different pitches. With this information in
mind, Kyle decides to build his warm-up
vocalises around excerpts of the melody,
incorporating breaths as they occur the
octavo, and then immediately transitioning
from warm-up to repertoire by having
students find and mark the corresponding
required breaths in their scores.

Error Detection

As the rehearsal of Shenandoah begins,
Kyle returns to the vocalise material by
having students sing those phrases from the
score. He notices that most students are
successful at transferring the breath manage-
ment techniques from the warm-ups to the
score, except for the tenors. Some tenors
seem to take extra breaths, while others
show signs of vocal tension at the ends of
phrases. The basses raise their chins upward
when singing the first note, the high do, of
the second phrase. Meanwhile, the sopranos
and altos experience slight intonation prob-
lems, singing flat in the opening and ending
phrases, but not in the middle phrases. Kyle
does quick notes these issues in his score and
ponders his response.

Error Prevention

Based on his predictions of where singers
might make errors, Kyle designs his warm-
up procedures to mitigate the chances that
those errors will occur. He begins by
sequencing his warm-up so that relaxation
leads to proper physical alignment. This is
followed by exercises focused on breath
management, with specific attention to the
muscular processes involved during sus-
tained exhalation.

Error Correction

Kyle has some decisions to make. He
cannot simultaneously attend to each error,
so he decides to begin by correcting the
errors most directly related to the breath
management issues addressed during the
warm-up session. He reminds the choir that
he was listening for two issues: breath man-
agement within each phrase, and the marked
crescendos/decrescendos. When prompted,
students indicate that the dynamic contrasts
were more easily performed.

Kyle further questions, asking students to
identify similarities in the abdominal muscular
movement needed for breath management
and dynamic control. Students respond cor-
correctly and Kyle then turns to the tenors to
inquire about their singing/breathing experi-
ence. One tenor says that he remembered
to use his abdominal musculature to assist
with dynamic contrasts, but forgot to do the
same elsewhere. After the tenors nod their
heads in collective agreement, Kyle asks them
to sing the phrases again, with the other
singers instructed to raise their hands if the
tenors successfully sustain the breath as they
sing. The choir responds approvingly to the
tenors’ efforts, and Kyle congratulates them
for solving the problem.

Error Diagnosis and Analysis

Kyle sits at his desk and begins to plan for
tomorrow's rehearsal. He is a bit concerned
because the students made some errors that
he did not anticipate, but he is pleased that
his attempts to predict and prevent potential
errors related to breath management and
dynamics were largely successful. He knows
that his goal is to equip students with choral
skills that they can use beyond high
school, so he wants to ensure that students
understand and develop their musicianship
by solving appropriate musical challenges
posed by the repertoire.

Still, there were some errors that remain
to be addressed, and these errors will re-
quire students to rely on Kyle's professional
knowledge and judgment. He recalls that too
much breath pressure can cause intonation
problems. Since the sopranos and altos
were only singing sharp on the phrases with
lower pitches, he concludes that they were
simply trying too hard to do what he had
asked. Kyle also noticed that some of the
ninth-grade tenors were straining to sing
the low do on the first note of the melody,
perhaps distracting them from the inhalation
necessary to sustain the entire first phrase.
He decides to temporarily change the low
do to a high do to alleviate this problem.
for the tenors. Meanwhile, Kyle remembers that the basses had difficulty singing the high do. He looks at his score and sees that the pitch occurs with the initial diphthong in the word “way.”

Kyle determines that he knows how to handle the problems encountered by the sopranos, altos, and tenors, but he needs to consult his resource library for some ideas about how to assist the basses. Kyle begins to plan tomorrow’s rehearsal by further examining the score to predict any other errors the choir might make were he not to provide them the necessary tools for successful singing. And so, the cycle begins anew.

The Giving of Appropriate Feedback

If our philosophy is grounded in the principle that choral music requires human engagement to breathe life into compositions, then a logical extension is that the purpose of rehearsals is to provide singers with the knowledge and skills needed to engage in choral music experiences throughout their lives. Rather than the concert two months away, the goal is enlarged to encompass a forthcoming concert two decades away. What can we do today to help ensure that our singers will be singing long after they have left our care?

Such a philosophical position may relieve conductors (and their choirs) of the unproductive stress that accompanies the goal of musical perfection. But, it brings forth a complexity of purposes as multifaceted as the diverse individuals within our ensembles. How do we meet the needs of each individual singer while upholding the musical considerations of the repertoire? We may not be able to know each of our singer’s musical needs, nor may we be able to sufficiently address each need within the limited time we have with our ensembles. What we can do is establish parameters of rehearsal structure that both nourish our larger goals and allow opportunities for individual singers to identify and make progress toward their unique goals.

A person’s physical and social environment can assist or hinder the development of any vocal behavior including that of singing. Research has demonstrated that the singing development process may be significantly influenced by interaction between the individual and her/his singing environment. In order for the individual to become more accomplished vocally she/he needs to be in an environment that fosters such development. In part, this will be dependent on the quality of available feedback.

The giving of appropriate feedback to singers is frequently missing from choral rehearsals. A recent meta-analytical review of research concerning instructional feedback resulted in four important conclusions that can further inform the pedagogical cycle described above. These conclusions can be easily applied to the choral rehearsal.

First, feedback needs to provide a link between what singers currently understand and what conductors want them to understand. This understanding implicates all skills in the pedagogical cycle, but most specifically involves the skills of error prediction and error prevention. Though these two skills precede the rehearsal, the outcome is a specific rehearsal plan (feedback) based on the choir’s previous work. The late Frauke Haasemann commented on this in the opening minutes of her Group Vocal Technique video: “You have to give [singers] techniques to sing the music right, because some of the music that even amateur choirs sing is, in a vocal way, very difficult. You cannot say to [your choir], ‘Just do it.’ You have to give them tools. And, I think that you have to teach them those tools . . . with exercises composed [from] the music that they will later rehearse.”

A conductor’s effective feedback—which includes modeling—can provide singers the tools to be successful at negotiating vocal challenges posed by the repertoire.

Second, feedback must be contextualized to both the singers and the learning situation. Feedback to an ensemble of twelve—year-olds should be qualitatively different from feedback to an ensemble of university students, even though the content might be similar (vowel formation, perhaps). This first pair of research-based conclusions speaks to a choral conductor’s feedback that might develop through the stages involving the skills of error prediction, error prevention, error detection, and error correction.

A subsequent pair of conclusions focuses on issues that most directly affect a conductor’s skills employed in the stages that occur before and after feedback: error prediction, error prevention, and error diagnosis/analysis. First, the feedback of a choral conductor comes after singers have responded to a task, often through singing. The implication is that the initial task request positions the singers for success or failure. To the extent possible, the bulk of a conductor’s pre-rehearsal planning should be toward ensuring success for the singers by diagnosing and analyzing what occurred previously, predicting what errors are likely to occur under the same circumstances, and then seeking to prevent the likely errors from occurring.

The final conclusion: feedback is not always appropriate. Instead, direct instruction may be necessary before singers can understand the feedback. As stated earlier, the warm-up segment of choral rehearsals is a vital component of direct instruction if it is specifically designed to address vocal and musical challenges that will arise in that day’s rehearsal. Once singers have been successfully engaged in direct instruction, the conductor can provide feedback that calls upon what the singers have already accomplished as it arises throughout the repertoire.

Conclusion

Whether conscious to us or not, our philosophies are telegraphed through the rehearsals we design and the feedback we provide to our choristers. “Why do people come to sing for you? Not because of your musicianship or your beautiful conducting gestures. They come because of you. When your hands come down, the important thing is that you care about the choir, not the right notes or right rhythms.”

The Cycle of Pedagogical Skills outlined above is an organizing tool intended to assist conductors in the development of rehearsal plans and feedback that are appropriate for
our singers and, hopefully, reflect our philosophical paradigm. Many conductors can recall rehearsals that just didn’t seem right, only to later realize that they had temporarily led their singers in a manner inconsistent with their beliefs about singing, teaching, and the experience of choral music.

Working with a set of instructional, musical plans enables conductors to be transparent about their pedagogy because they have made deliberate decisions about pedagogy. Such awareness allows freer discussions with singers about why certain rehearsal strategies are employed and others will be held for another time. One result of this instructional transparency is that the choral experience becomes a collaborative process more overtly shared by conductor and singers. Each of us is a participant, both a giver and receiver of choral artistry, and our philosophies and instructional goals can be intertwined to provide opportunities for all participants to give and receive at ever-increasing levels.

NOTES

4 Glenn. In Quest of Answers. 175.