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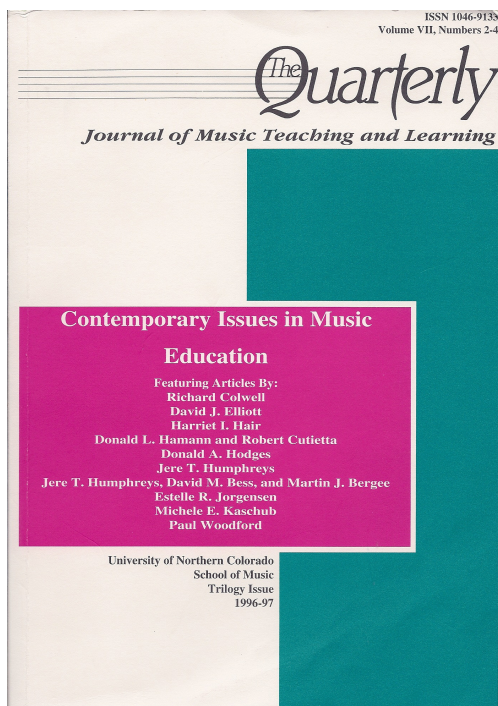
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The Choral Rehearsal Reconstructed: Meeting Curricular Goals Through Collaborative Interactions

By Michele E. Kaschub

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Traditionally, choral music has been taught through the use of modeling and direct intervention (i.e., the teacher either sings or plays the desired sounds, the choir members imitate the example, and the teacher evaluates the ensemble members in terms of how closely they matched the given model). This practice has certainly met with a degree of success if measured solely by performance quality. If success is defined by the students' ability to perform and make musical decisions without teacher assistance, however, then the level of success must be considered significantly lower.

In order to provide a more balanced experience, choral music educators must structure the choral rehearsal to be more than rote-learning sessions prior to a concert. The rehearsal must be converted into a learning environment that focuses students' interests and abilities on the complete gamut of skills, knowledge, and understanding necessary for music making. This change of focus will help students to perceive more accurately their musical abilities and will develop their skills as independent music learners and performers.

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Defining Independence In Music

One goal of music education is to enable students to have lifelong experiences with music. Music education, however, has been and is still plagued by questions regarding students who do not continue active musical involvement beyond their school years. Music teachers try many approaches. We provide models for music making; we lead students in the preparation for performances; we give them the best music to perform; we make quality listening experiences available; and we take them to professional performances. What else can we do?

First we must look at what WE are already doing. WE model. WE lead. WE prepare. WE give. WE make. WE take. Yes, WE do everything! What does the student do? If we are truly concerned with providing our students an opportunity for lifelong musical experiences, then we must prepare them to discover music and music-making for themselves. Lifelong musical pursuits are a result of interest in and satisfaction with discovery. If students are never given the opportunity to make musical decisions, create new music, or direct themselves with our guidance, then how will they ever know where to begin to do this for themselves when the teacher/conductor/director is not present?

Music is an activity that requires modeling in order to be learned. The instructional strategies used by the teacher must actively

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engage students in the “how” and “why” of music making so that they attain the skills necessary to make music independently. The process of engaging students must make use of critical thinking skills, decision making abilities and provide for increased enjoyment of music through greater comprehension. Young musicians who are developing musical skills desire a chance to exhibit what they know. They want to do things for themselves within their capabilities, and they want to be challenged to think and to succeed. It is the responsibility of the music teacher to provide these experiences... experiences that will translate to musical independence. This does not mean that teachers stop modeling or stop directing, but that they provide students with those same opportunities. Once students have experienced music making in this type of learning environment, they will be ready to make music as independent learners. Their musical independence will be revealed in their ability to create or recreate music accurately using a self-directed study that is not dependent upon the teacher for any aspects of musical preparation or production.

As many authors have noted, “hands-on” experiences with music result in better comprehension as these experiences incorporate multiple types of intelligence. Linguistics, mathematics, sound, spatial relations, and bodily-kinesthetic intelligence are all used to produce music. These types of intelligence defined by Gardner (1983) are each necessary types of knowledge that must be developed if a musician’s skill and experience are to grow. Shuell (1988) too, has identified the importance of multiple types of knowledge to learning transference. He identifies seven areas which must be developed: 1) propositional knowledge, 2) procedural knowledge, 3) psychomotor knowledge, 4) imagery, 5) aural knowledge, 6) attitudes, and 7) emotional knowledge. Each of these areas must be included in the rehearsal for-

mat to allow students to experience the greatest possible growth.

The areas defined by Gardner and Shuell support the argument that students should develop an organized body of knowledge about music including the study of musical terminology as well as historical and cultural information. This knowledge about music is supported by skills of organization and analysis such as those found in theory or in composition. Along with this knowledge about music, students must also learn how to prepare music for performance. Such preparation includes not only learning how to manage the vocal apparatus, but also the ability to think in sound. Choral educators have long realized the importance of sightsinging in the choral rehearsal, but must expand this vision to include aural imagination on a larger scale. Students must be encouraged to think beyond four-measure phrases and to envision what an entire composition will sound like as a finished product. Without this aural imagination, students cannot set performance goals for themselves or determine the steps necessary to prepare music for performance. Most importantly, students must be encouraged and given the opportunity to enjoy and experience the emotional aspect of music. Whether visceral involvement is reached through singing, listening, or composition, or some combination of those involvements, every student must be given the opportunity to find what is a meaningful musical experience for his or herself.

Building A Different Model

The most common scenario seen in the choral rehearsal is a situation where the teacher’s role is one of “correction and direction.” In this setting strategies are limited. If, however, the teacher assumes the role of a guide, then student opportunities increase and environments that will challenge the individual singer can be created. The argu-

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ment for student involvement is perhaps best stated by Tait (1992): "Music teaching that is dominated by a single strategy such as musical modeling may hamper a learner's self-awareness as well as opportunities for creative self-investment" (p. 531). And so the question becomes "what instructional course will allow choral music educators to challenge students and use a variety of approaches?"

Collins, Brown, & Newman (1989) and Rogoff (1990) have all suggested that the apprenticeship model may provide some answers for contemporary education. In music instruction the apprenticeship model is evident in both the private studio and in chamber ensembles. A strong characteristic of the apprenticeship model is that the individual student receives personalized instruction tailored to his or her specific needs. The choral music teacher, however, is most often faced with large numbers of students and the apprenticeship model seems an unmanageable and an unattainable goal.

In an effort to get closer to the individual student within larger classroom settings, cooperative learning has been suggested as an appropriate format in the general music setting (Kaplan & Stauffer, 1994). Cooperative learning activities are also appropriate for the choral setting and can provide students opportunities to lead and to learn from others. Burns (1981) and Damon (1984) suggest that having students work in small groups can provide students with access to an often overlooked educator — their peers. Peer instruction is often more lasting than teacher-led instruction because students work together to develop an understanding of the material they are working with rather than being led, perhaps too quickly, to conclusions by the teacher.

When we examine the choral classroom and consider the vast amount of material with which students must become familiar to make music independently, it becomes ap-

parent that pros and cons exist with both alternatives to the traditional choral rehearsal. If the principles of the apprenticeship and cooperative learning models are combined, however, students can be engaged in a broad-based musical study that strengthens their individual musical skills and knowledge in a manageable context. Collaborative learning, in which students are cooperatively apprenticed as lyricists, theorists, historians, composers, critics, directors, and critical listeners, may provide the foundation upon which students can experience a modified apprenticeship within the large ensemble setting.

The Modified Apprenticeship Model

In the modified apprenticeship model, students are active participants in all areas of score study and in the preparation of a musical work for performance. While this model can be used at any level with various degrees of teacher scaffolding, it is most useful in K-12 settings where students generally are not offered courses in music history, music theory, or conducting in addition to their participation in performing ensembles. As ensemble teachers clearly cannot truly apprentice each individual member of the ensemble, the members of the choir are divided into cooperative learning teams with each team focusing upon a single aspect of study for one piece of music. For example, if a selection by William Byrd were prepared for performance, a team of four students would be created to study performance practices of the period, to learn about Byrd, and to identify generally the historical trends and issues of the time that the piece was written. Other teams would examine the formal construction of the work, listen to recordings of similar works or to multiple recordings of the selection to learn about interpretation, and would analyze the text and how Byrd treated

it musically. So that students are not duplicating the work of other teams, only one history, text, form, and critical listening team exists for each piece under study. Students may serve on more than one team at a time and should be rotated through the different teams throughout the school year so that they may have the opportunity to apprentice in each area of music study.

Teacher modeling still plays an important role in this rehearsal model. Even though the goal is to enable students to work independently, students who have never seen the teacher engaged in pre-rehearsal preparations will have little idea as to how to begin a historical or analytical study. It is important to guide students into the score study process by modeling the activities with the full ensemble. The teacher should work with the students to generate a list of questions that need to be answered about the historical practices at the time the piece was written and guide the students through the steps of reading some background information about a composer or a particular historical period. The teacher should lead an examination of the formal organization of the piece. Is it written in a conventional form? Has the choir studied any other selections written in that form? The text should also be addressed. Read the text together as though it were a poem. How has the poet used words to create meaning and how has the composer treated the text musically? Involve the students' imagination. In light of these inquiries, are multiple interpretation of this music possible? Are some interpretive decisions dictated by the historical practices of the period? Sing and test the interpretive ideas suggested by the students. Once students have gained access to the work usually done by the director prior to the first rehearsal, they will begin to understand the depth of preparation and musical knowledge necessary to prepare a piece of music for performance. Having seen aspects of the score study process modeled, students are ready to move to small group work.

It is important for the teacher to continue to guide students, but in a more limited capacity. The teacher should encourage each team to develop a list of questions that will guide their inquiry. The teacher may then

visit briefly with each team to offer guidance or to suggest resources that might help students locate the information that they wish to discover. Once initial research has begun, the teacher should encourage students to keep a notebook detailing their work and into which they may record new questions as they arise. Some time should be devoted to progress reports by each team in the rehearsal. It is possible that information found by one team may raise or answer questions that are of concern to another team. Teams may also suggest additional questions to each other. Structured in this way, the teams are connected by a common goal and fulfill contributory roles in constructing the group understanding of the work being studied for performance.

Team Apprenticeship Areas

Historical and Cultural Context Apprenticeship

Historical and cultural information provides a contextual framework that reveals the conditions surrounding the composer and the characteristics of music in the time and place from which it arose. Often music is written to fulfill a specific purpose such as religious ceremony, public ceremony, or to mark an occasion. These pieces of information may provide clues relevant to the authentic performance of the piece under study.

The students should begin by generating a list of what information they think it might be helpful to know as they prepare to study the selected work for performance. Team members may work together to create a brief biographical sketch about the composer. The sketch might include both personal information and general characteristics of the composer's writing style. The team could also identify significant historical events, in both music and in other fields, that may have influenced the composer's work. Careful consideration should be given to the general aspects of style for the period or culture, and the students should listen to music of the period or culture to help them in identifying the significant features. It is the job of this team to identify performance practices of the period or culture and to suggest how those practices may be utilized in their own performance of the piece. The research team may

also draw comparisons between the work they are researching and other works previously or currently being studied by the ensemble. Identifying similarities of style and similarities between composer's techniques or style periods helps the entire ensemble to understand the relationships between the various pieces of music that they are studying. The information that students gather for their initial questions may lead to the generation of a second list of questions. This process may continue until both the teacher and students are satisfied that the information gathered provides an adequate background for work on the music.

The following is a historical report prepared by seventh grade students for their study of "Love Learns By Laughing". The report was distributed to all members of the choir and additional information was verbally reported.

Historical Information Guide

Selection: "Love Learns By Laughing"

Composer: Thomas Morley

Renaissance Style

The history of musical style can be seen as a battle between the basic principles of composition: emphasis on the use of harmony or in the construction of melodies. The Renaissance period (1450-1600) is identified as a time of intense growth in the melodic aspect of musical writing. Music of this period is primarily linear; that is, each part is equally important, melodically independent, and serves to reinforce the important melodies in the composition through imitation.

The Renaissance was a time in which "a cappella" music flourished. The term "a cappella" literally means "for the chapel." Although "a cappella" music was originally written for the church, today the term is interpreted to mean music that is to be performed by voices alone and is not restricted to church music.

The music of the Renaissance was written in imitative style; one voice part sings a vocal line which is then imitated by each of the other voice parts. Because the emphasis in this music is on melody, the music has no strict rhythmic phrasing. It was not metered (there were no time signatures or barlines) and therefore the pattern of regular groupings of strong and weak beats did not exist. Barlines found in today's reproductions of the written music have been added by editors to ease reading. Additionally, Renaissance music is not bound to traditional rules of har-

mony. The harmony is a result of the sounding of melodic lines in combination and is not ruled by order or harmonic function.

Vocal music of this period is closely bound to the words; that is, the words determine the tempo, mood, dynamics and musical phrasing of the composition. Renaissance composers did not use dynamic markings or tempo indications; first, because they usually prepared the performances of their own music and could tell the performers what they wanted to hear; secondly, because tempo and dynamic markings had not yet been invented; and thirdly, because performance practices were generally understood by the performers.

Function of Music

Music played a very important part in Renaissance life. The well-educated man was expected to be an amateur musician (as were ladies of high society) and to perform as an instrumentalist or singer. Musical ability was an important part of daily life and many social events featured music as the central activity.

The English Madrigal

The main characteristic of English madrigals is that their texts were drawn from the works of minor and popular poets. From the beginning, therefore, English madrigals enjoyed wide popular appeal, were immediately approachable by the general public and were sung by everybody (not only the aristocrats). Accordingly, the English madrigal emphasized simplicity of texture (parts sharing common rhythms and texts), directness of rhythm (use of dance-like patterns) and melodies that were simply and clearly harmonized.

Thomas Morley (1557-c.1602)

Thomas Morley, one of the first composers of English madrigals, often called many of his works "canzonets." The settings are mainly for three voices, with an essential element of the texture a series of lighthearted short phrases that move freely from voice to voice. While other English composers kept the form fairly simple, Morley often introduced sections of complex writing, lengthened the form, and briefly changed meters from groupings of two to groupings of three (2/4 or 4/4 time changed to 3/4).

Sources: May, W. (Ed) *Something to Sing About*. Glencoe Publishing, 1987.

Ulrich, H. *A Survey of Choral Music*.

Harcourt Brace Jovanovich, Publishers. San Diego, 1973.

Text Analysis Apprenticeship

As choral music is the product of a partnership between words and music, the text analysis team is responsible for work in two areas. Students usually suggest finding out what the words of the song mean, but often the examination of how the composer has chosen to join the text with the sound is overlooked. Students tend to view words and music as two separate and, sometimes, unrelated issues. The teacher may need to guide students in their inquiry so that this issue is addressed. Like the historical/cultural team, this team's work should begin with the students' defining what they want to know about the words of the song and how the music and words are joined.

The text analysis team's work varies according to the text. Foreign texts must be translated. The translation should be literal so that the singers know exactly what each word means as this will aid the ensemble in interpretation. The text team might also write a poetic translation of the text if one cannot be found. Students may wish to schedule a visit with a language teacher or with another person who is familiar with the language used in the piece. If no such person is available, students will need to spend time with a dictionary and translate as many words as possible. (When working with younger students who lack dictionary-use skills, the task of translation may need to be simplified by the teacher.) The team may also debate the pros and cons of singing the piece in the foreign language, in their own language, or even in both languages.

An analysis of what words the poet has selected and how the words come to have meaning in this context is an important aspect of this team's work. The team should develop a list of questions that will guide their inquiry as they study how the words chosen by the poet come to have meaning. Below is a sample list created by a high school-level text analysis team.

Text Analysis

- 1) Paraphrase the text line by line. What does it mean?
- 2) Determine who is the speaker.

- 3) Establish to whom the poet is speaking.
- 4) Identify the event or occasion - birth, graduation, or death?
- 5) Verify the time - hour, season, century.
- 6) Determine the place setting - outdoors, indoors, land, or sea?
- 7) Examine possible reasons for the creation of the poem.
- 8) Identify imagery evoked or symbols employed by the author.
- 9) Decide in what tone the poem is written.
- 10) Do the musical sounds match the meaning of the poem?

Once the students feel that they have come to understand the work of the poet, they should turn their attention to the musical aspect of the piece and examine how the composer has joined his or her ideas with those of the poet in setting the text. Often the composer tries to support the poet's vision, but sometimes composers seek to create contrast between the apparent message of the words and the sounds of the music. The team should analyze the poetic phrases as they may reveal evidence of structural emphasis such as where to breathe or what words to emphasize within a given phrase. The team might also note instances where the apparent phrasing of the poetry and the natural phrasing of the musical line seem to be in disagreement. This analysis will help in making interpretive decisions about the performance of the piece.

Critical and Analytical Listening Apprenticeship

As music exists to be heard, music study must be rooted in the aural exploration of sound. Thus, students should be involved in making sound, creating sound, and listening to sound. It is the third aspect of this list which is of concern to the critical and analytical listening apprentices. The efforts of this team serve to inform the ensemble of stylistic and interpretative issues. The group should listen to as many recordings of the work under study as are available, and may also listen to similar works of the same period or culture. Listening should include both instrumental and choral selections so that students can explore the full realm of performance practices of the period. Style is the key issue. What characteristic use of elements make the selection of a particular

style? How should these elements be addressed in performance? It may be beneficial for the historical/cultural team and the listening team to meet and discuss the similarities of their findings.

The report given by the critical and analytical listening team should involve a listening example partnered with an explanation of what they have discovered. Although students may approach the task of sharing listening examples with the ensemble in many ways, the list of guiding questions shown below has been an effective model in helping students plan their listening presentation.

Listening Guide

1. Ask a question that you think almost everyone will be able to answer the first time they hear the recording.
2. Ask a question that will help your classmates identify an important feature of the music.
3. Ask a question that helps everyone make a connection between what they have heard and a new idea found in the music.
4. Have an activity (maybe counting something, or drawing a form scheme, etc.) that everyone can try to do — so you will know if you have clearly explained what you have found to be important in the music.
5. Play the recording again and ask what else your classmates notice that might be important to how the piece will be interpreted and performed.

The guiding questions help students to lead their peers by focusing their attention on something easy to hear and identify in the music. This first step is the key to successful student presentation. The ensemble must feel confident about what the presenters are doing. The second step guides the ensemble to identify the feature to which the research team wishes to draw attention. The next step guides the ensemble to make connections between something familiar in the piece and the new element about which they are to learn. After the research team has engaged students in identifying various aspects within the listening example, they also need to assess the effectiveness of their listening leadership. The team needs to engage the ensemble in representing or using the new

element for which they have been listening. The team may have the students manipulate some physical object or space by drawing, arranging shapes to represent form, or by moving their hands through the air to represent what they have heard in the music. If the ensemble seems to have difficulty with the task, the presenters may need to repeat part of their listening activity. When the research team is satisfied that they have clearly explained the points they believe to be important, they should play the recording one more time and ask the ensemble members to note other issues that may be of importance. In this instance, “two heads are better than one” is played out on a larger scale and other members of the ensemble may note features in the music which were not identified by the critical listening team.

Structural Analysis Apprenticeship

The relationships between the internal structures of a piece of music are the very means by which the music comes to have significance. When students discover these structures they can begin to understand how music comes alive through the development and repetition of musical ideas. The structural analysis apprentices are responsible for analyzing the architectural organization of the music and their work begins with the creation of a list of items that will reveal the musical ideas used by the composer and the arrangement of those ideas throughout the piece.

The team should identify the large form of the work and classify it as a mass, a madrigal, a hymn or common folk song, etc. The sub-sections and individual phrases should be identified and breath marks placed in accordance with formal organizations. This team and the text team may disagree on breath mark placement and such disagreement will provide fuel for later classroom debate as the teams present their findings. A recording of the work should be provided so that this group may use both their ears and their eyes to identify recurring melodic, harmonic and rhythmic patterns that may facilitate performance preparation. Internal linear motion, vocal polarities, imitation and other compositional devices should also be revealed in this group's work. Dynamic shape

and intensity as it relates to formal organization should be noted and may also contribute to phrasing and breath mark placement.

The report offered by this team might well take the shape of charts and graphs and be illuminated by examples from the music. The team might identify a principle theme, ask the choir to sing the theme, and then point out how the theme is varied and where it appears throughout the rest of the piece. The team might also play a recording of the work and ask the ensemble members to identify how the thematic material is manipulated by the composer. Such an approach would allow each ensemble member the opportunity to discover the internal construction of the piece as well as allowing the researchers to guide the ensemble to aspects which they believe are particularly important. Below is an example of one aspect of a basic structural analysis created by four students in a sixth-grade choral ensemble.

Composition: Little David, Play On Your Harp

Arranger: Emily Crocker

Score: piano, 2 treble voices, (soprano descant from m. 30 to end)

Formal Organization

mm. 1-3	introduction by piano
mm. 3-11	refrain
mm. 11-15	verse
mm. 15-19	refrain
mm. 19-21	transition
mm. 21-25	verse
mm. 25-29	refrain
mm. 30-37	descant over refrain
mm. 38-43	closing material

Comments: Much of the musical material in this piece is very similar, though it is sometimes sung by different voices. Measures 3-11, 15-19, and 25-29 are all refrain material and measures 11-15, 21-25 are verse material. At measure 30 the descant soprano voice enters and sings over refrain material that has been sung before. This adds new interest to the refrain. From measure 38 to measure 43 the three voices enter from low to high in imitation and then sing the final "Hallelujah!" together while the piano plays the "Little David" pattern that is like the vocal imitation at measure 38. The piece concludes with the choir humming softly above a piano chord.

All of the elements of this type of study are flexible and must be organized by the instructor in a manner that involves every student, provides an opportunity for individual and group successes, and in a way that positively contributes to the learning environment by fulfilling the goals and needs of both the instructor and the group. Group research may be done in class, assigned as homework with a small percentage of class time allocated to team meetings, or in any other configuration that will allow information about the music to be assembled while still allowing students time to sing. The research findings of each team must be shared with the entire ensemble. The sharing process should involve both written and oral presentation so that every member of the ensemble has a hard copy of the information gathered by each team and so that all students may have the opportunity to question the researchers about their findings. Most importantly, the research findings of each team must be woven into the rehearsal.

Apprenticeship To Expert: Utilizing Student Research In Performance Preparation

By organizing the performance preparation around the research findings of the students, the teacher is reinforcing the broader picture of musical preparation that extends beyond the rote mastering notes and rhythms. By focusing on the new "experts" throughout the rehearsal, the teacher is engaging in an educational model referred to by Rogoff (1990) as "shared cognition." This model assumes that each member of the ensemble has different knowledge and experience to bring to the preparation of the work under study. By utilizing the apprentices as experts who can guide ensemble decisions, the teacher is sharing the underlying work of the musician; problem-finding, decision-making, trial, and reevaluation.

The role of performance is critical in music study as it is an integral part of both the process and the product of music education. Preparation for concert performance begins in the classroom with a series of miniature performances. These performances should give the students opportunities to work in

...true understanding is best revealed when students are challenged to take the skills and knowledge which they have acquired in one setting and apply them in a new setting.

both large and small groups so that their individual skills and knowledge of the music can be challenged. In the large group setting, the entire ensemble could perform a section of the work under study with one or two students representing each voice part or each research team standing outside of the ensemble and acting as performance critics. The ensemble members might identify specific items for which the critics would listen. This configuration works extremely well because it presents a series of new speakers. Students tend to “tune-out” the teacher after they have heard similar comments from the same person repeatedly. By giving individual students the opportunity to evaluate critically the performance of the ensemble, new speakers are constantly being heard and each student has the opportunity to develop his or her skills at judging performance quality and suggesting courses of action that will lead to improved performance.

Small group performance is another configuration that works well in the rehearsal setting. The choir may be divided into smaller groups such as quartets or octets and assigned an excerpt of the work under study to prepare for in-class performance. The groups should be challenged to apply research findings. For example, two or three groups might be assigned the same section of a score to prepare for in-class performance. The singers would need to develop their own interpretation of the excerpt based on the information gathered during the score study process. As the ensemble listens to each group’s interpretation, they should identify the similarities and differences between the groups and determine what aspects of each interpretation to retain for the entire ensemble’s interpretation. Connections should always be made to the research that informed the singers in their interpretive work. This application of knowledge reveals the students’ level of understanding about

the music that they are preparing for performance. By allowing students to experience making interpretative decisions, a sense of ownership over the music is established as students call upon recently acquired knowledge to guide their performance choices.

Self-critique can also be an extremely valuable tool in the rehearsal. Students may write in journals to reflect upon how they view their musical progress during rehearsals. The journals may be used for daily writing or may be used to reflect on a series of rehearsals or specific piece or problem. While it is difficult for the teacher to find time to read all of the journal entries each day, it is a valuable tool for measuring the reflective knowledge of the individual choir members. Teachers may opt to use journals with a rotating response format in which journal entries from a specific voice part are read or may choose to read journal entries organized by the small group structure, reading one or two octet’s writings after each week.

It may also be beneficial in the self-critique format to have students in each section talk briefly amongst themselves and then to have a representative of the group list their concerns, problems or evaluations. Through this process the section becomes more unified as they are presented with an opportunity to communicate with each other about the efforts that they are making as a “team” within the ensemble. Secondly, the students in the section are utilizing critical thinking skills to identify and solve problems that they are experiencing within their section. They are becoming increasingly responsible for their own music-making.

It is important to remember throughout this process that the learning environment in which students are asked to work is ultimately the teacher’s responsibility. Engaging students in peer critique and self-critique exercises is a process where problems may arise. It is significant to guide students in

their critical comments just as they have been guided through the research and performance preparation stages of their musical study. Without such guidance, comments made by critics may erode the sense of unity needed within a performing ensemble. Peer critics should be encouraged to balance their comments and to address aspects that worked well, as well as aspects that need to be improved. Teachers may suggest that critics, in either peer or self-critique formats, begin by identifying something positive about a performance or about their own performance. Not only should the student identify what worked, but they should also offer some explanation of why it worked, or what impact it had. This calls reflective thinking skills into play. Suggestions about areas of performance that need improvement should be constructed with both an identification of the problem and a suggestion of how the problem might be solved. By encouraging students to think beyond identification, they are required to draw on skills that will allow for the next level of musical growth where they can assess their own performance, determine what further work needs to be done, design a plan of action, and then reevaluate their performance.

Once all the work has been completed in the study and rehearsal of a work, it should be performed in a concert setting. It is important to remember that a concert is the outgrowth of music education - not the reason for it. A concert provides students with an opportunity to share their knowledge of the music that they have been studying with the audience. The very essence of music does, after all, require at least two groups: performer and audience. The students should make sure that their audience has basic background information about each piece. Information concerning historical/cultural placement, text, style, or formal organizations may be presented in a variety of ways. Because audiences are usually given programs to follow during the concert, brief statements about each piece written by a student or group of students may be included. A student might introduce each piece before it is performed. The introduction might even include a demonstration that illuminates an im-

portant compositional device such as text painting, canonic imitation, or fugue. These types of demonstrations of the students' work help the audience to understand better the music they are about to hear and to become more knowledgeable about what students are learning in music performance classes.

Evaluating Concert Performance

In this curriculum model the concert is not the final step of the process, but a springboard for designing future learning. Students must assess the final performance of the work they have been preparing just as they assessed their in-class performances. This task is most easily accomplished if students can view themselves in the performance setting by the use of video recording. Students should critically assess all aspects of performance including stage presence, general observations of the performance event, technical accuracy in relation to the music, effectiveness of interpretation, musical expressiveness, audience reaction and their own personal reaction. The questions used for evaluating the performance should be determined before the concert and are most effective if they arise from a discussion about what makes a good performance. An example of evaluative prompt questions suggested by high school students is shown below.

Performance Evaluation

1. Did we give a musically accurate performance?
2. Did we give a technically accurate performance?
3. Were there any "surprises" as we performed? Where? Why?
4. Was the performance musically expressive? How?
5. What was the audience reaction overall?
6. Which selection do you think most highly impacted the audience? Why?
7. What is your personal view of the performance?
8. What aspect of the performance would you change if you could do it again?
9. What was the most positive event of the concert for you? Explain briefly.
10. Based upon your observations, what aspects of musical preparation and performance should our ensemble focus on as we turn to new music?

These questions and the answers which come from the ensemble members provide a foundation for class and/or smaller group discussions. Through such discussion, students will begin to understand that musical experiences throughout the group are quite varied. Comments coming from "rookie" and "veteran" singers may be quite different as the number of performance experiences impacts the reflective skills of the musician. The information discussed by the students also provides a participant viewpoint which the instructor needs to hear as he/she prepares to evaluate the entire project so that future projects may be planned.

Conclusions

Perkins (1992) and Rogoff (1990) have both suggested that true understanding is best revealed when students are challenged to take the skills and knowledge which they have acquired in one setting and apply them in a new situation. The skills of production, perception, and reflection (Davidson & Scripp, 1992) are heavily called upon in approach to raising cognitive awareness in the choral rehearsal setting. Students who have been engaged in the modified apprenticeship model are capable of taking both their technical music skills and their score preparation skills forward to the preparation of a new score. Through the score study process, students have experienced many of the areas discussed by Shuell (1988). They have learned about music history and theory, have applied their knowledge of performance practice in imagining what their performance should sound like, and have utilized their performance skills to bring music to life. Through this process, students' attitudes about music and music performance grow and change to reveal their new levels of understanding about music in various contexts.

This model of curriculum implementation moves students from imitating teacher-given models to creating models with teacher guidance, and eventually on to creating their own models as they work in small groups to prepare music for in-class or concert performance. As teachers change their role in the choral classroom and share music with students through a model which invites all parties to

participate fully, the measurement of success, of students' opportunities for musical growth and self-discovery, will certainly be judged of high musical and educational value.

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