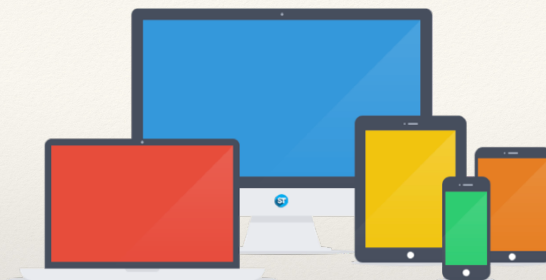


Presenter: Dr. Alyssa J. Cossey, DMA

Mind the Gap

Strategies and Tools
for Developing Voices



All materials are available at:
alyssacossey.com



I think I can... I think I can... I think I can.

My Middle School Story

Necessity is the mother of all
invention.
— Albert Einstein

The middle school “**problem**” or
“Why everyone is **underprepared** to teach middle school”

- ❖ Choral Methods
 - ❖ Textbook- 10 pages out of 400 pages
 - ❖ Notes
 - ❖ Middle school “Day”
- ❖ Repertoire
 - ❖ What we know
 - ❖ Choral library
 - ❖ I’m lactose intolerant
- ❖ People in the Know

A “How-To” Guide for Middle School Choirs

- ❖ Unique Characteristics/Challenges
- ❖ Advantages of homogeneous vs. heterogeneous ensembles
- ❖ Real-world strategies that work!
- ❖ Resources

Why success matters in middle school?

- ❖ Patrick Freer
 - ❖ “Possible-self” theory
 - ❖ Athletics vs. Choir
- ❖ How can I show growth?

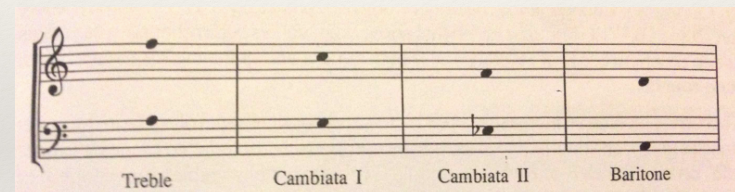


Finding S.P.A.C.E.



Voice Placement Categories

Categories and Ranges of Hormonally Male Changing Voices*



* This is NOT meant for students with changed voices

Testing Procedures

- ❖ Safe Space
- ❖ Describe in detail
- ❖ Everyone charts, everyone
- ❖ Volunteers first
- ❖ Spoken Pitch - "Hello" or count back from 10 - (always meet them where they are)
- ❖ Walk down first, then walk up (three note pattern)
- ❖ Address the elephant in the room: explain what is happening
- ❖ Praise ALL voice types
 - ❖ No one will fit perfectly, discuss as a class what they think
- ❖ Retest (that day and throughout the year)

Pitch Matching Techniques

- ❖ Singing is just slowed down pitch
 - ❖ Hello / count backwards from ten
- ❖ Practice phonation
 - ❖ Hey over there
 - ❖ No!
- ❖ Matching voice vs. piano
- ❖ Student help
 - ❖ Match - Move - Match
- ❖ Silent mimic (mouthing)

Seating Arrangements

- ❖ SA/TB choirs:
 - ❖ Highest to lowest
 - ❖ Like by like
 - ❖ Space!!
- ❖ SAB/SATB choirs:
 - ❖ Same categories (for unchanged / changing voices)
 - ❖ Real tenor or bass... talk about it
 - ❖ Sections may be different from song to song



Finding their place

Celebrate their differences while still allowing them to be a part of the "group"

Picking Repertoire That Works!

For your consideration:

- Simple can be good
- Be creative
- Everyone can “arrange”
 - (I’ll prove it!)
- Parts are your friends
 - Unison is NOT
- Unaccompanied (transposing)

Yonder Come Day



mf

Yon-der come day, day is a-break-in', Yon-der come day, oh my soul.

Yon-der come day, day is a-break-in', Sun is a-ris-in' in my soul.

- Melody: Limited Range (6th)
- Movement
- Repetitive



mp

mf

Sun rise, sun rise, oh yon-der

Yon-der come day, day is a-break-in', Yon-der come day, oh my soul.

(Piano for rehearsal only)

mf

Sun rise, Sun is a-ris-in' in my soul.

Yon-der come day, day is a-break-in', Sun is a-ris-in' in my soul.

Two Part Section (Partner Song Feel)

- Two independent melodies
- Different Ranges



mp

mf

Sun rise, sun rise, oh yon-der

Yon-der come day, day is a-break-in', Yon-der come day, oh my soul.

Yon-der, yon-der, yon-der, yon-der.

mf

Sun rise, Sun is a-ris-in' in my soul.

rit. *f* *one* *Fine*

Yon-der come day, day is a-break-in', Sun is a-ris-in' in my soul.

mf

Yon-der, yon-der, yon-der, yon-der. Sun is a-ris-in' in my soul. (Oh well-a)

Part III: Baritone

- Limited Range (5th) - Different from Pt. I & II

Why It Works

- Limited ranges
- 3 parts (with different ranges)
- Independent Vocal Lines (“Partner Song” feel)
- Introduction to harmony singing
- Unaccompanied
 - Transpose
- Flexible
- Spoken section & movement

Promised Land

⑤ FIRST TIME: Part I only
 Broth - er, sis - ter,* lend an ear, — I'm head-in' for the prom - ised
 SECOND TIME: Parts I and II
 Broth - er, sis - ter,* lend an

3 4
 land! Trou - bles soon will dis - ap - pear, — I'm
 ear, for soon our trou - bles all will

Handwritten notes: NB connect, come NB

Why It Works

- Accompanied
- Limited Range
- “Partner song” feel - independent vocal lines
- Pt. II - Bass line feel (Drop an Octave)
 - Range (5th)
- Treble re-write (everyone can arrange)
 - Can also drop “melody” and have unchanged voices sing Pt. II as written

Orchestra Song

VIOLIN
 The fid - dles, they sing — it and sob — it — and —
 CLARINET
 The clar - i - net, the clar - i - net says du - a, du - a, du - a,
 HORN
 The horns, the horns, they shout it
 DRUM
 The drum has no troub - le, just doub - le dub
 TRUMPET
 And the trum - pet must trum-pe-te-te-te-te-te, trum-pe-te-te-te-te-te,
 BASSOON
 The bas - soon, it makes a point of coun-ter - point, da da - da - da-da-da

- Multiple parts
- Variety of ranges
- Flexible voicing
- Layer
- Solo opportunities
- +/- parts as needed
- Drop the octave
- Unaccompanied
- Repetitive
- Independent parts
- Combined boy / girls choir rep
- Add movement

Know Your Kids!

Score

Video Game Medley

Arranged by Jason Pano

"Gotta Catch 'Em All"

152

Voice 1

Voice 2

Piano

f

mf

I want to be the

I want to be the

Minecraft Revenge Parody



Minecraft Revenge Parody

mf

192

So we back in the mine, got our pick-axe swing-ing from side to side, side___side to side, This task's a gruel-ing one,

mf

So we back in the mine, got our pick-axe swing-ing from side to side, side___side to side, This task's a gruel-ing one,

197

Hope to find some dia-monds to - night night night, dia - monds to-night, Heads up,___ you hear a sound, turn a - round and

197

Hope to find some dia-monds to - night night night, dia - monds to-night, Heads up,___ you hear a sound, turn a - round and

Pno.

mp

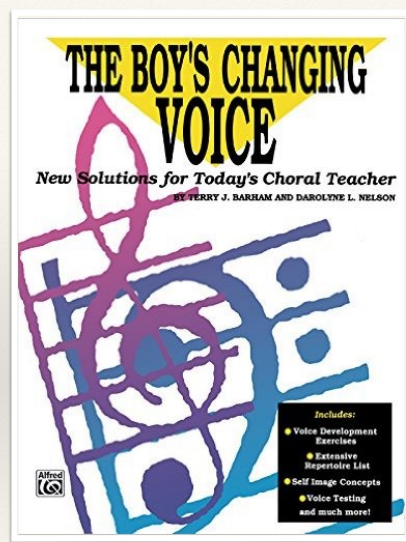
Repertoire Rules to Live By

- Consider treble music (for TB or SAB/SATB choirs)
- You CAN arrange
- Parts are GOOD
- Unaccompanied pieces are your friend
- Unison for SA choirs- YES
- Unison for TB choirs- NO
- Get creative and have FUN!

The Hormonally Male Changing Voice

Resources

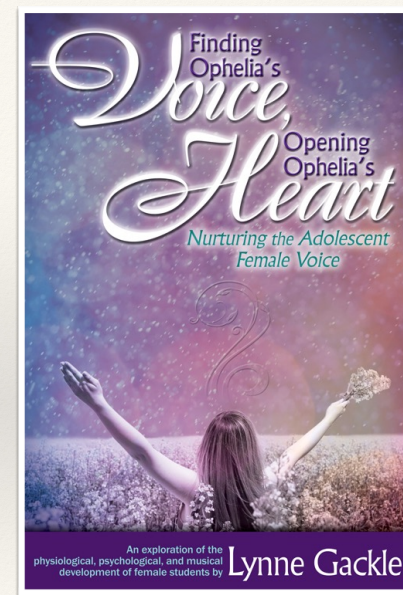
- ❖ Voice placement
- ❖ Testing procedures
- ❖ Literature suggestions
- ❖ Middle school strategies
 - ❖ Structure & Surprise
 - ❖ Movement
- ❖ Singing and self-concept



Finding Ophelia's Voice

Resources

- ❖ Great research based resource
- ❖ Female adolescent voice change
- ❖ Vocal techniques for developing voices
- ❖ Literature suggestions
- ❖ Singing and self-concept



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Questions?



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Thank You!



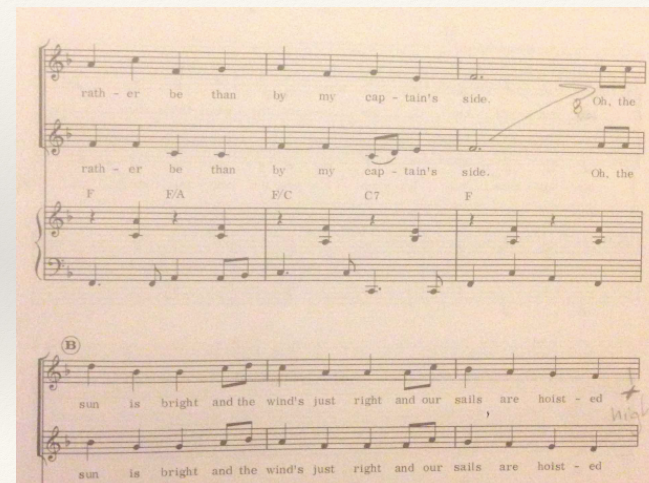
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Reflections of a Lad at Sea

- SO FUN!!
- Build a pirate ship! (Or just pretend)
- 3 movements (you can do one or all)
- “The Captain’s Mate”
 - Pt. II: Range of a 5th
 - Pt. I: Drop the octave when melody gets to high

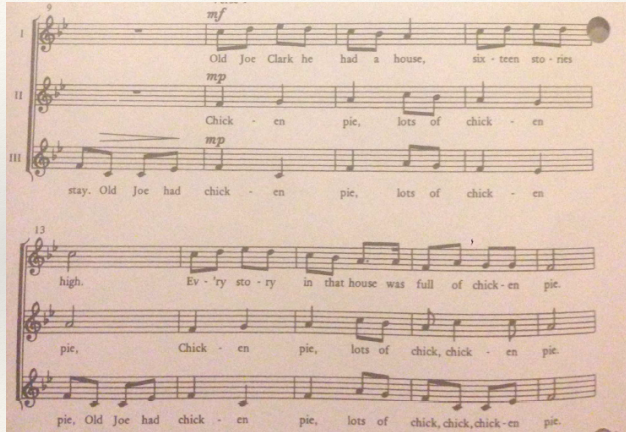
The Captain’s Mate



- Teach students to mark their own scores.
- Accountability

Old Joe Clark

- Unaccompanied
- 3pt
- Independent Lines
- Repetitive



Flexible Voicing Selections

- *Freedom is Coming*
 - arr. Henry Leck
 - Unaccompanied
 - 3pt Treble or SATB
 - Drop the alto line down an octave
 - Or whatever change works for your group!

Challenge

Picking Repertoire That Works!

For your consideration:

- Simple can be good
- Be creative
- Everyone can “arrange”
- Parts are your friends
 - Unison is NOT
- Unaccompanied (transposing)

