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A comparison of the perspectives of college choral directors, voice teachers, and voice students concerning solo and choral singing

Slusher, Hugh Douglas, Ph.D.
The Ohio State University, 1991

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A COMPARISON OF THE PERSPECTIVES OF
COLLEGE CHORAL DIRECTORS, VOICE TEACHERS,
AND VOICE STUDENTS CONCERNING
SOLO AND CHORAL SINGING

DISSERTATION

Presented in Partial Fulfillment of the Requirements
for the Degree Doctor of Philosophy in the
Graduate School of The Ohio State University

By
Hugh Douglas Slusher, B.M., M.M.

****

The Ohio State University

1991

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ACKNOWLEDGMENTS

I express sincere appreciation to Dr. James Major for his guidance, thoroughness and support throughout this research. Thanks go also to other members of the reading committee, Mr. James Gallagher and Mrs. Helen Swank for their suggestions and comments. Gratitude is expressed to Dr. Thomas Minnick for his editorial advice. To my wife, Patricia, I offer sincere thanks for your unfailing support and willingness to endure with me through this endeavor. To my children, Katie and Nathan, I thank you for understanding my frequent absences. And to the Renewer and Sustainer of all life, I offer thanks.
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A COMPARISON OF THE PERSPECTIVES OF COLLEGE CHORAL DIRECTORS, VOICE TEACHERS, AND VOICE STUDENTS CONCERNING SOLO AND CHORAL SINGING

By

Hugh Douglas Slusher, Ph. D.

The Ohio State University, 1991

Dr. James E. Major, Adviser

This descriptive study examined issues including possible conflict between voice studio teachers and choral directors related to vocal pedagogy. Topics such as straight tone singing; tone placement and focus; dynamics and the singing voice; the solo singer in the choral situation; and possible confusion for the student who participates in a choir and studies voice privately. Questions were also asked which regarded perceived attitudes of respondents such as what support do choral directors feel from voice faculty.

The population was divided into four groups: voice teachers, choral directors, voice teacher/choral directors and voice students. Since the entire population in Ohio was approached (the sample was the number
responding), it is felt that even when differences among
groups are not statistically significant, they are still
important.

Of the twenty-seven questions asked, nine revealed
statistically significant differences; eleven revealed no
significant differences and three were marginal. In
general, no significant differences were found in
questions related to attitude (such as support of one
group for another), although voice teachers indicated they
felt more support than did choral directors.

The leading differences were found in questions
relating to vocal pedagogy. Examples are:

--Most respondents indicated there is conflict
sometimes if not frequently, between what they are taught
to do in the voice studio and is expected of them in
choir.

--Whether singers can focus tone in choir as in the
studio revealed a significant difference of opinions.

--Significant differences in opinions were observed
concerning whether the studio trained singer can employ
the same level of forte or mezzo-forte in choir as in the
studio.

**Implications**

1) There is sufficient conflict between vocal and
choral areas at many institutions of higher learning to
warrent the attention of all faculty involved so that the voice students are not jeopardized.

2) All college choral directors should engage in sufficient private vocal instruction to enable them to become the vocal experts they need to be.

3) Student singers do not always have the requisite skills needed to produce vocally what is requested by the director.
CHAPTER I
INTRODUCTION

College choral directors are sometimes criticized by voice students and voice teachers for asking choral members to sing in a manner which may be pedagogically unsound. By the same token, voice majors are sometimes criticized by choral conductors as being inflexible when asked to change their individual vocal sound within the choral ensemble. Voice teachers are subjected to some criticism when they advise students not to sing in a choir because the teachers perceive potential damage to the student's solo vocal development or, perhaps, to the voice itself. Such conflicts confuse students and can lead to unpleasant tensions among the parties involved. Such situations do not promote a desirable atmosphere for teaching, learning or singing.

In reporting on a group study concerning the compatibility of choral and vocal rehearsal techniques, Beachy (1969) acknowledges that there are opposing points of view, yet he is pleased with the amount of agreement.
found when voice teachers, choral conductors, voice teachers who also direct choral ensembles and professional singers were surveyed. It was found that the majority of those surveyed no longer believed that a voice could be seriously impaired through choral participation nor that full participation in a choral ensemble by well trained solo voices need adversely affect the choral texture and quality. It seems that the majority also understood that some situations would require a singer to stop participating in choir until a serious vocal problem had been corrected.

However, at the conclusion of this report, Beachy quotes respondents anonymously. A number of their comments raise serious questions concerning the amount of agreement Beachy describes. Regarding a question about possible differences in the pedagogical approaches of the private voice instructor and the choral director, there were responses indicating that it depended on the quality of leadership. Another response was that choral directors too frequently strive for only one tonal color when there are many.

As to whether a choral experience can be beneficial to the education of a vocal student, Beachy encountered the opinion that too many choral directors without a "good
singing background" demand sounds and effects from the choir which can be harmful to singers. It was also felt that some career soloists become choir directors without sufficient background to conduct effectively.

One respondent stated that a "really good choir director" needs as much knowledge of vocal production as a private vocal instructor. The survey also asked if there was anything a thoroughly competent choral director might demand of a developing singer which might be harmful to the singers' progress with solo technique. Some respondents felt that this concern would be better addressed if the conductor were a singer. Another concern was that some choral directors seem to force voices, doing harm to the voices of all singers in the chorus. It was felt that such conductors are not competent. The question which then arises is what happens to the voices of those in a choir under the direction of an incompetent choral conductor?

The final question of Beachy's survey asked whether choral directors were adequately prepared to deal with the solo voice in the choral situation. Four respondents expressed doubt. One wondered how long it had been since directors had studied voice privately. Another felt that many choral directors were themselves not adequately
prepared vocally. A third respondent agreed but admitted that some voice teachers were also poorly prepared.

Possible problems with Beachy’s report include that it is not known how many people were surveyed. Moreover, the population was not chosen scientifically, nor is any statistical information given to indicate whether the above comments represent a significant trend or if they are isolated events. However, the information given by Beachy does indicate that disagreements and/or concerns exist among some choral directors and voice teachers.

That the choral conductor must be well schooled in vocal matters is an opinion commonly held. Pfautsch (Collins, Herford, Moe, Pfautsch & Swan 1973) discusses the desirability that the choral director be able to give group voice lessons when he/she rehearses. He further contends that when competent vocal pedagogy is lacking, it is usually a result of limited choral experience, no private lessons in voice, a solely instrumental background, or a generally weak vocal and choral background on the part of the director. He feels that if the voice student cannot recognize that the conductor is acting knowledgeably about the use of the voice, then weight is added to the argument that there are major differences between solo and choral singing.
How much the choral director knows about the voice and how he or she works with that understanding are of ultimate consequence and concern. It is also extremely helpful if the director can use his or her own voice efficiently (Ehmann 1968, p. 33; Pfautsch as in Collins et al. 1973, p. 82). Ehman, Pfautsch and this investigator share the belief that choir members will imitate not only the vocal traits demonstrated by their director, but also his or her manner of speech.

To focus again on conflicts between the choral conductor and voice teacher, Goodwin (1980, p. 5) writes: "It is not unusual for conflicts to develop between a choral director and a voice teacher when both work with the same students." He writes of the lack of communication and mutual understanding, stating that while the voice teacher is more interested in developing the solo singer, the choral conductor is more concerned with excellent choral groups. The student who studies with both feels a loyalty to both and the desire to cooperate with both.

As further evidence of conflict, Gollobin and White (1978, Apr., p. 47) obtained the following opinion from Ellen Faull when they interviewed a group of selected voice teachers:
Choral singing can be harmful for young singers. A young woman with a full sound to her voice is liable to be placed in the alto section, where she will beat away at her voice, often using a great deal of chest sound. If she turns out to be a soprano, she will have to work very hard to repair the damage.

Similar kinds of remarks illustrating disagreement are reported by Draper (1972) who overheard a conversation between two choral directors. One director remarked that he tried carefully to choose a soprano section whose vibratos would be natural and even, but invariably, by spring concert time the sopranos would not be singing well. Many of the voices had developed an extremely slow vibrato or an extremely fast vibrato. The other conductor replied that the problem was the sopranos had been studying voice privately for a year.

Vibrato and other qualities often found desirable in the solo voice have long been a problem to some choral directors. F. Melius Christiansen, the first director of the famed St. Olaf Choir, and many of his followers were not satisfied with "blend" until those qualities of the solo voice had been made subordinate to the sound of the total group (Collins et al. 1973, p. 20).

To further illustrate conflicts between voice teachers and choral directors, the National Teachers of Singing [N.A.T.S.] statement entitled, "The Solo Voice and
Choral Singing," states that: "Choral directors and voice teachers should share a common goal of vocal technique that releases and enhances the voice" (1970, p.11). However, the writers of this N.A.T.S. statement acknowledge problems when the studio trained voice with an inflexible technique fails to blend with a well trained choir, and when the rich tones of an "artist-singer" are heard above the choral tone of poorly trained or untrained singers.

Perspectives concerning vocal technique differ not only between choral directors and voice teachers, but also among choral directors themselves (Collins et al., 1973, p. 5). According to Swan, some choral conductors will use only techniques taught them by a favorite teacher, and some others are ignorant of vocal matters. There are also those who consider vocal matters unimportant and those who use many, varied exercises without really knowing what each exercise should produce. Swan also believes the choral conductor should be able to care for the vocalist who presents special problems. If by this Swan means functional vocal disorders, Stoer and Swank (1978) would agree. This investigator wonders how many choral directors and voice teachers feel equipped to recognize functional voice disorders and whether they can supply the
necessary corrective therapy or at least know when and to whom the singer should be referred.

Experiences of this investigator also testify to the conflicting opinions often held by voice teachers and choral directors. In one incident, the investigator heard a college voice teacher inform students within his studio that when singing in choir, they should not be concerned with blend because "blend is the conductor's problem."

Such attitudes are not helpful to the vocal student who needs to learn how to sing in a vocal ensemble. Neither do such statements enhance the working relationship between the choral and vocal faculties.

It was in 1969 that Beachy reported being pleased with the amount of agreement found in the previously mentioned survey. However, in 1986, Haasemann reported what she had found while on sabbatical visiting various colleges and universities in the midwest. She observed "struggles" between voice faculty and choral faculty. In several cases the major voice teachers had withheld the services of their better singers to "protect" their voices. She writes:

Some singers came to the performance as active participants for the first time, thereby ruining the choral balance. The paradox is clear: what shall a choral director do if the best singers of the school are neither willing nor able to join in the choral program actively? (p. 25)
The Need for Study

It is apparent that often there are conflicting ideas, philosophies and goals between voice teachers and choral conductors. As a result, one wonders what the student who studies with both teachers must understand and feel. When there are conflicts, would not he or she be confused about how to sing or how to relate to the teacher involved? Can or should a student have more than one "vocal" mentor?

There is little evidence of attempts to bridge the gaps between these two professional groups. Perhaps Beachy was correct in stating that there was more agreement at the time of his study (1969) than in earlier years; yet significant misunderstandings and tensions remain (N.A.T.S., 1970; Draper, 1972; Gollobin and White, 1978; Goodwin, 1980; Haasemann, 1986). On what specific points do voice teachers and choral conductors agree or disagree? How divergent is their disagreement? How do they feel about each other professionally? What kind of working relationships do their students perceive? Are their students confused about singing because of disagreement between these two groups of teachers? These are the kinds of questions which were examined in this study.
To the knowledge of this investigator, the study reported by Beachy (1969) is the only one similar to this project. Problems with Beachy's study have already been noted.

In a related study, Wyatt (1967) surveyed directors seeking their ideas about choral blend. He asked: what is desired by choral authorities in the way of blend? What factors are considered to be important in achieving choral blend? What are the acoustical properties that affect blend? And what do authorities recommend concerning the achievement of blend? Many other issues related to choral singing, such as those which were investigated in this study, were not addressed in Wyatt's study.

For the last twenty years, The N.A.T.S. BULLETIN has been almost devoid of any mention of choral singing. This seems to indicate that perhaps the membership of N.A.T.S. (principally voice teachers) is not interested in matters relative to choral singing. Is this true? This is another concern which was examined in this study.

Decker, (1976) provides a study of vocal pedagogy for the choral rehearsal based on theories presented in published literature from 1960-1970 and on interviews and observations of selected choral conductors. This project differs form Decker's in that he did not consult voice teachers or students to compare their perceptions.
Goodwin (1980) makes suggestions for voice teachers and choral directors in an attempt to improve communication, and Boytim (1975) describes an exemplary relationship between a local high school choral director and herself, a private voice teacher. Both articles are excellent attempts at improving communication between these two closely related professions.

This investigator's approach differed from other studies in that scientifically gathered data were sought from the subjects themselves, choral directors, voice teachers, and voice students who also sing in choirs. The data were statistically scrutinized to see if trends could be identified. Results should help to:

1. determine attitudes of choral directors about the work of voice teachers and of voice teachers about the work of choral directors;
2. determine the goals, perspectives and pedagogical concerns of voice teachers, choral directors, voice teacher/choral directors and voice students singing in vocal ensembles;
3. determine what cooperation and communication exists between choral and vocal departments in colleges; and
4. determine student morale as it relates to the study of singing and perceptions of faculty attitudes and faculty competence.

Purpose of the Study

The purpose of this study was to investigate the perceptions of college choral directors, college voice teachers, college voice teacher/choral directors, and college voice majors who also sing or have sung in college choirs, concerning a number of areas pertinent to all four groups.

Null Hypothesis 1

There are no significant differences at the .01 level among the proportions for voice students, vocal teachers and choral directors regarding issues relating to vocal pedagogy.

Sub Null Hypothesis 1a

There are no significant differences at the .01 level among the proportions for the four groups regarding the perception of a conflict between expectations in the studio versus expectations in the choir.
Sub Null Hypothesis 1b

There are no significant differences at the .01 level among the proportions for the four groups regarding the perception of correct vocal principles being taught in the choral situation.

Sub Null Hypothesis 1c

There are no significant differences at the .01 level among the proportions for the four groups regarding the perception of focus of the voice in the studio and the choir.

Sub Null Hypothesis 1d

There are no significant differences at the .01 level among the proportions for the four groups regarding the perception of the use of vocal dynamics in the studio and/or choir.

Null Hypothesis 2

There are no significant differences at the .01 level among the proportions for voice students, vocal teachers, and choral directors regarding issues relating to blend and balance.
Null Hypothesis 3

There are no significant differences at the .01 level among the proportions for voice students, vocal teachers, and choral directors regarding issues relating to perceived professional competence.

Null Hypothesis 4

There are no significant differences at the .01 level among the proportions for voice students, vocal teachers, and choral directors regarding issues relating to studio training and contributions to the choir.

Null Hypothesis 5

There are no significant differences at the .01 level among the proportions for voice students, vocal teachers, and choral directors regarding issues relating to interest and support in the other (choir or studio) area.

Limitations of the Study

Only students, voice teachers, voice teacher/choral directors, and choral directors at Ohio colleges or universities were surveyed. Junior and senior voice majors comprised the population for the student
questionnaire. No attempt was made to survey high school, church or community personnel.

**Assumptions Pertinent to the Study**

It was assumed the questionnaires would provide the appropriate insights to accept or reject the null hypothesis.
CHAPTER II

REVIEW OF RELATED LITERATURE

Sources for this review of literature were of two types, research and non-researched based. Whether vocal pedagogy takes place in the voice studio or in the choral rehearsal hall is not at issue here, since the position is being taken that basic principles of healthy vocal production are the same in either situation. Topics are ordered as they might be approached by the vocal pedagogue: posture, breathing, vocal freedom, vowels, resonance, registration, diction and dynamics. There is some overlap of topics since aspects of singing are not mutually exclusive from one another.

Then issues likely to elicit differing perspectives from the voice teacher and the choral director are discussed, including vibrato and choral blend. Finally, issues relating to professionalism are discussed, including teacher self-evaluation, and evaluation by colleagues and by students.
Posture for Singing

Many voice teachers and choral directors begin their approach to singing with a concern for the posture of the singer. Gilliland (1969) states that posture is the backbone of singing. He perceives correct posture for singing as an alert stance which may vary from singer to singer but should generally include the comfortably high chest. Wehr (1961) writes that proper posture should allow a person to be physically coordinated, mentally alert and free to respond naturally to any stimulus. The guidelines for posture which he lists include some commonly held ideas as well as others which reflect the thoughts of J. F. Williamson, his mentor, and which many vocal authorities today would say contribute to tension.

Decker (1976) writes that unless the body is properly aligned, correct breathing and a free position of the larynx are impossible. He stresses freedom and relaxation while insisting on an erect spinal column. To describe flexibly stretched posture, he repeats the often used image of the singer as a puppet on a string, with the string connected to the crown. For correct rib cage position, he suggests taking a stance as if one were about to soar in a swan dive. Decker continues to give positions for the neck and head, chest and shoulders, and hips, legs and feet. They are about the same suggestions
as given by Christy (1979) and Vennard (1967). Nothing should be rigid.

York (1963) discusses posture from the standpoint of the Alexander Technique, which is a method of thinking about the body in terms of balance and relaxation instead of injunctions such as "stand up straight," which may only serve to transfer bodily tensions or rigidity to some other part of the body. Examples of the teaching of this technique can be seen in such statements as: "Sense the support of the floor;" "Let the weight be equally balanced between the toes and the heels;" and "Allow the whole surface of the feet to let go and cover the floor;" "Release the abdominal wall;" "Let the jaw fall apart at the joints and hang down by its own weight;" and "think of the head as being lighter than air and rising off the spine."

Breathing for Singing

Adequate breath support and control depend upon good posture and phonation (Lyall, 1970). Voice teachers often begin teaching a new voice student by discussing the subject of posture or by teaching techniques of breathing for singing. As Decker (1977b) writes, correct breathing is generally regarded as the strongest contributor to good singing, either for the soloist or the chorister. He
continues by explaining that the vast majority of vocal experts regard diaphragmatic-costal breathing as the most efficient kind of breathing for singing and maintains that almost every aspect of breathing for singing can be taught in the choral rehearsal. He offers breathing teaching techniques for the choral rehearsal, to help choir members discover the movement and action of the diaphragm, to develop control of exhalation, the costal muscles, and breath endurance.

Sharnova (1949) seems to agree with Decker's approach to breathing and adds that for inhalation, he prefers breathing through the relaxed mouth with palate high so that the breath coming in fills the whole mouth "like warm smoke" and then goes down into the lungs, "deep and full." He also discusses expansion of the back.

J. L. Jones (1975b) states that when a person is singing well, he will always be doing at least three things: 1) breathing properly and controlling breath with efficiency; 2) phonating properly (not too much tightness nor too much looseness at the closure of the vocal folds) and 3) enunciating vowels with resonance and intelligibility." Sunderman (1951) also writes in favor of a balanced action of the breath in phonation, pointing out that a tone not properly supported by breath will not retain its pitch, while a tone made with too much forced air movement will unduly force the vocal folds, causing a
strident throaty tone quality and possibly leading to impaired vocal folds. When the tone quality is good, the use of the breath is generally efficient (Lyall, 1970).

J. L. Jones agrees with Christy (1979) about the necessity of a comfortably high chest position during breathing and singing, and that the epigastrium area should bulge on intake and gradually flatten as a singer sustains the tone. Both writers reflect the view of the majority of vocal teachers, that one should maintain the position of an expanded rib cage as much as possible during singing, with comfortable lift and expansion, not rigidity. Proper posture is referred to as being a prerequisite for proper breathing for singing.

Williamson (1938, 1974) advocates creating the proper mood before inhalation, saying that the chest cavity adjusts differently for different moods. In this way, he argued, it is not necessary to teach physical details which, he says can make one self-conscious and muscursively tense.

Communication between student and teacher about the breathing process (as well as any other process involved with singing) is all important. Spillane (1987) reports that voice teachers use many and varied approaches to teaching breath support. Not only do voice teachers often disagree with each other, but many of their directives conflict with actual physiological function.
A term often used in relation to breathing and singing is "support" or "breath support." Alt (1990) is not alone in objecting to such terminology. He feels that terms like these, and "breath control," can encourage a pressurized lock of the breathing muscles and a subsequent squeezed larynx which then serves as a tight valve, allowing only a tiny stream of air to produce the sound. Others suggest terms like "breath management" in place of "breath control" and "breath support." Alt also points out that many students have a misconception about breathing coordination for singing, for they think that taking a breath is an overly active "stuffing yourself" process and that singing is a passive release of the tension that the breath inhalation has caused. He suggests that the opposite is closer to the truth. Inhalation must be a relatively passive process of "dropping your belly."

A. J. Jones (1970) concludes that when singing, the exhalation process is of considerable importance to the singer, and that complete and coordinated control of the abdominal and thoracic muscles is absolutely necessary for good vocal phonation. Complete coordinated control of the exhalation process determines the amount and position of the intrathoracic pressure which, in turn, relates directly to the tensing and relaxation of the larynx and the musculature surrounding it. Only by relaxing the
laryngeal area can the singer have the necessary freedom for agility and sustained control for good vocal phonation.

Rubin, LeCover and Vennard (Large, 1980) said it more simply: "Poor breath control and inadequate breath support impair vocal quality by causing secondary interfering glottal tensions."

"The Free Voice"

In perhaps every aspect of the teaching of singing, the concepts of freedom from extraneous tensions will emerge. It seems that every school of thought about singing discusses "the free voice" or "freedom" as a necessary ideal in order to produce an efficient production and a beautiful, balanced and properly projecting tone. Freedom is sought not only in the laryngeal area, but also in the larger muscles of the body, beginning with the face and cheeks and extending to the shoulders, arms, legs, and torso—because tension in one muscle can transfer to other muscles. O'Neil (1961) writes from the point of view of a coach rather than a voice teacher. He has found that coaching from a perspective of musicianship can free the voice from various tensions, and thereby, tone and technique are improved. For example, he believes that proper phrasing
will help keep the body relaxed and allow the voice to "come out." Phrasing affects breath management and efficiency. He writes, and Marshall (1956) agrees, that pronunciation is often exaggerated when it should result from relaxed muscular control, "like the bow moving from one string to another in a legato fashion." Breath flow should move freely, like that of a "trumpeter whose breath flow is steady, interrupted only by movements of the tongue against the mouthpiece." Tongue and lip movement for enunciation purposes should function similarly in singing.

Isquick (1977) experimented with the use of videotape feedback in the learning of "vocal relaxation". It is assumed Isquick means an absence of hyper-activity in the articulators, jaw and perhaps the laryngeal musculature when he speaks of vocal relaxation. When subjects were able to view the movements of their tongue and soft palate, students were able to score higher on the Vocal Relaxation Scale than those assigned to the control group.

**Vowels**

The quality of the sung vowel is basic to singing technique. Much of the time spent studying singing consists of learning how to produce various shades of vowels. Vowel quality is fundamental to resonance,
whether in the solo voice or in the choral situation. As Keller (1957) states, "the purity of the vowel sound determines the tone quality, blend, and in many cases, the intonation of the group." Of 129 choral directors reviewed by Darrow (1975), 108 wrote of developing tone quality through the vowel, which underscores the acknowledged importance of the vowel. Bellows (1960) points out that vowels are more unobstructed in their production than consonants and therefore they are the most resonant, tone-carrying, beauty-giving sounds of a language. Every choral director, he adds, should know the tongue and complimentary lip positions required to produce each vowel. The Bell Chart of Vowels shows 17 English vowel sounds and how they gradually modulate into other vowels because of jaw depth, lip protrusion and tongue position (Diercks, 1974).

Some voice teachers advocate a sing as you speak approach while other voice teachers and choral directors indicate the need to modify the vowel so it is not the same as the spoken vowel. Jones (1957) prefers the "natural," speech-like approach to the voice over other methods. It seems, however, that he has adopted, to some degree, a method himself, since he writes of the importance of vowel placement "forward on the lips," and he advocates the Fred Waring phonetic system as a diction approach to singing. Conely (1954) also advocates the
Waring system for choral and individual vocal training; however, for the more mature student, he recommends the use of the International Phonetic Alphabet. Like Bellows, Conely believes the teacher must know what position the articulators must take to achieve any particular sound. When the teacher hears an "off-color" vowel, he then knows what adjustments of the tongue, soft palate position and mouth opening must be made to improve the sound.

Johnson (1966), in a study predicated upon the pedagogical concept of "sing as you speak," finds that it was not profitable to teach the production of a sung vowel by using the spoken vowel as a model. Christiansen (1988) found that rounding the lips and lowering the jaw more in singing than one would normally do in speech (and for certain vowels) was preferred for it produced a richer sound. Lip rounding, tongue position and mandible position are investigated by Burton (1975) who studied their effect upon formant frequencies of selected phonemes. His findings for F1 differs from the existing literature, but the shift for F2 and F3 produced by various articulatory changes agree with published literature. Delattre (1958) writes that vocal quality and vowel color are in articulatory conflict. Speaking vowels require the presence of constrictions along the vocal tract while the best conditions for singing require the absence of such constrictions in order to allow the high
frequency overtones that characterize the singer's voice quality to be passed (not dampened) by the resonating cavities. He describes what compensations to the shape of the vocal tract must occur in order to preserve vowel color while producing the best vocal sound.

Teaching singers to produce sung vowels with the desired resonance is approached in many ways. One of the long-standing methods has been to teach the student to recreate the proper vowel with the aid of sensations. Using sensations as a method of learning is also discussed under "Resonance" in this chapter and is reported by Darrow (1975). The properly sung vowel and resonance are overlapping topics. Merrick's study (1976) suggests that feeling tone and cognition are innately involved with singing since the vocal instrument is actually a part of the singer. Analysis of the sung vowel through the singing sensation is the connecting link for gaining control of involuntary vocal functions. Lindquist (1955) also advocates sensory awareness, or "feeling," as a fundamental approach to learning correct voice functions for singing.

Andersen (1971) used a videotape recorder to investigate whether its use could reinforce learning to form given vowels more efficiently. Choral singers were used in the study. A panel of judges indicated that
skillful use of the video-tape recorder with its instant 
replay capability improved learning.

Schmalstieg (1969) developed an aural-visual 
programed course for learning to sing correctly produced, 
uniform vowels. The results of the study indicate that 
students successfully used comparison abilities as a 
feedback technique and there was a significant difference 
between the prerequisite-post test vowel scores.

Davis (1966) sought to determine if a specific cavity 
was responsible for a specific formant or if the coupled 
system acts as a whole to bring about the distinguishable 
vowel with its formant characteristics. He determined 
that the coupled system (all resonating cavities) acts 
together as a whole to bring about the distinguishable 
vowel.

While nasality in vowel sounds is generally found 
undesirable (except in French nasal vowels), Titze (1987) 
suggests that teachers may use nasal sounds to "trick" 
students into experiencing some of the key sensations in 
the facial region. But he adds that the teacher should 
then quickly point out alternate, and preferred, ways of 
obtaining these same sensations. Otherwise, the singer 
may learn to interpret excessive nasality as vocal ring. 
In a study of nasal resonance in the vowel tone in the 
singing voice, Woolridge (1954) finds that resonance of
the nasal cavity does not produce the quality referred to as nasal resonance.

Resonance

Achieving optimal resonance from the singing voice is a goal of voice teachers and choral directors. Management of the resonance system involves the production of correct vowels and coloring and proper adjustment of the resonating cavities, which means modifications of the size and shape of the resonators, the pharynx, mouth and naso-pharynx, as aided by the jaw, tongue, soft palate and lips (Stout, 1955).

Decker (1977c) states that resonance is the most difficult aspect of vocal technique to teach in the choral rehearsal. He writes that because the resonant qualities of voices vary so much in the typical choral ensemble, it is risky to make generalized statements that apply equally to all singers. Further, he suggests that unless the choral director has time to work with singers individually or in small groups, he/she should only make suggestions concerning resonance which adhere to the most basic vocal principles. Decker's approach, like many others, aims at a balanced tone which achieves ring or brilliance (focused forward) but also has the depth that comes from the open
throat, "deep set" vowels achieved with a low larynx position.

Decker believes that a certain kind of relaxation is also necessary in order to achieve the best resonance. He offers exercises to alleviate tension in the body, jaw and tongue and he suggests changing the rehearsal routine to reduce accumulated mental tension.

Darrow (1975) reports in a recent project that of the choral directors whose writings he reviewed, 90 described physical sensations of resonance in the development of tone quality. Some ask for "placement" or "focus" in a direction (usually high) or to a point of the anatomy (teeth, lips, mask). Others refer to "head resonance," "nasal resonance" or "chest resonance." Still others use descriptors such as "height," "depth," "forwardness," "full," "round," "ringing," and "concentrated." A majority of directors, he reports, is concerned with "forward tone," "forward placement," or "forward resonance."

Focus and Placement

Focus and placement are terms commonly used in many voice studios and choral rehearsals. Not all authorities agree that such terminology should be used. Moreover, one suspects, these terms do not always mean the same thing when used by different teachers.
Taylor (1955) treats the terms "focus" and "placing the voice" synonymously and writes that the terms mean discovering the proper arrangement of cavities to supply the correct resonance for any given pitch.

Alexander Fields (1952) defines focus this way:

...to direct the attention exclusively toward a limited or localized area of the body where much vibrational or resonance activity is centered during the emission of the vocal sound. Often referred to as "forward tone."

He also defines "placing the voice:

...unerring tuning or learning to sound each tone in the vocal range so that it corresponds exactly with the pitch sounded on a reliably tuned instrument...A properly placed voice has an even vibrato, a minimum intensity of tone, prominent low overtones or formant at about 500 cycles and prominent high overtones or formant at about 2900 cycles. In a more general sense, the proper placing of the voice consists mainly in acquiring those techniques for adjusting the vocal resonators whereby the best quality of tone is secured.

For Vennard (1967, par.432), the term "focus" is related to "placement." He believes it can be used first to overcome breathiness and second as a resonance concept, one of forward placement, brilliance. It is to him the "sine qua non" of good singing. Vennard also believes that the concept of focus should not be taught as a literal happening; rather, it is a term to be used for imagery. Vennard has said placement is an illusion, but one upon which many singers agree: most often described
as sympathetic resonances concentrated in the area of sinuses.

High tonal focus, according to Ehmann (1968, pp. 36 and 37), helps the larynx to function with maximum freedom. To achieve it, he suggests: a.) informing the singers that the tone originates behind the eyes; b.) asking the singers to sing through their eyes, thinking of the tone as spinning behind the upper part of the nose, or imagining that the tone soars and circles above the head; and c.) raising the upper lip slightly and allowing the lower jaw to be completely relaxed. Other suggestions, include the use of the sounds "new", "n," or "ng," and French nasal syllables. Ehman believes that it is the high tonal focus which gives the voice its power and projection.

Six voice teachers out of eight interviewed (Gollobin and White, 1978b) said they do not attempt to teach "placement" while two said it differed for each student. Those who did not teach placement offered other ideas for achieving the desired sound which many would identify as "pinging," "ringing," "focused," or "well placed."

The same studio teachers were asked what images they gave students to help them achieve the richest vowel sounds. Among the responses were: using 'oo' and 'ah', raising the soft palate, obtaining space in the vocal
cavity through yawning and feeling as if one is opening down into the body.

Jones (1975a) writes that resonance in the body is perhaps the single quality contributing most to vocal beauty. Many would agree with his contention that it is the result of how one handles his/her vocal equipment more than what the equipment is naturally. He lists five approaches for helping the student discover "resonance" (p.14). Some of these overlap with previously listed techniques: imagery; physical suggestions; the natural "sing as you speak" technique, "placement" or "focus" concept, and the phonetic approach.

Cooper (1970) and Feder (1990) write as the medical professionals and voice therapists. They say the singing and speaking voice should have basically the same tone focus (or a sensation of forward tone). A marked difference between the singing and speaking voices should alert the teacher or choral conductor that one of the two voices is not being used properly. Feder also discusses tumors, vocal chord disorders paralysis, traumas and functional voice disorders.

Registration

For singers, the term "register" means a portion of the vocal compass: high or low register, chest or head
register. It is a segment of the vocal range that differs in quality from other segments (Zemlin, 1981). According to Zemlin, the terminology of voice registers encompasses over 100 terms with little agreement to their use or criteria. Vennard (1967) writes that a realistic approach is to consider the voice as having three registers: in the male; "normal," or "chest," "head," and "falsetto," and in the female; "chest," "middle," and "head." He continues that teachers who use this terminology set about blending the registers, or helping the student through the "passage" or "bridge" from one register to another. However, there are also advocates of a "one register" concept and a "two register" concept.

A scientific explanation is given by Zemlin (1981):

A particular mode or pattern of vocal fold vibration is usually confined within a given pitch range, and when phonation is attempted outside the limits of this range, the mode of vibration will be altered appropriately to accommodate the succeeding range. This modification of the mode of vocal fold vibration may be regarded as an operational definition of voice register.

Reinders (1989) would accept Zemlin's definition, writing that "a register in the singing voice is primarily laryngeal." She believes that a register is also influenced by the resonances of the vocal tract and the subglottal system. The sensations a singer feels in his skull or in his chest wall have nothing to do with creating a register. A 'register break', states Reinders,
is a sudden change in the vibratory pattern of the vocal folds at certain pitches.

Vennard (1967) describes light adjustment and heavy adjustment methods of phonation as ways to bridge registers. Others have used methods with differing names, such as "lift of the breath" (Witherspoon, 1925), "cover," "passagio," and "vowel modification." In addition, proper shifting of registers can alleviate undue strain and tension to the singing mechanism.

Classification of voices is sometimes based on the type of registration heard by the teacher at specific points in the voice. Proponents of the "lift" system have used this method. In the course of study, one teacher may decide that a student’s voice has been classified incorrectly. This topic was studied by Jarvis (1987) who observed that some women move into soprano literature after having established careers as mezzos. One discovery was that assignment of young singers to an incorrect vocal category is fairly common due to the subjective nature of classification methods. Swank (1991) adds that maturation is not static.

Warren (1977) presents a summary of a large body of writings on vocal registers and discusses the various theories stated in those works. He concludes that since the muscles that control the head voice and chest voice
are antagonistic to each other, the goal of the voice teacher must be to achieve a proper balance between them.

Most classically trained teachers would consider "belting" as an improper balance of muscular antagonism, or they refer to it as forcing or carrying the chest voice too high. Bevan (1989) suggests that belting and the chest voice are perceptually and acoustically distinct. Recognizing the quality of each seems to be dependent upon stimulus fundamental frequency and vowel. Boardman (1987) proposes a specific pedagogy which approaches the body as a singing-acting-dancing instrument through which all of these means of expression can pour. In addition to the study of belting, the pedagogy offers musical training, classical vocal technique interwoven with speech and movement, and work with the Alexander technique and with diction.

Poor intonation (Vennard, 1956) can sometimes be attributed to register uncertainty or forcing. It can also be attributed to many other causes such as weariness, illness, emotional disturbance, carelessness, or a wrong concept of the vowel. It is most often not caused by a "bad ear."

Unger (1990) discusses registration as it relates to singing flat in a choral setting. His suggestions are similar to those of many choir directors and voice teachers: one should "lighten up" as you ascend and do not
add volume or "static registration" (muscle locking) can result. For bridging between registers, he suggests learning to overlap the registers first, then learning to sing in the area of the overlap without feeling that one is in heavy or light adjustment. In order of sequence, he recommends the use of glissandos, arpeggios (with aspirate "h" sounds), mezza di voce and finally "mask singing" using "n," "m," and "ng."

Research by Large (1987) indicates that singing of an even scale in singers' technique encompasses the equalization of different register timbers, different vowels, and the smoothing out of dynamic level changes. In doing so, the singer must maintain the singer's formant across all registers, vowels and dynamic changes.

**Diction**

Diction in singing has more than one function. It might be argued that intelligibility is the first goal of diction, but diction has great impact on vocal tone quality as well. Diction includes pronunciation, enunciation and articulation. Vowel pronunciations and constrictions or formations within the vocal tract which enable or color the vowel have been discussed above, as has their impact on tone quality.
Wilson (1953) advocates an approach to choral music emphasizing the text. His position is that from the words comes the rhythm; from the formation of the vowels, diphthongs and consonants comes the tone; and from the meaning of the words, comes the style, *legato*, *marcato* and *staccato*. Certainly this is true for the solo singer also.

Relaxation and not exaggeration is the best means of obtaining clarity and tonal beauty, according to Marshall (1956). An example would be relaxation of the lips for "b," "p," "f," "v," and "m". Like Wilson, she points out that the manner of connecting a consonant with what follows affects rhythm and consequently good ensemble.

Sunderman (1951) comments that consonants are rarely emphasized enough by choral directors. Consonants can affect the delivery of the phrase, tone quality and dramatic intensity. Decker's (1977d) approach is to stress stage diction in singing rather than inarticulate, conversational diction. Decker also observes that most diction problems are common to all singers, which is different from resonance problems. Therefore, approaching diction problems with a choral group is easier than dealing with resonance problems, which can be very individual in nature.

Belisle (1965) found that superior samples of diction in solo singers were generally characterized by greater
intensity (loudness), more accurate vowel discrimination, greater clarity of voice production, and more clearly formed transitions (glides). Phrases which were more simply constructed grammatically, and which employed words in common usage, usually featured better musical declamation. Males ranked higher than females; more advanced singers ranked higher than those with less skill.

Fisher (1989) developed a method of teaching English diction for choral music performance. The methodology was based principally on the development of kinesthetic awareness and control of the speech articulators through syllabic, word, word-pair, and word-phrase exercises. The procedure was found to be effective in improving both choral tone and textual intelligibility.

**Dynamics and the Singing Voice**

Ehmann (1968, p. 42) describes certain choral groups which produce a big sound and other groups which use soft singing as their approach. He states that both approaches can be harmful to proper tonal development. Vocal exercises, he maintains, should begin with moderate volume, comfortably produced. From this point, Ehmann believes the director should be able to lead his singers to both ends of the volume continuum, piano and forte singing, after the voice "sits" properly.

Brown and Westenberg (Bradely, 1984) agree to the extent that warmups should not begin forte and Shaw
(Collins et al., 1973) usually conducts the first stages of a rehearsal at a mezzo piano level, never going beyond mezzo forte. However, Vennard (1955) states that the voice, like most musical instruments, functions at maximum efficiency at the level of mezzo forte or stronger. He suggests that a student not be asked to sing pianissimo until he has mastered a good, free tone that is moderately loud. If this does not occur, he maintains, the singer is likely to produce the tone merely by withdrawing support, which will result in a weak sound. The end result will be tensing for loud tones. To produce an effective pianissimo requires even better breath support, and much more delicacy of laryngeal adjustment, than to sing a good fortissimo.

Illustrating further conflicting opinion about dynamics and the singing voice, Darrow (1975) reports that 42 out of 129 choral conductors wrote on the subject. Of these authors, 19 believed mezzo forte or forte singing should be the basis of vocal development while 23 emphasized the values of soft singing for development of the choral instrument.

Under recommendations for blend, Wyatt (1967a) discusses forced tone and how it destroys tone quality in a choir. While the subject of Wyatt’s discussion is blend, forced tone is often a result of singing too loud. Haasemann ("Group Vocal Techniques," 1987) has said that
singing too loud can also be one of the causes of underpitch singing.

Olaf Christiansen's approach to choral singing employed a limited dynamic range, usually ranging from "pp" to "mf" (Collins et al., p 22). In the same school of thought is Gordon (1977,. p. 194) who has suggested that to achieve equal weight (balance), the director can require all sections to match the volume produced by the weakest part. Critics charge that such concepts help to produce a monotonous interpretation, and many argue that such restrained singing is not good for the solo voice. The American Academy of Teachers of Singing (Collins et al., 1973, p. 22) takes a strong position against imitation of any one voice, and they note that this is particularly a problem in forte singing.

How to achieve volume in a student's voice without pushing or straining was a question posed to eight selected voice teachers by Gollobin and White. (1978, Part III, p.45.) The answers they received were varied: "relate it to speaking to someone far away," "sing softly then repeat the phrase loudly, but don't change anything--just the thought," "...freedom of tone and maturity," "...depends on the age and the length of study," "relate it to a call," "find the loudest vowel and best range and work from there," "...focus the voice for the ring (overtone)," "will it," "volume comes from
resonance, not pushing, relaxation, not the amount of breath," and "think deeper, feed the air into the vowel as if they were feeding everything through a funnel."

Jones (1975a) would agree with those teachers who suggest development of resonance as the means to obtain greater volume. He also says that in this way, the greater volume comes with less effort and that the softer tones will have greater carrying power. Careful manipulation of the mouth and throat is needed and that in turn, helps tune the vowel formants to the proper overtone.

Swan (Collins et al., 1973, p. 50) points out that if proper register development takes place, improved control of dynamics can be affected. Brown (Bradley, 1984) advocates allowing the voice to become lighter and looser in the higher registers. Carrying the heavier sound to a higher range overwhelms the voice and causes, over a period of time, physical strain.

To communicate to his chorus about volume, Swan (Collins et al., 1973) displays imaginary distances between his hands. His chorus memorizes dynamic concepts by associating the accompanying feeling and energy with the sound level which they hear.

The crescendo-diminuendo of a legato line can be obtained by teaching flexibility and good breath connection (Thurman, 1983). He suggests that this should
help to avoid subtle and obvious choppiness within the musical line.

Robert Shaw believes strongly that dynamics in choral music should not be rehearsed apart from other technical and interpretative factors, and that tone quality should not be changed in a crescendo or in a diminuendo. In order for this to occur, Shaw developed a system of teaching crescendo and diminuendo wherein they are in agreement with the rhythm (Collins et al., 1973).

Methodologies

Gollobbin and White (1975) state that little real consensus exists among voice teachers on procedures designed to achieve good vocal techniques. It should be noted that Swan (Collins et al. 1973, p. 5) indicated the same was true among choral directors. Yet developing vocal skills is the prime consideration in methods used by Thurman (1983). He believes that good intonation, timing, diction, dynamics, phrasing, and the choral tone itself, result from developing vocal skills.

Hassemann’s (Group Vocal Techniques, 1987) methods stem from those of her mentor, Ehmann, and are based on a system of "Chorische Stimmbildung." Hassemann uses specifically designed vocal exercises for a ten minute warm up period at the beginning of rehearsals as her teaching forum. The methodology contains general warm-ups
Intended to relax the body, especially the vocal tract and which prepare the singer for vowel and consonant formations. These warm-ups include exercises for exhalation, relaxation of the jaw, complete closure of the vocal folds, breath support, vowel placement, expansion of range and ear training. After general warm-ups, Haasemann often moves into more specific warm-ups for the Renaissance, Baroque, Classic, Romantic, and or modern era, depending upon what music is to be sung in rehearsal. (Ehmann-Hasseemann, 1981).

Excellent ideas for the choir director relating to vocal pedagogy are presented by Ehmann (1968) in Chapter III of his book, *Choral Directing*. Ehmann also employs the conducting gesture as a vocal teaching technique. For him, it is a unifying force between "group voice building" and the score (Jordan, 1984, p. 5). This concept is echoed by Tsolainou (Group Vocal Techniques, 1987), who believes that the choir becomes a reflection of what they see physically represented by the conductor. Tsolainou also believes that one can experiment with vocal sound and learn techniques to achieve a variety of results.

Diercks (1955) suggests that a choral director must use his eyes as well as his ears to detect vocal troubles. One can watch for the knit brow, the concenter stare, the jutting jaw, the shaking chin and, mouth positions and lip movements. Also, lifting the shoulders upon inhalation
and depressing the chest on exhalation are signs of tension and improper breath coordination.

Diercks also believes that every choral director should be a vocalist for he or she is the only voice teacher for most participants in the choir they direct. Lee (1977) agrees, writing that one must understand and deal with the mechanics of his or her own voice, with its normal set of problems and short comings, before he or she can deal effectively with problems encountered in choral work. Most that is learned in a voice studio can be transmitted to a choir.

John Finley Williamson was a singer himself, who trained in the operatic tradition. He lost his singing voice early due to a surgical process. Most of his voice teaching and choral conducting occurred after he no longer sang. He stated (Williamson, 1938, 1974,) however, that the conductor should not use his voice as a model because the singers might lose some of their uniqueness in imitation. Dunahm and Peterson agreed, but the majority of those reviewed by Darrow disagreed (Darrow, 1975). Williamson also believed that the conductor was responsible for the ultimate sound and quality of his choral group. In 1938, he quoted the English choral conductor, Sir Henry Coward, who said, "the great choral conductor makes his material great."
Ehmann (Poe, 1975) said a choral conductor must be a singer, but not necessarily a soloist. Vennard wrote that the conductor should have a good voice and know how to use it because his or her tone will be imitated, especially by immature singers. Wodell, Wil housky, Evanson, Finn, Becker, and Woodgate agree (Darrow, 1975).

The major foundations on which empirical pedagogues structure their teaching, along with specific teaching methods used in the empirical methods, are discussed in a document by Harris (1989). He discusses the foundations of this technique: the natural sound, attention to ear, distaste for physical manipulation, and imitation.

Instant replay television was used as a tool for teaching certain physical aspects of singing in an experiment by Elrod (1971). The only difference in instruction offered to both the experimental and control groups was that the experimental group was able to watch themselves and their fellow students sing. The treatment providing visual information was found to be significant.

Warm-ups for choruses as well as soloists are often considered a part of a methodology. Reference is made to warm-ups used by some choral conductors elsewhere in this writing. They are often used for more than just warming up, but also as teaching tools or technique builders. Henderson (1979) believes that warm-ups are imperative for choral rehearsals "to get the singers into a good frame of
mind and to be bodily alive." The results for the choir will be longer endurance and better tone quality. Henderson believes in first considering the big muscles of the body and then moving to the "tiny muscles that control the voice."

Methods should aid singers toward an efficient voice production. Breathiness, constriction, throatiness, etc. are all manifestations of vocal inefficiency. They are due to deviations from a delicate balance existing in the artistic vocal production between glottal tension and transglottal airflow (Rubin, LeCover and Vennard as in Large, 1967). Perkins (1958) has defined efficient voice production in this way: 1) the voice should be produced with a minimum of effort, 2) it should be maximally pleasant, and 3) it should yield a maximum of vocal efficiency (bigness and carrying power as opposed to mere loudness). Perkins' study was designed for speech therapy use but the similarities between the desired voices for the study and voices of good singers are impressively alike. The subjects had the sensation of the throat being open and relaxed, feeling as cool and open and big as in a sigh or expanded as in the initial phase of a yawn; effortlessness of the voice coasting or floating on the air stream, volume flexibility. There was a vibrancy in their tone. The larynx was found to drop somewhat in the efficiently produced voice. Also increased vertical and
area measurements of the pharynx are generally present and the jaw seemed to hang looser for vocal efficiency.

Psychological attitudes or self-perception play a large part in the art of singing. Stedman (1985) has explored this area and proposes that singers who are motivated intrinsically rather than extrinsically cope most successfully with common anxieties. The teacher plays a vital part in the psychological development of the student. Both as role model and mentor, the teacher has the ability to foster healthy attitudes toward the self, the voice and peer reactions.

Differences in Choral and Vocal Singing and Pedagogy

Harper (1967) compared certain aspects of solo and choral singing to ascertain if differences between them really do exist. He found that differences were observed in the majority of vowel samples in number, position and relative intensities of the partials within the harmonic structure of tones produced under solo and choral conditions.

If there really are differences in solo and choral singing, as Harper found, then are there also differences between the vocal pedagogy taught in the voice studio and that which is taught in the choral rehearsal? Moore (1990) is quite concerned about young, developing voices in the choral situation particularly about larger voices,
such as a soprano, with potential operatic qualities having to sing where the choral directors' tonal ideal for sopranos is that of a "tired English school boy" (referring to the English choirboy, straight tone technique):

It is virtually impossible for a large soprano voice, whose technique is not settled, to supply the vibratoless hoot sometimes desired without greatly retarding her growth as a solo singer, if not causing real damage to her instrument.

Moore has much more to say, expressing concern for the amount of time spent in the choral rehearsal, the timing of rehearsals, and the fatigue effect on the voice. Referring to directors who too often hold voices back dynamically, he writes that nothing could be more difficult, if not actually dangerous for a singer, than being made to sing always at an unnaturally low dynamic level, or always to have to hold the voice back. Moore admits that a more positive side of the issue of soloists in choral singing has emerged since Robert Shaw announced that he wanted "the best thirty-two solo voices I can afford to hire" to comprise his world famous chorale. Since that time, there have been fewer instances of a choral sound being imposed on groups of singers regardless of the vocal problems which that sound might cause.

Casselman (1952) expresses some of the same concerns as Moore. He adds that singers in a choir rehearsal cannot
hear themselves as they do when singing alone; their accurate, critical judgment of their performance is gone. Casselman maintains that no director can stand before a choral group and be absolutely sure that all are singing freely without forcing.

Jones (1957) seems to be reacting to some of the choral and vocal schools of thought of the day when he writes that many "methods" then (and perhaps still) popular have caused harm to more singing voices than they have helped. He preferred a choir of non-privately trained vocalists although he did acknowledge that a choir of voice students could do well if the training had been based upon "natural processes" rather than a process which produces an affected vocal manner.

Beachy (1969) reports that a majority of those in a surveyed felt there was no basic difference in the pedagogical approaches of the vocal teacher and the choral director. The reader will recall that Chapter I reported that Beachy was pleased with the amount of agreement found among voice teachers, choral conductors and professional singers concerning the compatibility of vocal and choral singing, although exceptions were noted. One of Beachy's respondents indicated the choral experience should be used to augment the solo training of the individual student, helping the student to realize that the uses of the voice
are varied and that it is possible to make wide use of the voice without damage to the instrument.

Beachy also reported that many respondents felt that choral directors cannot deal adequately with individual vocal problems in a direct manner within the context of the choral rehearsal. Thurman (1983) would agree. He believes that while voice skills are best taught in a one-to-one situation, an informed conductor can nevertheless help his or her singers to develop a "remarkable degree of mastery."

The N.A.T.S. statement (1970) supports Beachy's respondents and Thurman (1983) in this respect. It reminds readers that some of the finest singers, past and present, have received their early training in church and community choirs. The statement also maintains that the solo and choral voice are the same.

Pfautsch (Collins et al., 1973) believes that the choral rehearsal is not inherently bad for singers and their development. It depends on the conductor and his vocal knowledge and teaching skills.

Ellen Faull's objection (Gollobin and White, 1978) to the young soloist singing in a choir was noted in Chapter I. Also in Chapter I, Draper and Haasemann reported incidents of conflicting opinions between voice teachers and choir directors concerning the use of the singing voice in a choral situation. Bellows (1960) writes that
many voice teachers hesitate to allow their pupils to sing in choral groups because, as experience shows, harm can be done to the voice because of the unusually high tessitura found in many choral works. This concern is also stated by Casselman (1952). Bellows adds that the choral director should restrain his or her ambition to produce a perfectly balanced ensemble and to refrain from performing ambitious musical programs if they must be done at the expense of the vocal welfare of the individual singers.

Haasemann ("Group Vocal Techniques," 1987) believes the trained singer must reduce the vocal force and perhaps a strong vibrato to sing in a choir. Her philosophy is that a choral sound does not represent the sum of individual voices but rather is a result of a sense of ensemble. She also believes that anyone who has acquired a sound vocal technique should be able to manage the voice in the choral rehearsal without damage to the instrument. The control of the voice and the breath mechanism should be the same. Draper (1972) agrees that good solo singing and good choral singing are the same.

Jordan (1984) points out that there can be certain risks when teaching voice production in the choir. Some members of a chorus will enter the choir with very good vocal techniques while others will come poorly prepared. People respond to the conductor in accordance with their past training and present level of development and
understanding. Therefore group prescriptions as a method of addressing vocal problems may damage the vocal technique of some individuals.

Nearly all of the respondents in one survey (Beachy, 1969) felt the choral director should teach vocal techniques in the choral rehearsal. Pfautsch's (Collins et al., 1973) belief that the conductor has the responsibility to guide vocal development in the choral setting has already been cited in Chapter I, as has Swan's. Tsolainou (Group Vocal Techniques, 1987) believes that most choral conductors are not aware of the vocal possibilities for a choir and how they can be achieved.

Choral Blend

Darrow (1975) reviewed the writings on choral training of 129 authors who wrote between 1930 and 1970. Of those authors, 102 discussed blend in choral singing. It was his summation of their views that the basic phases of blend in choral singing are pitch, balance of dynamics, diction and tone quality. He observed that the terms "blend," "uniformity," and "homogeneity of tone quality" are terms sometimes used as synonymous.

According to Lyall (1970) two elements are essential for satisfactory ensemble effect: balance and blend. In his opinion, balance refers to the equalization of the quantity of tone from each voice section while blend
refers to the uniform quality of the tone from each section. Goodwin's (1980a) definition of blend is described as ensemble sound in which individual voices are not separately discernible to the listener. He found in an acoustical study of individual voices in choral blend that in contrast to solo singing, an individual's sounds produced while attempting to blend tend to have slightly stronger fundamental frequencies in combination with weaker second and third formants.

Placement of singers in relation to one another is regarded by many authorities as a prime ingredient of achieving good choral blend (Brown and Westenberg as in Bradely, 1984; Ehmann, 1968; Goodwin, 1980a, Tocheff, 1990). Placing singers far enough apart so they hear themselves adequately and placing weaker singers or sections closer to the audience are part of the method used by Goodwin. Assigning more singers to a certain section may also help achieve blend and balance. While Stocker (1975) agrees with the concept of separating singers with strident voices, he does not support the scrambled arrangement of singers as necessarily producing a better blend.

The term "blend" is a problem for Magaret Hillis, (Glenn, 1975a). To Hillis, "blend" often means "bland." She prefers terms such as "unison," "matched vibratos," and "matched vowels."
Pfautsch (Collins, Herford, Moe, Pfautsch, and Swan, 1973, p.85) points out that in a select group, blend is to some extent pre-determined. For other groups, he has a number of suggestions for obtaining desirable blend. Singers, he writes, must learn to form and produce vowels correctly for a homogeneous section sound. The conductor must know how to work singers in their extreme vocal ranges so that blend can be accommodated, must be aware that chord structure also affects balance, must make singers aware of the variable importance of vocal lines so that they may make adjustments to achieve balance, and must encourage each singer to listen to himself, to the section, to other sections, and to the accompaniment.

Oren Brown suggests better blend from a choir might also be achieved by vocalizing several phrases from a piece on one particular vowel which has, inherently, the color desired for those phrases. For example, if the selection to be sung is highly moving or religious, "oh" or "oo" might be used (Bradely, 1984, p.19).

Olaf Christiansen's concept of blend, as discussed in Chapter I (Collins et al.,1973), required that each singer subordinate his/her own unique vocal quality to the sound of the group. Vibrato, to the followers of this school of thought was generally unacceptable. This concept directly contrasts with the N.A.T.S. (1970) statement on choral singing and the solo voice, which states: "The
freedom and individuality of each voice must be maintained...."

The American Academy of Teachers of Singing (Collins et al., 1973, p.22) also objects to such concepts:

The practice of having all voices within any one section imitate any one voice is ...not conducive to good choral tone. In the singing of forte passages, this becomes particularly noticeable. Natural free emission of tone by each individual need never be sacrificed in order to achieve the desired result in choral singing. A student of singing should be encouraged to participate in choral groups, but only if by doing so he can, as an individual, enhance his vocal development, free from strain and tension. In such groups where "imitation," the so called "straight tone," or other dubious methods are practiced, he has nothing to gain and much to lose.

Interestingly, Kenneth Jennings, who followed Olaf Christiansen as conductor of the St. Olaf Choir, is in agreement with the Academy statement. He writes that the individual vocal timbre must be retained (Glenn, 1975a). However, he also states that if there is to be no problem, the soloist must have an adequate technique. To the question, "Will blending in a choral ensemble hinder the solo voice?," Beachy (1969) reports 80% of the respondents in his study answered no.

Attitudes can also be a source of problems in obtaining blend. Allen Lannon, Paul Salamunovich (Glenn, 1975a) and others expressed this idea. The soloist cannot have a complex about being a soloist and still blend effectively.
Darrow (1975) notes that unlike Christiansen, other directors of the period found vibrato to be a favorable characteristic of choral tone quality. King, Jones, Angell, Ehret, Klein and Wilson are all support this position.

Westenberg (Bradely, 1984) believes that the best way to control vibrato in choir is to "exercise restraint." He pointed out that if one person in a section has an intensive vibrato, it is a mistake for the director to instruct the entire section to "straighten the tone." Westenberg objects to the frequent use of straight tone in choirs: skilled singers might be able to produce straight tone satisfactorily, while amateurs will probably have problems.

In the same interview, Brown expresses the opinion that excessive vibrato occurs when there has not been sufficient training in the upper part of the voice. He also prefers the concept of a "sigh of steady tone" as opposed to a straight tone.

Jane Skinner (Glenn, 1975a) probably reflects the attitude of most choral directors in believing that if a soloist has an excessive vibrato, it will destroy the choral blend. It is Skinner's opinion that singers with an excessive vibrato will have to straighten and lighten the tone.
Ehmann (1968, p. 43) writes that a "flickering" tone (he probably means a tone with a vibrato which is too rapid, sometimes called a "goat-bleat") stems from improper use of the breath while a tremolo is due to some kind of physical tension. Yawning and swallowing might help to alleviate the latter.

Trevor (1977) found that as the vibrato rate of a pair of singers became closer, a better blend tended to result. He also found that vibrato rate and extent accounted for approximately 15% of a panel of judges' perception of blend.

In a survey of 59 choral directors, vibrato ranked tenth out of thirteen factors relating to blend (Wyatt, 1967). Among the recommendations of those responding for achieving blend were: achieving unity of vowels; using different colors of the same vowels for interpretation and mood; singing softly to obtain uniform vowels; not oversinging; and teaching vowel sensitivity and awareness.

Blend is psychological as well as physical, according to Harold Decker (Glenn, 1975a). A person must be chorally alert and aware in a section so that he does not stand out. Decker and Skinner believe that the ideal choir would be a choir of soloists who want to sing in a choir. They must respect the choral idiom. Elaine Brown (Glenn, 1975a) believes that if the singer is a fine solo singer, he or she will not vocally stand out.
A freely produced voice is also important in obtaining blend, point out Robert Fountain and Jane Skinner (Glenn, 1975a). Fountain believes that any voice produced in this way can blend, provided the owner of that voice wishes to do so. Veld (1956) writes that good choral blend relies upon proper vocal technique. He advises that choristers must be shown how vocal technique should work by example and illustration rather than through lecture.

While many choral directors strive to prevent the dramatic voices from overpowering the choir, some choral directors expressed the idea of having the non-solo voices match the volume of the solo singers rather than always asking the solo voices to hold back. Joseph Husyti, Lois Wells and Allen Lannom expressed this view to Glenn (1975a) in an interview regarding blend and the solo singer.

Weston Nobel (Glenn, 1975a) depends on the audition process for selecting voices which will blend. He also believes that some soloists should not participate in choirs.
Vibrato

Voice teachers agree that vibrato for the singer is desirable and a necessary ingredient for freedom in voice function. This concept has been discussed under "Choral Blend" and statements by professional organizations, and others, which support this idea may be found there. Teachers even speak of vibrato as a "natural" function of the singing voice and gives the voice "presence". As has been shown at times in the history of choral singing, certain schools of choral thought have not appreciated vibrato and have felt that a high degree of vibrato is never welcomed in a choral setting. But even for the solo singer, excessive vibrato is objectionable. Lukken (1956, p.54) writes that "wide vibrato is not a new problem and it is found not only in students, but also on the professional stage." He quotes George Bernard Shaw who reviewed for the London World:

Her tremolo was so intensified that few notes had any definite pitch.

Our opera singers insist upon deliberately trying to captivate us by paroxysms of wobbling.

The tremolo rages throughout Europe, worse than the influenza.

Lukken points out what many believe; that the singer, whose art and reputation have endured, were free from
"pernicious tremolo." He suggests that demands in the teaching studio for immediate results ("goading" or forcing the voice for volume) result in unsteadiness of tone, wavering of pitch, and destruction of quality. He furthermore writes that research has discovered that the acceptable vibrato rate lies around the area of 6 or 7 cycles per second.

Rothman (NAT’S, v.43) surveyed writings about vibrato and conducted tests using listeners as judges. He found results to be somewhat objective concerning what is vibrato, wobble, tremolo, and straight tone. He concurs with Ried’s 1983 definition of vibrato as "a tonal oscillation above and below a mean pitch that imparts vitality, buoyancy, and harmonic richness to vocalized sound."

Other research indicates that the extent of pitch and intensity fluctuations in vocal vibrato varies somewhat according to posture (Mason and Zemlin, 1966 as in Large, 1980) Also, placement of the tone affects the extent of pitch and intensity fluctuations, the nasal placement resulting in the smallest and throaty production the largest for both factors (Kwalwasse, 1926, as in Large, 1980). Bartholomew (Large, 1980) found that for the male, good vocal quality is inseparably connected with a smooth and fairly even variation occurring around a central mean about 6 or 7 times a second in usually all 3 of the
variables: pitch, intensity and timbre. The variation is greater in louder tones.

**Issues Related to Professional Competence**

There are a number of areas of knowledge which could be related to professional competence for the choral director and voice teacher, such as musicianship. However, vocal pedagogy is the chief requirement under consideration in this study. Also under study are the attitudes of choral directors, voice teachers and voice students toward each other and in several areas related to their teaching and learning.

While it might be assumed that the voice teacher is an authority on the subject of vocal pedagogy, there is a good deal of discussion concerning the expertise of the choral director in this area. Beachy (1969) found almost unanimous agreement that the choral director should have as much vocal training as possible. To indicate that many directors are vocally competent, he points out that many of those surveyed also taught voice.

In contrast to Beachy’s findings, Thurman (1983) believes choral directors are not adequately trained in the use and care of the voice, and he further contends that too many stop learning. He also believes that teaching correct use of the voice should precede the
teaching of musicianship skills, at least in the choral rehearsal.

As stated in Chapter I, Swan (Collins et al., 1973) sees it as essential that the conductor understand the voice as it may develop in a singer. This position was also supported by Pfautsch (Collins et al., 1973).

A part of being a good choral/vocal pedagogue is the ability to hear the sound which the choral ensemble is actually producing, including the group sound, and the sound of each section within the choir (Kirk, 1978; Corbin, 1983 and Thurman, 1983). The good director/vocal pedagogue must be able to diagnose problems and offer solutions quickly and effectively.

Also essential to good vocal pedagogy is an understanding of what is healthy for the voice. Stoer and Swank (1978) believe choral directors should be familiar with functional voice disorders and corrective therapy procedures. They list the symptoms of laryngeal dysfunction and the sounds of abused voices. Some therapeutic suggestions are also offered. Teter (1978) states that nodules almost always result from excessive use of the voice. Nodules are then described and the vocal characteristics associated with them are discussed. Medical management and therapy are also discussed.

Cooper (1970) notes that few singers are aware of the consequences of misusing their speaking voices. Incorrect
pitcho range and improper focus are often used for speaking. Both can reduce the health and longevity of the singing voice.

Another professional conflict exists between voice teachers and choral directors. As noted in Chapter I, Goodwin (1980) reports that it is not unusual for these groups to have conflict, and he believes there is a lack of communication and mutual understanding between them and he offers some practical suggestions for alleviating such tensions. Boytim (1975) writes about the cooperation she and a local high school choral director developed. They attend each other's concerts or recitals and twice yearly discuss mutual students. Moore (1990) writes requesting a "plea for dialogue" between the two professional bodies and lists problems which frequently arise when private voice students encounter demands or requests from the choral director which conflict with the path of vocal development encouraged by their voice teacher. These three articles appear to stand alone as attempts to bridge gaps between choral conductors and voice teachers.

To illustrate the issue of conflict even further, there is often much disagreement between voice teachers themselves concerning vocal technique. Jorgenson (1980) discusses this issue in an article appropriately titled "A History of Conflict." He writes that neither traditional empirical findings, nor recent research, provide any
conclusive means by which a singer can be assured of success. It is still possible for teachers and singers to take almost any position they choose and support that position with an authoritative source.

Certainly, cooperation between choral conductors and voice teachers is a professional goal. The N.A.T.S. (1970) statement maintains that choral directors and voice teachers should share a common goal of vocal techniques that release and enhance the voice. Yet, as has been seen in Chapter I, there remains sufficient conflict (Beachy, 1969; Gollobin and White, 1977,1978; Draper, 1972; N.A.T.S., 1970; Haasemann, 1986).

It is the opinion of this writer that no study has formally examined voice teachers' attitudes about choral directors or choral directors' attitudes about voice teachers regarding one group's view of the professionalism of the other. To be sure, occasional unsolicited or indirect references can be found, and examples of those opinions have been shown here. Except by personal and second hand experience, it is not known to what level support exists, or does not exist between voice teachers and choral directors. Also, student concerns or perceptions have not been examined. Sources have not been found in which students formally rated their voice teachers or choral conductors on their teaching ability, or on any aspect relating to their professionalism, other
than those instruments used within individual institutions for their own purposes. Therefore, comparison to similar information gathered from other institutions is not possible.

Summary

Most authorities agree that a flexibly stretched alignment of the body is necessary before proper breathing techniques for singing can occur. Proper posture can also aid in alleviating undue bodily tensions which can inhibit the singing process. Many vocal pedagogues regard correct use of the breath, both inhalation and exhalation, as the strongest contributor to good singing. Diaphragmatic-costal breathing is generally considered the most efficient method of breathing for singing.

Freedom in singing means an absence of unnecessary tensions in the body. Tensions can occur in the large bodily muscles such as the torso or shoulders or in tiny muscles such as those of the laryngeal area.

The treatment of vowels in singing is a key factor in determining tone quality; in a choral group, it can greatly affect choral blend. Vocal teachers and choral directors need to know what adjustments of the tongue, lips, soft palate position and mouth opening must be made in order to produce the desired vowel sounds. Learning to associate physical sensations with the production of vowel
sounds is one of the chief methods by which singers learn to reproduce the desired vowel with its desired resonance.

Related to proper vowel formation is resonance. Resonance is more difficult to teach in a choral situation than are other aspects of singing such as posture, breathing and diction, because the resonant qualities of the individual voice varies. Generalizable statements do not easily apply. The absence of unnecessary jaw and tongue tensions is essential for optimal resonance. The terms "focus" and "placement" are often used in helping students to achieve desired resonance. Some teachers object to such terminology, and those who use such terms do not always agree on their meaning. However, the "illusion" of placement remains helpful to many singers: both in the voice studio and choral rehearsal, a "high and forward" tonal focus is usually requested. Many word images are used to help the singer discover the desired focus and/or placement.

Portions of the range of the voice are referred to as "registers." Terms such as "chest," "middle" and "head" registers are often used, although some teachers teach a one register concept. A register break is a sudden change in the vibratory pattern of the vocal folds. All vocal teaching methods seek to smooth the transition between registers.
Diction influences tone quality, intelligibility, and rhythm (therefore aiding ensemble) and it can influence the style of the music being sung.

In choral schools of thought, there has existed, and in some camps probably still exists today, the "loud school of singing" and the "soft school of singing." One method can be as harmful (or helpful) to the development of the individual voice as the other. Vocal teachers, probably more than choral directors, believe that the individual voice must develop a satisfactory mezzo-forte dynamic before a satisfactory pianissimo can be achieved.

Not only do voice teachers and choral directors often disagree concerning methods of teaching for the development of the voice, but voice teachers often disagree with one another. While some voice teachers are concerned that not all choral directors are as trained vocally as they should be, all authorities agree that choral directors themselves should possess sufficient voice training.

Choral blend, while necessary for ensemble, sometimes presents problems for voice teachers who worry that their student singers are being asked to do things vocally for the sake of ensemble blend which might negatively affect their own individual vocal growth. Often singers are asked to reduce their volume, and sometimes change the quality of their sound, in order for blend to occur. For
many voice teachers and choral directors an acceptable method for improving blend involves the acoustical placement of singers within the group.

Vibrato can be the enemy of choral blend if it is excessive. Such a vibrato pattern from a soloist can also be disturbing, yet voice teachers agree that vibrato is necessary for a freely functioning vocal mechanism. An even variation of 6 or 7 times per second around a central mean is usually found desirable.

There often exists conflict between the two professions: voice teachers and choral directors. When this is the case within an institution, students, vocal education and perhaps faculty are ill served. The problem of communication between vocal and choral faculty has received little attention in the literature. This study is intended to provide needed information regarding this dilemma, not by exposing criticisms of one profession by the other, but by focusing on concerns of both professions with the hope that gaining insight into other perspectives can reduce differences in what student singers are asked to do, reduce faculty tensions when they exist, create a less tense and confusing situation for students who sing in choruses and study voice, and encourage healthy singing.
CHAPTER III
MATERIALS AND PROCEDURES

Design of the Study

To examine the perceptions of voice teachers, voice students, choral directors, and voice teacher/choral directors (those who teach voice and also direct choirs), a descriptive research design was employed. Four surveys designed by the investigator were used, one for each of these four groups. Surveys consisted of 24 questions for the students and 27 questions for faculty. Questions primarily dealt with issues related to vocal pedagogy, choral blend and balance, professional competence, mutual faculty interest and support, and possible conflict between the choral and vocal areas. Other questions sought information only.

Validity of the questions was determined by a panel of experts through a pilot study at Ohio State University during the Spring Quarter of 1987. In light of data gathered at that time, three surveys were revised slightly for clarification purposes, and a fourth survey
was developed to include voice teachers who also directed vocal ensembles. (See Appendix for copies of each survey.)

Subjects were selected as follows: Group I consisted of voice teachers and surveys were sent to the total population of voice teachers (98) at Ohio colleges and universities. Of those sent inventories, 50 subjects (n=50) responded, thereby becoming the sample for this group. Group II consisted of choral directors. Surveys were sent to the total population of choral directors (48) at Ohio colleges and universities. The sample (n=18) was the number of those responding. Group III consisted of those who combine voice teaching and choral directing. Surveys were sent to the total population of voice teachers/choral directors (42) at Ohio colleges and universities. The sample (n=22) was the number of those returning the completed questionnaire. Group IV was made up of voice students who were singing or had sung in college or university vocal ensembles. An attempt was made to survey all junior and senior voice majors at selected colleges and universities. Communication with students was usually dependent upon cooperation with the chairs of voice departments and their willingness to distribute surveys. An estimated 150 students were contacted and the sample (n=41) was the number of students
returning the completed questionnaire. An approximate count of students was necessary because the number of junior and senior voice majors enrolled at the twenty schools was not available for every institution. Some of the contact people in the various colleges or universities were unable to respond in a timely fashion.

The following twenty schools were randomly selected to have their students participate: Bowling Green State University, Cincinnati Bible College, College Conservatory of Music (University of Cincinnati) College of Mount St. Joseph, College of Wooster, Defiance College, Heidelberg College, Kent State University, Kent State-Stark Campus, Malone College, Mount Union College, Oberlin College, Ohio University, Otterbein College, the University of Akron, the University of Dayton, the University of Toledo, Wittenberg University, Wright State University, and Xavier University. Names of voice teachers, choral directors and schools were obtained from the Ohio Music Education Association Directory of music teachers. Ohio State University was not used in the study since it was used in the pilot study.

To increase the number of responses, a second copy of the survey was mailed to those not returning the questionnaire. It is estimated that the second mailing increased the total number of respondents by 20.
**Data Analysis**

The sampling was stratified using occupation: voice teacher (VT), choral director (CD), both voice teacher and choral director (VT/CD), or junior/senior level voice student (S). Within strata, except for the student group, all members of the identified population were sent a copy of the survey. Cluster sampling was used in the student group (school=cluster), which involved first randomly selecting the clusters (schools), and then all students within the chosen cluster were sent a survey form through the voice department chairperson (or contact) of their school.

The following contingency table was used to evaluate the responses for each question.

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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>N</td>
</tr>
</tbody>
</table>
The $\chi^2$ test of independence was chosen as the instrument of measurement. It is carried out as follows: the expected number of observations in each cell is given by

$$E_{ij} = \frac{C_j \cdot R_i}{N}$$

That is, the expected number of observations in a cell is found by multiplying the column total by the row total and dividing by the grand total. Therefore, the following formula was used to test $H_0$: Group and question $n$ are independent, the $\chi^2$ statistic is computed as follows:

$$\chi^2 = \sum \sum \frac{(O_{ij} - E_{ij})^2}{E_{ij}}$$

If the expected count in each cell is $\geq 5$, then this $\chi^2$ is distributed approximately chi-square with $(\# \text{ columns} - 1)(\# \text{ rows} - 1)$ degrees of freedom. If the test statistics is $\chi^2 > \chi^2 (c-1)(r-1) (1-\alpha)$, then the $H_0$ is rejected with the assumption there is some dependent relationship between group and question $n$. This type of analysis was repeated for all questions where applicable and was also used to investigate dependent relations between different combinations of questions, e.g., question 2 and 4.
Reliability

A second questionnaire was sent to a cross section of individuals in all four groups to test for reliability. There were eight returns from voice teachers (of ten follow-up questionnaires sent), four returns from voice teacher/choral directors (out of five sent), three returns from students (of five sent), and three returns from choral directors (of five sent). A section for comments was omitted from this follow-up questionnaire.

Of the three student questionnaires which were returned, 17 changes were made out of a possible 69. The proportion of change in this case was 25% (17 divided by 69). For other groups, this same process was performed with the following results: the proportion of change for choral directors was 10%; for voice teachers, 14%; and for voice teacher/choral directors, 17%.

Seventy-seven percent of the changes made by respondents on their follow-up questionnaire changed by only one position. For example, if the answer on the first form had been "a. excellent", it could have changed to "b. good"; or from "c. sometimes" to "d. seldom." In such cases, the investigator felt the change was not critical. Of the 22% that changed by more than one position, no pattern prevailed. A few respondents completely changed their position on some issues. This
could indicate a change in their thinking since the first questionnaire was received. In fact, it may have been the first questionnaire which caused people to re-think their positions so that by the time the second survey was received, some respondents reported very different answers to certain questions than they had reported the first time. A leading example is question number 21: "There is a way to sing "straight tone" or give the effect of "straight tone" that does not cause vocal problems. a. agree b. disagree." Four respondents changed their answer from "a. agree" on the first survey to "b. disagree" on the second survey.

Some answers which changed greatly were difficult to understand or interpret. For example, for the question "How long have you taught studio voice?", the answer "five years" was changed to "fifteen years" by one respondent, and "20 years" was changed to "12 years" by another. One person responded in the first survey that he was "no longer" a solo singer but in the second survey the same person responded that he was currently a solo singer.

The proportion of change is the highest among student respondents. It is perhaps too high to be satisfactory. On the other hand, it might be assumed that students' view would change considerably since it is their business to be growing, learning-in other words, changing.
The 17% change for voice teacher/directors might also be a cause of concern, but the 10% for choral directors and the 14% for voice teachers do not seem unreasonable. Taking into account the nature of the changes described above, it is the opinion of the investigator that the various forms of the questionnaire demonstrate acceptable reliability.
CHAPTER IV
PRESENTATION AND ANALYSIS OF DATA

Introductory Remarks

In statistical considerations, what is true for a large response is generally thought to be indicative of the whole population. In this study, more than one-third of all subjects of the entire population responded. Of all faculty, 50% responded. As can be seen in Table 2, 38% percent of the choral directors, 52% of the voice teacher/choral directors, and 27% percent of the students also responded. While this sample size is large in relationship to the whole population, it is sometimes too small to be reliable for chi-square testing. There are limitations to the test. In the chi-square test, which was the test chosen as the appropriate tool of measurement for this study, approximate properties hold if all cell sizes are equal to or greater than five. If cell sizes are smaller than five, the results may be unreliable. The chi-square statistic may become inflated, making rejection of null hypotheses more likely when they should not be rejected. However, in practice, if only a small portion of
rejected. However, in practice, if only a small portion of cell sizes are small, the results are not usually affected. In addition, even if the tests were to be deemed unreliable, they are still informative.

As a corrective procedure to the small cell problem which sometimes occurred in this study, the five response categories were regrouped from five into three groups; "Always" and "Often" became "Frequently"; "Seldom" and "Never" became "Rarely"; and "Sometimes" remained as before. This regrouping was done for questions 1-5, 7, 8, 15, 16, 18 and 20. It is the opinion of the investigator that the reduced the number of cells should yield results that are more reliable. While there is an adjustment for response rates in finite populations such as we encountered, the adjustments were not made. The adjustment process provides a smaller p-value, confirming what is already indicated by the present p-values. Therefore, the p-values presented here are already a conservative measure of the statistical significance of the hypothesis.

A significance level of .01 was chosen but it could not be followed closely because of the adjustments which were not done. Statistical consultants in the Statistics Laboratory at Ohio State University pointed out that the large sample size used in this study lessens the need for acceptable p-values: survey forms were sent to the entire
population of university vocal and choral faculty in the State of Ohio. Of greater interpretive importance are the differences which were found among groups. The extent to which the differences are strong or weak will be the focus of the following discussion. Response frequencies and percentages are shown for each question in the respective tables.

Table 2. Sample Size of Subject Populations

<table>
<thead>
<tr>
<th>Group responding</th>
<th>Population</th>
<th>Sample</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>VT</td>
<td>98</td>
<td>50</td>
<td>.51</td>
</tr>
<tr>
<td>CD</td>
<td>48</td>
<td>18</td>
<td>.38</td>
</tr>
<tr>
<td>VT/CD</td>
<td>42</td>
<td>22</td>
<td>.52</td>
</tr>
<tr>
<td>Students</td>
<td>* 150</td>
<td>41</td>
<td>.27</td>
</tr>
<tr>
<td>Totals</td>
<td>338</td>
<td>131</td>
<td>.38</td>
</tr>
</tbody>
</table>

*Estimated

Question Number 1: Do you believe there is conflict between what is taught to singers in the studio and what they are asked to do vocally in choir?

A. always  B. often  C. sometimes  D. seldom  E. never

The p-value was found to be 0.000. Therefore, sub null hypothesis 1a is rejected. In other words, the differences in the responses of the four groups are significant.
As found in Table 3, no groups looked similar across the board. While voice teacher/directors appear similar in their response to choral conductors in the "frequently" column, they appear very different in the "sometimes" and "rarely" columns. Of voice teachers, 41% selected "frequently," considerably higher than other groups choosing this answer. Student and choral conductor responses are most similar in the "rarely" column, and they are not very far apart in the "sometimes" column. However, they differ considerably in the "frequently" column. The largest difference in the "sometimes" column can be seen between the voice teacher/director group and all other groups.

Examining Table #3 another way, it can be seen that most respondents believe there is conflict sometimes or frequently. When the percentages in the "sometimes" and "frequently" columns are added together, 90% of the voice teacher/choral directors (VT-CD) and 97% of the voice teachers (VT) feel this is the case. Seventy percent of the students and 69% of the choral directors had a similar response. These percentages are strong enough to indicate that there is often the perception of conflict and that this issue needs to be an area of concern.

While 30% of the students (S) feel there is rarely conflict, 70% remain for whom there is still enough conflict to warrant attention.
Table 3. Perceived Conflict in Instructional Settings

<table>
<thead>
<tr>
<th>Group</th>
<th>Frequently</th>
<th>Sometimes</th>
<th>Rarely</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VT-CD</td>
<td>3</td>
<td>17</td>
<td>2</td>
<td>22</td>
</tr>
<tr>
<td></td>
<td>13.64</td>
<td>77.27</td>
<td>9.09</td>
<td></td>
</tr>
<tr>
<td>CD</td>
<td>2</td>
<td>9</td>
<td>5</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>12.50</td>
<td>56.25</td>
<td>31.25</td>
<td></td>
</tr>
<tr>
<td>S</td>
<td>11</td>
<td>17</td>
<td>12</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td>27.50</td>
<td>42.50</td>
<td>30.00</td>
<td></td>
</tr>
<tr>
<td>VT</td>
<td>23.5</td>
<td>26</td>
<td>1.5</td>
<td>51</td>
</tr>
<tr>
<td></td>
<td>46.08</td>
<td>50.98</td>
<td>2.94</td>
<td></td>
</tr>
<tr>
<td>TOTALS</td>
<td>39.5</td>
<td>69</td>
<td>20.5</td>
<td>129</td>
</tr>
<tr>
<td></td>
<td>30.62</td>
<td>53.49</td>
<td>15.89</td>
<td>100</td>
</tr>
</tbody>
</table>

Question Number 2: Do you feel correct vocal principles are taught in choir?

A. always  B. often  C. sometimes  D. seldom  E. never

The p-value was found to be .582. Therefore, null hypothesis 1b, as it applies to this question, is not rejected. There are no significant differences in the responses of the groups.

As found in Table 4, there is a great deal of similarity among groups for this question. For example, over 50% of all respondents, in all groups, selected "frequently" as their answer, revealing that over one-half of all respondents felt correct vocal principles are usually taught in choir. However, it is interesting to
observe that 18% of those in the voice teacher/director category responded with "rarely," whereas none of the choral directors selected this response. Choral directors appear to view their own work, and perhaps the work of fellow choral directors, in this area in a very positive way. Voice teacher/choral directors are more reserved in their judgment. In fact, they selected "rarely" more than any other group. It is not suspected that 18% of the voice teacher/directors would condemn their own work. Perhaps they are responding with their perceptions of how other conductors work rather than indicating how they, themselves work.

Table 4. Appropriateness of Vocal Content Taught in Choral Settings

<table>
<thead>
<tr>
<th>Group</th>
<th>Frequently</th>
<th>Rarely</th>
<th>Sometimes</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>VT/CD</td>
<td>11</td>
<td>4</td>
<td>7</td>
<td>22</td>
</tr>
<tr>
<td></td>
<td>50.00</td>
<td>18.18</td>
<td>31.82</td>
<td></td>
</tr>
<tr>
<td>CD</td>
<td>10</td>
<td>0</td>
<td>6</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>62.50</td>
<td>0.00</td>
<td>37.50</td>
<td></td>
</tr>
<tr>
<td>S</td>
<td>26</td>
<td>3</td>
<td>11</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td>65.00</td>
<td>7.50</td>
<td>27.50</td>
<td></td>
</tr>
<tr>
<td>VT</td>
<td>27</td>
<td>6</td>
<td>17</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>54.00</td>
<td>12.00</td>
<td>34.00</td>
<td></td>
</tr>
<tr>
<td>Totals</td>
<td>74</td>
<td>13</td>
<td>41</td>
<td>128</td>
</tr>
<tr>
<td></td>
<td>57.81</td>
<td>10.16</td>
<td>32.03</td>
<td>100.00</td>
</tr>
</tbody>
</table>
Question Number 3: Do you think choral directors ask choir members to sing in a manner which is vocally unwise?

A. always  B. often  C. sometimes  D. seldom  E. never

The p-value was found to be .000. Therefore, null hypothesis 1b, as it relates to this question, is rejected.

The contents of Table 5 indicate similarity between the voice teacher/choral directors (VT/CD) and the choral directors (CD). In fact, these two groups display the greatest across the board similarity for this question. While the student group and voice teachers are very similar in their response of "frequently," they are not similar in the other categories. In the "sometimes" category, the response of the voice teachers is very similar to that of the voice teacher/directors and the choral directors, but again, similarity is not found across the board.

The major difference for this question is observed in the response from the student group: 50% of the students chose "rarely" while only 10% of the voice teachers selected this answer. Student differences in the "sometimes" column can also readily be seen. While it is felt that some directors occasionally ask for a style of singing which is vocally unwise, it is also suspected that
the student responses represent, to some extent, where the individual students are in their own vocal development. For example, some of the 22% who chose "frequently" may be less secure in their vocal technique and understanding than their peers who selected another answer. This may be one explanation as to why student responses are somewhat divergent.

Another major difference may be seen in the voice teacher (VT) percentages. While they are similar to the voice teacher/choral directors (VT/CD) and the choral directors (CD) in their answer of "sometimes," their response of "rarely" is by far the lowest of all groups. In other words, almost one-fourth of the voice teachers indicated they do not have as much confidence in choral directors regarding vocal matters which the directors or the voice teaching/choral directors have in themselves.
Table 5. Request for Inappropriate Use of Voice in Choral Settings

<table>
<thead>
<tr>
<th>Group</th>
<th>Frequently</th>
<th>Rarely</th>
<th>Sometimes</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>VT/CD</td>
<td>1</td>
<td>6</td>
<td>15</td>
<td>22</td>
</tr>
<tr>
<td></td>
<td>4.55</td>
<td>27.27</td>
<td>68.18</td>
<td></td>
</tr>
<tr>
<td>CD</td>
<td>0</td>
<td>6</td>
<td>10</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>0.00</td>
<td>37.50</td>
<td>62.50</td>
<td></td>
</tr>
<tr>
<td>S</td>
<td>9</td>
<td>20</td>
<td>11</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td>22.50</td>
<td>50.00</td>
<td>27.50</td>
<td></td>
</tr>
<tr>
<td>VT</td>
<td>11</td>
<td>5</td>
<td>34</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>22.00</td>
<td>10.00</td>
<td>68.00</td>
<td></td>
</tr>
<tr>
<td>Totals</td>
<td>21</td>
<td>37</td>
<td>70</td>
<td>128</td>
</tr>
<tr>
<td></td>
<td>16.41</td>
<td>28.91</td>
<td>54.69</td>
<td>100.00</td>
</tr>
</tbody>
</table>

Question Number 4: Do you think students who sing in choir become confused about how they should be singing because what is taught to them in the studio is different from what they are asked to do in choir?

A. always  B. often  C. sometimes  D. seldom  E. never

The p-value was found to be .007; therefore, null hypothesis 1a is rejected. The differences among the responses of the four groups is significant.

In Table 6, it can be seen that while groups are similar, none are similar in all three response categories.

Choral directors (CD) and voice teacher/choral directors (VT/CD) are most similar in their response to this
question with the choral conductors being somewhat lower in their response of "frequently." Voice teachers (VT) are like choral directors and voice teacher/choral directors in their response under "frequently" and "sometimes," but they are quite different from other groups in their small response under "rarely." As was true in previous questions, more voice teachers have concern about the issue of singing technique than do other groups.

The student (S) group displays the most difference, being similar to voice teacher/choral directors and voice teachers only in the "frequently" column. Forty percent of the students chose "rarely," the highest percentage of any group to select this answer. As in the previous question, it is suspected that the wide-spread choices made by students somewhat reflect their own development and awareness. On the other hand, it might be argued that they should know better than anyone else whether or not they are confused. Both ideas are probably true to some extent.

In summary, it should be noted that over 60% of all groups feel there is some confusion on the part of students about how they should be singing. The choral director group had the smallest percentage indicating "frequently" while the student group had the largest percentage choosing "rarely."
Table 6. Compatibility of Instruction found in the Studio Setting and the Choral Setting

<table>
<thead>
<tr>
<th>GROUP</th>
<th>Frequently</th>
<th>Rarely</th>
<th>Sometimes</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>VT/CD</td>
<td>6</td>
<td>4</td>
<td>11</td>
<td>21</td>
</tr>
<tr>
<td></td>
<td>28.57</td>
<td>19.05</td>
<td>52.38</td>
<td></td>
</tr>
<tr>
<td>CD</td>
<td>2</td>
<td>4</td>
<td>10</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>12.50</td>
<td>25.00</td>
<td>62.50</td>
<td></td>
</tr>
<tr>
<td>S</td>
<td>12</td>
<td>16</td>
<td>12</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td>30.00</td>
<td>40.00</td>
<td>30.00</td>
<td></td>
</tr>
<tr>
<td>VT</td>
<td>18</td>
<td>3.5</td>
<td>27.5</td>
<td>49</td>
</tr>
<tr>
<td></td>
<td>36.73</td>
<td>7.14</td>
<td>56.12</td>
<td></td>
</tr>
<tr>
<td>Totals</td>
<td>38</td>
<td>27.5</td>
<td>60.5</td>
<td>126</td>
</tr>
<tr>
<td></td>
<td>30.16</td>
<td>21.83</td>
<td>48.02</td>
<td>100.00</td>
</tr>
</tbody>
</table>

Question Number 5: Do you think singers can "focus" and or "place" their voice or tone in choir in the same way that they do in the voice studio?

A. always  B. often  C. sometimes  D. seldom  E. never

The p-value was found to be 0.000. Therefore, null hypotheses 1c is rejected. The differences among groups are significant.

In Table 7, complete across the board similarities among groups are not observed. The voice teacher/choral directors (VT/CD) are perhaps most like choral directors (CD) in their high response rate under "frequently" and low response rates under "rarely," but they differ in their selections under "sometimes" with the voice
teacher/choral directors being considerably higher at 26%. Students (S) are similar to voice teacher/choral directors in their responses under "rarely" and "sometimes," but they differ in the "frequently" column by being considerably lower. Voice teachers (VT) are similar to voice teacher/choral directors (VT/CD) and choral directors (CD) in the "frequently" column and similar to the choral directors in the "sometimes" column; however, they are highest of all groups in their selection of "rarely."

While most respondents feel that the individual singer's tone "placement" or "focus" can be achieved in a choral setting in the same way that it is in the voice studio, it is important to note that 30% of the voice teachers do not agree. In contrast, no choral directors thought this was a problem.

It is suspected the 18% of students who selected "rarely" do indeed find it is often difficult to "place" or "focus" their tone in the choral setting in the same way they do in the studio. Another 39% percent of the students find it difficult, at least sometimes, while the other 42% responding to this survey do not appear to have a problem with this aspect of choral singing. Once again, the level of development of the individual student could be a contributing factor to the way students answered this question. However, the percentage response indicating
"rarely" and "sometimes" is substantial enough to indicate that this is a concern that should be addressed by choral directors. The fact that no choral directors selected "rarely" indicates they do not perceive a problem exists. Further indication of this is that nearly 100% of the choral conductors chose "frequently" while less than one-half of the students selected this answer. A dramatic difference in perception regarding "focus" or "placement" of the singing voice in choral or studio settings is obvious.

Voice teachers are perhaps more supportive of choral singing, as this questions relates to it, than they often are on other issues. But in light of some of their comments (see Appendix A), one wonders if the question was interpreted differently by some voice teachers than by other respondents. For example in the question, "Do you think singers can 'focus'..." the word "can" may be a problem. Perhaps better wording might have been, "Do you think students 'focus' and or 'place' ...in choir in the same way that they do in the voice studio."
Table 7. Ability to Place/Focus Vocal Tone in the Choral Setting as in the Studio

<table>
<thead>
<tr>
<th>GROUP</th>
<th>Frequently</th>
<th>Rarely</th>
<th>Sometimes</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>VT/CD</td>
<td>12</td>
<td>2</td>
<td>5</td>
<td>19</td>
</tr>
<tr>
<td></td>
<td>63.16</td>
<td>10.53</td>
<td>26.32</td>
<td></td>
</tr>
<tr>
<td>CD</td>
<td>15</td>
<td>0</td>
<td>1</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>93.75</td>
<td>0.00</td>
<td>6.25</td>
<td></td>
</tr>
<tr>
<td>S</td>
<td>16</td>
<td>7</td>
<td>15</td>
<td>38</td>
</tr>
<tr>
<td></td>
<td>42.11</td>
<td>18.42</td>
<td>39.47</td>
<td></td>
</tr>
<tr>
<td>VT</td>
<td>21</td>
<td>9</td>
<td>0</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>70.00</td>
<td>30.00</td>
<td>0.00</td>
<td></td>
</tr>
<tr>
<td>Totals</td>
<td>64</td>
<td>18</td>
<td>21</td>
<td>103</td>
</tr>
<tr>
<td></td>
<td>62.14</td>
<td>17.48</td>
<td>20.39</td>
<td>100.00</td>
</tr>
</tbody>
</table>

**Question Number 6:** Do you believe choral singing is a help or a hindrance to the development of individual vocal technique?

a. a help  b. a hindrance  c. makes no difference  d. helps some, hinders others

The p-value was found to be .000. Therefore, null hypothesis 1b, as it pertains to this question, is rejected.

The differences among groups are significant.

The greatest similarity between groups for this question can be seen between the voice teacher/choral directors and the students in Table 8. They were not far apart in any of their responses. The greatest differences are observed between the choral directors and the voice teachers, with 88% of the choral directors indicating
choral singing would help develop vocal technique. However, only 17% of the voice teachers agreed. The vast majority of the voice teachers indicated that singing in choir is a hindrance to some students but a help to others.

The voice teacher/choral director response fell midway between these divergent responses. Perhaps their teaching experience helped to sensitize them regarding the effect choral experience may have on the individual voice. Taking stock of student opinion, the 40% indicating that choir is a help are probably basing their answer on their own positive choral experience. Likewise, the 15% indicating choir is a hindrance to the development of their vocal technique have probably experienced choir in that way. That is not to say the individual director does not make a difference; the individual director does make a difference, as many respondents reported.

The majority of all groups, except voice teachers, feel choral experience is a help.
Table 8. The Effect of Choral Singing on the Development of Individual Vocal Technique

<table>
<thead>
<tr>
<th>GROUP</th>
<th>A.</th>
<th>B.</th>
<th>C.</th>
<th>D.</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>VT/CD</td>
<td>12</td>
<td>1</td>
<td>1</td>
<td>7</td>
<td>21</td>
</tr>
<tr>
<td></td>
<td>57.14</td>
<td>4.76</td>
<td>4.76</td>
<td>33.33</td>
<td></td>
</tr>
<tr>
<td>CD</td>
<td>15</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>88.24</td>
<td>0.00</td>
<td>0.00</td>
<td>11.76</td>
<td></td>
</tr>
<tr>
<td>S</td>
<td>16</td>
<td>6</td>
<td>3</td>
<td>15</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td>40.00</td>
<td>15.00</td>
<td>7.50</td>
<td>37.50</td>
<td></td>
</tr>
<tr>
<td>VT</td>
<td>8.5</td>
<td>5</td>
<td>0</td>
<td>35.5</td>
<td>49</td>
</tr>
<tr>
<td></td>
<td>17.35</td>
<td>10.20</td>
<td>0.00</td>
<td>72.45</td>
<td></td>
</tr>
<tr>
<td>Totals</td>
<td>51.5</td>
<td>12</td>
<td>4</td>
<td>59.5</td>
<td>127</td>
</tr>
<tr>
<td></td>
<td>40.55</td>
<td>9.45</td>
<td>3.15</td>
<td>46.85</td>
<td>100.00</td>
</tr>
</tbody>
</table>

Question Number 7: Can the studio trained singer employ the same dynamic level of forte or mezzo forte in choir that he/she might employ in the vocal studio?

a. always  b. often  c. sometimes  d. seldom  e. never

The p-value was found to be .282. Therefore, null hypotheses 1d is accepted since the differences among groups are not significant.

As found in Table 9, the responses of the voice teacher/choral directors (VT/CD) and the voice teachers (VT) are similar for all three response categories. A difference exists in the response of the choral directors (CD). They are similar to other groups in their response of "sometimes" but they are different in their response of
"frequently," having a higher percentage. They are considerably lower than other groups in giving the response of "rarely."

The group which is the most different is the student group. While they are similar to all other groups in their response of "sometimes," they are much lower in their response of "frequently" and much higher in their response of "rarely."

Table 8 indicates most respondents agree that forte or mezzo forte dynamic levels used in the voice studio can also be used with the choir "sometimes" if not "frequently." However, the difference between the response of the choral directors and the students in the "rarely" column is interesting. Most choral directors do not see this issue as a problem; however 41% of the students feel this is a great concern since in choir they can rarely use the forte or mezzo forte dynamic level which they often use in the studio. Perhaps the students feel they are being asked to hold back their volume when involved in choral singing, or perhaps they do so instinctively. As seen in previous questions, the voice teacher/choral directors agree somewhat more with students (S) than do the choral directors.

Surprisingly, the percentage of voice teachers who feel strongly about this question is not as high as the percentage of students. Perhaps students are not
complaining in their voice lessons about this issue as much as might have been suspected, and/or voice teachers are not dissatisfied, at least on a large scale, with what they hear choirs doing in regard to the vocal dynamics of forte and mezzo forte.

Table 9. Comparison of Forte/Mezzo Forte Dynamic Levels Sung in Choral Settings and the Voice Studio

<table>
<thead>
<tr>
<th>GROUP</th>
<th>Frequently</th>
<th>Rarely</th>
<th>Sometimes</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD/VT</td>
<td>4</td>
<td>5</td>
<td>11</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td>20.00</td>
<td>25.00</td>
<td>55.00</td>
<td></td>
</tr>
<tr>
<td>CD</td>
<td>5</td>
<td>1</td>
<td>8</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>35.71</td>
<td>7.14</td>
<td>57.14</td>
<td></td>
</tr>
<tr>
<td>S</td>
<td>5</td>
<td>16</td>
<td>18</td>
<td>39</td>
</tr>
<tr>
<td></td>
<td>12.82</td>
<td>41.03</td>
<td>46.15</td>
<td></td>
</tr>
<tr>
<td>VT</td>
<td>11</td>
<td>14</td>
<td>23</td>
<td>48</td>
</tr>
<tr>
<td></td>
<td>22.91</td>
<td>29.16</td>
<td>47.90</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>25</td>
<td>36</td>
<td>60</td>
<td>121</td>
</tr>
<tr>
<td></td>
<td>20.66</td>
<td>29.75</td>
<td>49.59</td>
<td>100.00</td>
</tr>
</tbody>
</table>

Question Number 8: Do you think choral directors ask their choirs to sing at a dynamic level which is too soft to be sung efficiently?

A. always  B. often  C. sometimes  D. seldom  E. never

The p-value was found to be 0.000. Therefore, null hypotheses 1d, as it applies to this question, is rejected, indicating the differences in the responses are significant. As found in Table 10, choral directors appear very similar to students in all three response
categories. Voice teachers are the most different, with 41% of them indicating that a dynamic level which is "too soft to be sung efficiently" is requested frequently by choir directors. Only 14% feel such a request is infrequent. That is a marked difference from 62% of choral directors and the 57% of students who indicated "infrequent." The voice teachers/choral directors fall midway between other groups in the "frequently" and "rarely" column.

Obviously, voice teachers are most concerned that this is an issue. It is possible that the choral directors and the voice teachers have a different definition of efficient, soft singing. The "piano" or "pianissimo" dynamic level from an individual, which contributes beautifully to the choral ensemble, may be found to be unsatisfactory in solo literature.
Table 10. Efficient Singing at a Soft Dynamic Level in the Choral Setting.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>Frequently</th>
<th>Rarely</th>
<th>Sometimes</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>VT/CD</td>
<td>4</td>
<td>7</td>
<td>10</td>
<td>21</td>
</tr>
<tr>
<td></td>
<td>19.05</td>
<td>33.33</td>
<td>47.62</td>
<td></td>
</tr>
<tr>
<td>CD</td>
<td>0</td>
<td>10</td>
<td>6</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>0.00</td>
<td>62.50</td>
<td>37.50</td>
<td></td>
</tr>
<tr>
<td>S</td>
<td>0</td>
<td>23</td>
<td>17</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td>0.00</td>
<td>57.50</td>
<td>42.50</td>
<td></td>
</tr>
<tr>
<td>VT</td>
<td>18.5</td>
<td>6.5</td>
<td>20</td>
<td>45</td>
</tr>
<tr>
<td></td>
<td>41.11</td>
<td>14.44</td>
<td>44.44</td>
<td></td>
</tr>
<tr>
<td>Totals</td>
<td>22.5</td>
<td>46.5</td>
<td>53</td>
<td>122</td>
</tr>
<tr>
<td></td>
<td>18.44</td>
<td>38.11</td>
<td>43.44</td>
<td>100.00</td>
</tr>
</tbody>
</table>

Question Number 9: I studied voice in high school privately for ______ years _______ months.

Table 11 shows that students and voice teachers are similar in the amount of time they spent studying voice privately during high school. Voice teacher/directors are next in the amount of time devoted to studying voice, and choral directors spent the least amount time in this type of study.
Table 11. Voice Study in High School

**GROUP**

<table>
<thead>
<tr>
<th>GROUP</th>
<th>Average</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>VT</td>
<td>1.9</td>
<td>47</td>
</tr>
<tr>
<td>CD</td>
<td>0.58</td>
<td>16</td>
</tr>
<tr>
<td>VT/CD</td>
<td>1.2</td>
<td>22</td>
</tr>
<tr>
<td>S</td>
<td>1.97</td>
<td>40</td>
</tr>
</tbody>
</table>

**Question Number 10:** Since high school, I have studied voice for _______ years _______ months.

Information found in Table 12 reveals what might be expected: voice teachers indicate the greatest amount of post high school voice study, while voice teacher/choral directors report the next. Choral directors reported the least amount of private vocal study of the three professional groups. Students indicate the least amount of time in private vocal study since high school; however, age, no doubt, is a limiting factor. It was found that the average student answering questions in this survey has studied voice at least three years at the college level. The choral directors report a little over two years more study than his/her students.
Table 12. Post High School Voice Study

GROUP

VT - average 14.7 years, 44 people responded

CD - average 5.17 years, 16 people responded

VT/CD - average 10.18 years, 22 people responded

S - average 3.1 years, 40 people responded

Question Number 11: I believe my voice students would rate my vocal knowledge and professional work as:

A. excellent  B. good  C. fair  D. poor

Choral conductors were not asked this question. Students were asked a slightly different version: "I would rate my voice teacher's knowledge and professional work as:..." The "Poor" category was dropped because no one in any group selected this answer.

The p-value was established at .257, sustaining the null hypotheses 3. The differences among groups are not significant.

There is little disagreement observed in Table 13: voice teacher/choral directors and voice teachers are extremely similar in their perceptions of how students would rate them. Most of them believe their voice students would rate them as excellent, while the rest believe they would be rated as good. While a high percentage of students selected excellent, they were not
as supportive in describing their teachers as "excellent" as their teachers might have expected. One fourth of the students indicate they found their teachers' vocal knowledge and professional work to be of good quality.

Table 13. Students Evaluate Voice Teachers

<table>
<thead>
<tr>
<th>GROUP</th>
<th>A.</th>
<th>B.</th>
<th>C.</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>VT/CD</td>
<td>15</td>
<td>3</td>
<td>0</td>
<td>18</td>
</tr>
<tr>
<td></td>
<td>83.33</td>
<td>16.67</td>
<td>00.0</td>
<td></td>
</tr>
<tr>
<td>S</td>
<td>26</td>
<td>10</td>
<td>2</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td>70.00</td>
<td>25.00</td>
<td>5.00</td>
<td></td>
</tr>
<tr>
<td>VT</td>
<td>41</td>
<td>7</td>
<td>0</td>
<td>48</td>
</tr>
<tr>
<td></td>
<td>85.42</td>
<td>14.58</td>
<td>0.00</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>84</td>
<td>20</td>
<td>2</td>
<td>106</td>
</tr>
<tr>
<td></td>
<td>79.25</td>
<td>18.87</td>
<td>1.89</td>
<td>100.00</td>
</tr>
</tbody>
</table>
Question Number 11a: I would rate my own knowledge and professional work as:
A. Excellent  B. Good  C. Fair  D. Poor:

This question was asked only of those who teach voice.
The p-value was found to be .1482. Null hypotheses 3 is not rejected. There are no significant differences among the group responses.

Table 14 shows that while there is similarity in that well over 50% of both groups rated their own knowledge as "excellent," there is still an interesting difference: the percentage of voice teacher/choral directors selecting "excellent" is almost 20% lower than the percentage of voice teachers selecting this response category. Are the voice teacher/choral directors more realistic about their ability than voice teachers, or are they lacking in confidence? Or is the information revealed in Table 13 simply realistic at face value? In other words, are nearly 20% of voice teacher/choral directors less effective at what they do than are voice teachers?
Table 14. Voice Teachers Evaluate Themselves

<table>
<thead>
<tr>
<th>GROUP</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>VT</td>
<td>37</td>
<td>10</td>
<td>78.12</td>
<td>21.28</td>
<td>47</td>
</tr>
<tr>
<td>VT-C</td>
<td>11</td>
<td>7</td>
<td>61.11</td>
<td>38.89</td>
<td>18</td>
</tr>
<tr>
<td>Totals</td>
<td>48</td>
<td>17</td>
<td>73.85</td>
<td>26.15</td>
<td>65</td>
</tr>
</tbody>
</table>

Question Number 12: The studio trained singers in my choir would generally rate my knowledge and professional work as:

A. excellent  B. good  C. fair  D. poor

This question was asked of those who direct choirs. For the sake of comparison, a student version read: "I would rate my choral director's vocal knowledge and professional work as:

A. excellent  B. good  C. fair  D. poor

The p-value was found to be .206. Therefore, null hypothesis 3, as it pertains to question 12, is accepted, indicating there are no significant differences in responses for this issue.

It may be observed in Table 15 that the choral directors and the voice teacher/choral directors are very close in their response to this question. Over 70% indicated their choir members would rate them as excellent
while the rest (except for one person) think they would be rated as "good." As seen before, students do not give out as many "excellent" ratings as teachers anticipate.

Table 15. Choral Directors' Perceptions of Student Evaluations and Actual Student Evaluations of Choral Directors

<table>
<thead>
<tr>
<th>GROUP</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>VT/CD</td>
<td>13</td>
<td>5</td>
<td>0</td>
<td>0</td>
<td>18</td>
</tr>
<tr>
<td></td>
<td>72.22</td>
<td>27.78</td>
<td>0.00</td>
<td>0.00</td>
<td></td>
</tr>
<tr>
<td>CD</td>
<td>12</td>
<td>4</td>
<td>0</td>
<td>1</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>70.59</td>
<td>23.53</td>
<td>0.00</td>
<td>5.88</td>
<td></td>
</tr>
<tr>
<td>S</td>
<td>20</td>
<td>13</td>
<td>4</td>
<td>0</td>
<td>37</td>
</tr>
<tr>
<td></td>
<td>54.05</td>
<td>35.14</td>
<td>10.81</td>
<td>0.00</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>45</td>
<td>22</td>
<td>4</td>
<td>1</td>
<td>72</td>
</tr>
<tr>
<td></td>
<td>62.50</td>
<td>30.56</td>
<td>5.56</td>
<td>1.39</td>
<td>100.00</td>
</tr>
</tbody>
</table>

Question Number 12a: I would rate my vocal knowledge and professional work as a choral conductor as:

A. excellent  B. good  C. fair  D. poor

As in question 12, this question was asked of those who direct choirs. However, their responses were compared with student responses to question 12 ("I would rate my choral director's vocal knowledge and professional work as:..."). In question 12, directors were asked how they perceived their students would evaluate their professional work, while this question asked how they, themselves, rate
their own professional work. Both perceptions are then compared to student perceptions.

The p-value was established at .359. Therefore, null hypotheses 3, as it pertains to this question, is accepted, indicating there are no significant differences among groups.

The results for this question, seen in Table 16, are extremely similar to the results for the previous question. The voice teacher/choral directors and the choral directors were almost identical in their rating of themselves as "excellent" and "good" music professionals. Students were more conservative in their praise but generous enough that there are no major differences. It is interesting to note that in question 12, the percentage of directors who thought students would rate them as excellent was higher than the rating they gave themselves for question 12a.
Table 16. Choral Directors Evaluate Themselves Compared to Actual Student Evaluations

<table>
<thead>
<tr>
<th>GROUP</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>VT/CD</td>
<td>13</td>
<td>7</td>
<td>0</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td>65.00</td>
<td>35.00</td>
<td>0.00</td>
<td></td>
</tr>
<tr>
<td>CD</td>
<td>11</td>
<td>6</td>
<td>0</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>64.71</td>
<td>35.29</td>
<td>0.00</td>
<td></td>
</tr>
<tr>
<td>S</td>
<td>20</td>
<td>13</td>
<td>4</td>
<td>37</td>
</tr>
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<td></td>
<td>54.05</td>
<td>35.14</td>
<td>10.81</td>
<td></td>
</tr>
<tr>
<td>Totals</td>
<td>44</td>
<td>26</td>
<td>4</td>
<td>74</td>
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<tr>
<td></td>
<td>59.46</td>
<td>35.14</td>
<td>5.41</td>
<td>100</td>
</tr>
</tbody>
</table>

**Question Number 13:** I believe the voice teachers on my campus would rate my vocal knowledge and professional work as a choral conductor as:

A. excellent  B. good  C. fair  D. poor

This question was asked of choral directors and voice teacher/choral directors. However, the version for voice teacher/choral directors read, "I believe the other voice teachers...," so that the voice teacher/choral directors would not be rating themselves. In order to compare the perceptions of voice teacher/choral directors and choral directors with the student response, the student version of this question read "I believe the voice teachers on this campus would rate the choral director's(s') vocal knowledge and professional work as:...." Voice teachers were to respond to the statement, "I rate the choral..."
director's (s') vocal knowledge and professional work as..."

The p-value was found to be .639. Null hypotheses 3, as it pertains to this question, is accepted. There are no significant difference in the responses to this question.

As found in Table 17, similarities can be seen in the responses of three groups (choral directors, students, and voice teachers). Fifty-two percent of the students indicated "excellent" was the rating choral directors and voice teacher/choral directors would receive from voice teachers. Choral directors' perception of how voice teachers would rate their work was not far removed, with 56% of them believing they would be rated as excellent. Fifty percent of the voice teachers did rate their voice teacher/choral director colleagues as "excellent."

The largest difference can be seen between the voice teacher/choral directors and the other three groups in the first column. While 76% of the voice teacher/choral directors believed the other voice teachers on campus would rate their vocal knowledge and work as excellent, in fact only 50% of the other voice teachers gave this response.

The next largest difference appears between the voice teacher/choral directors and the voice teachers in column two. Here, 24% of the voice teacher/directors thought
Voice teachers would rate them as good while, in fact, 41% actually rated them in this manner. More of the voice teacher/directors had anticipated they would be rated as "excellent."

Voice teachers generally rated choral directors and voice teacher/choral directors higher than "fair," with students responding in a similar manner.

As found in earlier discussions in this study, when compared to choral directors, it seems that the studio teaching experience for the voice teacher/choral directors has had an effect on their response. It seems that perhaps their voice teaching experience has influenced their professional opinion of themselves more than it has influenced the opinion of others about them.

Table 17. Choral Directors (and Voice Teacher/Choral Directors) Perceived Evaluation from Voice Teachers and Student Perceptions of How Voice Teachers Would Rate Choral Directors And Voice Teacher/Choral Directors

<table>
<thead>
<tr>
<th>GROUP</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>VT/CD</td>
<td>13</td>
<td>4</td>
<td>0</td>
<td>0</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>76.47</td>
<td>23.53</td>
<td>0.00</td>
<td>0.0</td>
<td>100.00</td>
</tr>
<tr>
<td>CD</td>
<td>9</td>
<td>6</td>
<td>1</td>
<td>0</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>56.25</td>
<td>37.50</td>
<td>6.25</td>
<td>0.0</td>
<td>100.00</td>
</tr>
<tr>
<td>S</td>
<td>21</td>
<td>13</td>
<td>6</td>
<td>0</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td>52.50</td>
<td>32.50</td>
<td>15.00</td>
<td>0.0</td>
<td>100.00</td>
</tr>
<tr>
<td>VT</td>
<td>22</td>
<td>18</td>
<td>3.5</td>
<td>0.5</td>
<td>44</td>
</tr>
<tr>
<td></td>
<td>50.00</td>
<td>40.91</td>
<td>7.95</td>
<td>1.14</td>
<td>100.00</td>
</tr>
</tbody>
</table>

Totals 65 41 10.5 0.5 117

|                | 55.56 | 35.04 | 8.97 | 0.43 | 100.00 |
Question Number 14: I would rate this campus's (other) voice teachers' vocal knowledge and professional work as:

A. excellent  B. good  C. fair  D. poor

In question 14, the choral directors rate the quality of work provided by campus voice teachers. The inserted word "other" was used only in the voice teacher/choral director version, since those people teach voice themselves. The version for voice teachers read as follows: "I perceive that the choral faculty on this campus would rate the professional work and vocal knowledge of this voice department (including me) as:...," while the version for students read, "I perceive the choral directors on this campus would rate the voice teachers' vocal knowledge and professional work as: A. excellent..."

The p-value was established at .850. Therefore, null hypothesis 3, as it pertains to this question, is accepted, indicating there are no significant differences.

No one chose category 4, "poor." The differences seen in Table 18 are not great, and yet, as has been seen before because of the large sample size, it is quite likely they reflect the differences to be found in the total population. Choral directors and voice teachers are probably the most alike in their response across the
board. Voice teacher/choral directors and students are more similar to each other than to the other two groups.

More than two-thirds (66%) of the choral directors rated the voice teachers as excellent, with 60% of the voice teachers anticipating this response. A little over one-half of the students felt their conductors would rate the voice teachers as excellent. The smallest percentage of "excellents" for voice teachers came from voice teacher/choral directors. There is no obvious reason why the voice teachers' lowest rating would come from voice teacher/directors unless it is that voice teacher/choral directors are more critical of voice teaching than choral conductors because they too are engaged in the teaching of voice.
Table 18. Choral Directors' Actual Evaluations of Voice Teachers' Work compared to Voice Teachers' Perceptions of Choral Directors' Evaluations and Students' Estimates of How Choral Directors and Voice Teacher/Choral Directors would Rate Voice Teachers

<table>
<thead>
<tr>
<th>GROUP</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>VT/CT</td>
<td>8</td>
<td>8</td>
<td>1</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>47.06</td>
<td>47.06</td>
<td>5.88</td>
<td></td>
</tr>
<tr>
<td>CDs</td>
<td>11</td>
<td>4</td>
<td>1</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>68.75</td>
<td>25.00</td>
<td>6.25</td>
<td></td>
</tr>
<tr>
<td>S</td>
<td>23</td>
<td>16</td>
<td>1</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td>57.50</td>
<td>40.00</td>
<td>2.50</td>
<td></td>
</tr>
<tr>
<td>VT</td>
<td>26.5</td>
<td>16</td>
<td>1</td>
<td>44</td>
</tr>
<tr>
<td></td>
<td>60.23</td>
<td>36.36</td>
<td>3.42</td>
<td></td>
</tr>
<tr>
<td>Totals</td>
<td>68.5</td>
<td>44</td>
<td>4.5</td>
<td>117</td>
</tr>
<tr>
<td></td>
<td>58.55</td>
<td>37.61</td>
<td>3.85</td>
<td>100.00</td>
</tr>
</tbody>
</table>

Question Number 15: The studio trained singer is a help to the choir:

A. always  B. often  C. sometimes  D. seldom  E. never

The p-value was established at .267. Null hypotheses 4, as it pertains to this question, is accepted. Therefore, there are no significant differences in responses.

Voice teacher/choral directors are very similar to choral directors in their response while students are similar to voice teachers (see Table 19). The difference lies in the fact that the percentage of students and voice teachers who find the studio trained singer to be a help
to the choir frequently, is substantially lower than the percentage of choral directors and voice teachers/choral directors.

The reason for this difference is not immediately apparent. The conductors are listening to the choir constantly in rehearsal and performance, and so it is assumed they have an accurate picture of which singers are most helpful to the choir. The voice teachers probably base their opinion on what their students report to them, or perhaps on their like or dislike of the choral sound. But if the conductor is satisfied with the contribution of trained singers to the choir, why would the voice teacher think it was less than satisfactory? The student, on the other hand, is aware of student attitudes around him/her, more so than the choir director. If there is an attitude problem on the part of a studio trained singer in the choir, student peers will be aware of it. (For examples, see Appendix A.)

Overall, however, it can be generally observed that the trained singer is a help to the choir, with 86% of all respondents indicating "frequently," 12% indicating "sometimes," and only one respondent indicating "rarely."
Table 19. Perceptions of the Studio Trained Singer as a Help to the Choir

<table>
<thead>
<tr>
<th>GROUP</th>
<th>Frequently</th>
<th>Rarely</th>
<th>Sometimes</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>VT/CD</td>
<td>21</td>
<td>0</td>
<td>1</td>
<td>22</td>
</tr>
<tr>
<td></td>
<td>95.45</td>
<td>0.00</td>
<td>4.55</td>
<td></td>
</tr>
<tr>
<td>CD</td>
<td>17</td>
<td>0</td>
<td>0</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>100.00</td>
<td>0.00</td>
<td>0.00</td>
<td></td>
</tr>
<tr>
<td>S</td>
<td>32</td>
<td>0</td>
<td>8</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td>80.00</td>
<td>0.00</td>
<td>20.00</td>
<td></td>
</tr>
<tr>
<td>VT</td>
<td>40</td>
<td>1</td>
<td>7</td>
<td>48</td>
</tr>
<tr>
<td></td>
<td>83.33</td>
<td>2.08</td>
<td>14.58</td>
<td></td>
</tr>
<tr>
<td></td>
<td>110</td>
<td>1</td>
<td>7</td>
<td>127</td>
</tr>
<tr>
<td></td>
<td>86.61</td>
<td>0.79</td>
<td>12.60</td>
<td>100.00</td>
</tr>
</tbody>
</table>

Question Number 16: When an individual voice does not blend with the choral ensemble, how often do you perceive it to be the voice of a studio trained singer?

A. always  B. often  C. sometimes  D. seldom  E. never

The p-value was established at .109, approaching significance. This question relates to null hypothesis 4.

Voice teachers are most similar to students in their response to this question. Perhaps the voice teacher/choral directors responded more like choral directors in some respects ("frequently" and "infrequently") but more like voice teachers in the "sometimes" column.

The major difference observable in Table 20 is that while only one choral director felt the studio trained
singer is "frequently" inclined not to blend, a higher percentage of all other groups felt this is the case.

The high percentage of students selecting "frequently" is again attributed to peer awareness of attitudes and is supported in some measure by comments from students themselves. (see Appendix) Whatever the case, 47% of all respondents feel that the studio trained singer does not blend with the choral ensemble at least sometimes, while 30% of all respondents feel this is a frequent occurrence. Those percentages indicate that the issue exists.

Table 20. Studio Trained Singers as a Problem in Choral Blend

<table>
<thead>
<tr>
<th>GROUP</th>
<th>Frequently</th>
<th>Rarely</th>
<th>Sometimes</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>VT/CD</td>
<td>4</td>
<td>7</td>
<td>11</td>
<td>22</td>
</tr>
<tr>
<td></td>
<td>18.18</td>
<td>31.82</td>
<td>50.00</td>
<td></td>
</tr>
<tr>
<td>CD</td>
<td>1</td>
<td>5</td>
<td>11</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>5.88</td>
<td>29.41</td>
<td>64.71</td>
<td></td>
</tr>
<tr>
<td>S</td>
<td>16</td>
<td>9</td>
<td>14</td>
<td>39</td>
</tr>
<tr>
<td></td>
<td>41.03</td>
<td>23.08</td>
<td>35.90</td>
<td></td>
</tr>
<tr>
<td>VT</td>
<td>15</td>
<td>7</td>
<td>21</td>
<td>43</td>
</tr>
<tr>
<td></td>
<td>34.88</td>
<td>16.28</td>
<td>48.84</td>
<td></td>
</tr>
<tr>
<td>Totals</td>
<td>36</td>
<td>28</td>
<td>57</td>
<td>121</td>
</tr>
<tr>
<td></td>
<td>29.75</td>
<td>23.14</td>
<td>47.11</td>
<td>100.00</td>
</tr>
</tbody>
</table>
**Question Number 17:** If a choral blend or balance problem is caused by a studio trained singer, it is because:

A. the singer is confused about how to sing in choir.
B. the singer will not change his or her vocal style.
C. the singer does not have enough vocal control to change.

The p-value was established at .0916, therefore, its significance is marginal. Null hypotheses 2 relates to this question.

Student and choral director responses appear most alike in Table 21. The major differences can be seen in the "no control" column where the voice teacher/choral directors are higher than any other group and in the "other" column where the voice teachers are highest. Twenty-eight voice teachers chose "other." The category "other" included responses in which more than one of the suggested answers was chosen. For example, eight people said the answer was A and B while 9 people answered B and/or C. Twenty-five people answered "any or all." Seven indicated they needed another choice and two said the conductor did not seat choristers properly. While 45% of all respondents chose "other," 54% chose a combination of the answers suggested. Therefore, when studio singers do not "blend," it seems probable that the answers offered in the survey are legitimate causes of poor blend or balance.
It is noted that 29% of the students chose B ("the singer will not change ...") and 25% of the choral directors concurred. The voice teacher/choral directors were much lower in their response of "B." As has been observed before, these two groups of conductors have different perspectives, and it is suggested again that the process of teaching voice appears to be helpful in keeping a conductor sensitive to what is happening with the individual voice. However, students were also high in their selection of "B." The reason for a high response of students choosing "B" again might be due to the nature of peer relationships which often enable students to be more aware of peer attitudes than a teacher or director.

Answer "C" (no control) drew a high response rate ranging from 21% in the voice teacher group and upwards in the other groups. That is a strong indication that this answer is often legitimate. Students do not always have the ability to give vocally what is requested.
Table 21. Choral Blend/Balance and the Studio Trained Singer's Ability to Adapt

<table>
<thead>
<tr>
<th>GROUP</th>
<th>confused</th>
<th>no change</th>
<th>no control</th>
<th>other</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>VT</td>
<td>6</td>
<td>2</td>
<td>10</td>
<td>28</td>
<td>46</td>
</tr>
<tr>
<td></td>
<td>.13</td>
<td>.04</td>
<td>.21</td>
<td>.60</td>
<td></td>
</tr>
<tr>
<td>CD</td>
<td>2</td>
<td>4</td>
<td>5</td>
<td>5</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>.12</td>
<td>.25</td>
<td>.31</td>
<td>.31</td>
<td></td>
</tr>
<tr>
<td>VT/CD</td>
<td>3</td>
<td>2</td>
<td>8</td>
<td>8</td>
<td>21</td>
</tr>
<tr>
<td></td>
<td>.15</td>
<td>.10</td>
<td>.40</td>
<td>.40</td>
<td></td>
</tr>
<tr>
<td>S</td>
<td>4</td>
<td>12</td>
<td>10</td>
<td>15</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>.09</td>
<td>.29</td>
<td>.24</td>
<td>.36</td>
<td></td>
</tr>
<tr>
<td>Totals</td>
<td>15</td>
<td>20</td>
<td>33</td>
<td>56</td>
<td>124</td>
</tr>
<tr>
<td></td>
<td>.12</td>
<td>.16</td>
<td>.26</td>
<td>.45</td>
<td>.99</td>
</tr>
</tbody>
</table>

Question Number 18: Do you feel that asking choral singers to blend can cause individual problems?
A. always  B. often  C. sometimes  D. seldom  E. never

The p-value was found to be 0.000. Therefore, null hypothesis 2, as it relates to this question, is rejected. The differences are significant.

In Table 22, the voice teacher/choral directors and the voice teachers are very similar in their response to this question. There is some similarity between the choral director group and the students in their response of "frequently."

The differences are to be found in the low percentage of choral directors and students who chose "frequently" and the high percentage of those same groups who chose "rarely."
Obviously, most conductors see no problem in asking choristers to blend. Voice teachers and voice teacher/choral directors, on the other hand, are concerned about this. This could again indicate a lack of being in touch with the individual voice on the part of the choral director, or it might indicate a limited vocal knowledge on the part of the choral director. The fact that not many students chose "frequently" could mean that they are not sophisticated enough in their ability to analyze vocal problems, or it could mean that the voice teachers and voice teacher/choral directors are overly concerned. Whatever the case, 44% of all respondents consider asking singers to blend to be a problem sometimes, and 20% consider it to be a problem frequently. Since a total of 64% feel this is an issue at least sometimes, the issue should not be ignored.
Table 22. Asking Choral Singers to Blend as a Problem

<table>
<thead>
<tr>
<th>GROUP</th>
<th>Frequently</th>
<th>Rarely</th>
<th>Sometimes</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>VT/CD</td>
<td>8</td>
<td>3</td>
<td>10</td>
<td>21</td>
</tr>
<tr>
<td></td>
<td>38.10</td>
<td>14.29</td>
<td>47.62</td>
<td></td>
</tr>
<tr>
<td>CD</td>
<td>1</td>
<td>12</td>
<td>3</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>6.25</td>
<td>75.00</td>
<td>18.75</td>
<td></td>
</tr>
<tr>
<td>S</td>
<td>4</td>
<td>22</td>
<td>14</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td>10.00</td>
<td>55.00</td>
<td>35.00</td>
<td></td>
</tr>
<tr>
<td>VT</td>
<td>13</td>
<td>7</td>
<td>28</td>
<td>48</td>
</tr>
<tr>
<td></td>
<td>27.08</td>
<td>14.58</td>
<td>58.33</td>
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<tr>
<td>Totals</td>
<td>26</td>
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<td>55</td>
<td>125</td>
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<tr>
<td></td>
<td>20.80</td>
<td>35.20</td>
<td>44.00</td>
<td>100.00</td>
</tr>
</tbody>
</table>

Question Number 19: Some studio trained singers can participate in choir with little effect on their vocal technique while others cannot.

A. agree  B. disagree

The p-value was found to be 0.00. Therefore, null hypotheses 1a, as it pertains to this question, is rejected. The differences are significant.

Viewing Table 23, it may be seen that voice teacher/choral directors and choral directors are similar in their response. Students are most similar to choral directors, but they are not similar to voice teacher/choral directors. Voice teachers and voice teacher/choral directors are at most dissimilar in their
response by virtue of the fact that 100% of the voice teachers agreed with the statement.

It is important to note that high percentages of all groups agree with this statement. Of the 13% who did not agree, most are choral directors and voice teacher/choral directors. Of these two groups of conductors, it is the voice teacher/choral director group who had the most disagreement. In other words, both groups of dissenting directors feel that singing in choir will affect the vocal technique of all participants or it will affect none. What is not ascertainable from this question is; when there is an effect, do they judge that effect be positive or negative?

Table 23. The Choral Experience and its Effect on the Individual Vocal Technique

<table>
<thead>
<tr>
<th>GROUP</th>
<th>agree</th>
<th>disagree</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>VT/CD</td>
<td>13</td>
<td>7</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td>65.50</td>
<td>35.00</td>
<td></td>
</tr>
<tr>
<td>CD</td>
<td>12</td>
<td>4</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>75.00</td>
<td>25.00</td>
<td></td>
</tr>
<tr>
<td>S</td>
<td>33</td>
<td>6</td>
<td>39</td>
</tr>
<tr>
<td></td>
<td>84.62</td>
<td>15.38</td>
<td></td>
</tr>
<tr>
<td>VT</td>
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<td>48</td>
</tr>
<tr>
<td></td>
<td>100.00</td>
<td>00.00</td>
<td>0.00</td>
</tr>
<tr>
<td>Totals</td>
<td>106</td>
<td>17</td>
<td>123</td>
</tr>
<tr>
<td></td>
<td>86.18</td>
<td>13.82</td>
<td>100.00</td>
</tr>
</tbody>
</table>
Question Number 20: Do you believe that singing with a straight tone can cause any vocal problems?

A. always  B. often  C. sometimes  D. seldom  E. never:

The p-value was established at .010. Therefore, null hypothesis 1b is rejected. The differences are significant.

In Table 24, it may be observed that similarity can be seen between the voice teacher/choral directors, choral directors and students. The voice teachers are furthest from the others in response to this question: 67% of them feel that singing with a straight tone frequently causes problems. That is more than twice the percentage of choral directors or voice teacher/choral directors who chose that answer. It is almost twice the percentage of students who chose the same answer. Choral directors had the highest percentage choosing "rarely" while hardly any voice teachers chose this answer.

Voice teachers, by and large, do not teach straight tone and they are concerned that its use will cause tension, thereby inhibiting the development and function of the singing voice (see comments in Appendix A). Therefore, their response is not surprising. The fact that 33% of choral directors chose "rarely" would, no doubt, be a great concern to voice teachers. Students are the next group most concerned about straight tone. They,
of course, are the ones who would feel the physical tension or know the confusion of being instructed in this matter in two different ways.

In summary, only 17% of all respondents selected "rarely." All other respondents feel that singing with a straight tone is a concern "sometimes" if not "frequently," with nearly one half of all respondents selecting "frequently." It is apparent that choral singing with straight tone should be a matter of caution for choral directors.

Table 24. Straight Tone Singing as a Cause of Vocal Problems

<table>
<thead>
<tr>
<th>GROUP</th>
<th>Frequently</th>
<th>Rarely</th>
<th>Sometimes</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>VT/CD</td>
<td>6</td>
<td>5</td>
<td>10</td>
<td>21</td>
</tr>
<tr>
<td></td>
<td>28.57</td>
<td>23.81</td>
<td>47.62</td>
<td></td>
</tr>
<tr>
<td>CD</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>15</td>
</tr>
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<td>26.67</td>
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<td></td>
</tr>
<tr>
<td>S</td>
<td>15</td>
<td>9</td>
<td>15</td>
<td>39</td>
</tr>
<tr>
<td></td>
<td>38.46</td>
<td>23.08</td>
<td>38.46</td>
<td></td>
</tr>
<tr>
<td>VT</td>
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<td>3</td>
<td>13</td>
<td>49</td>
</tr>
<tr>
<td></td>
<td>67.35</td>
<td>6.12</td>
<td>26.53</td>
<td></td>
</tr>
<tr>
<td>Totals</td>
<td>58</td>
<td>22</td>
<td>44</td>
<td>124</td>
</tr>
<tr>
<td></td>
<td>46.77</td>
<td>17.74</td>
<td>35.48</td>
<td>100.00</td>
</tr>
</tbody>
</table>
Question Number 21: There is a way to sing straight tone or give the effect of straight tone that does not cause problems. Please explain your answer.

A. agree  B. disagree

The p-value was established at .095. Therefore, the p-value approaches significance. This question relates to null hypothesis 1b.

Table 25 shows that students and voice teachers share the most agreement in answering this question. Voice teacher/choral directors are not far removed. Choral directors were the most different in their response since 100% of them agreed with the statement. In fact, more than three-fourths of all respondents agreed with the statement.

Of the 23% who do not agree, none is a choral director. That is striking and it seems to further indicate what has already been observed about responses in question 20—that a sizable percentage of choral directors are not extremely concerned about the issue of straight tone while many in other groups are.

While some directors desire to use "straight tone" for stylistic reasons, others might request straight tone when what they actually want is a controlled vibrato. This observation was made by a respondent under the
"comments" section of the questionnaire. One voice teacher pointed out that occasionally, straight tone might be stylistically necessary in certain solo literature also. A comment that was made several times was that if straight tone is used, it should be for a very limited time. Since so many choral directors are interested in the use of straight tone, or at least being able to give the impression of straight tone, ideas concerning how it may be achieved without causing vocal problems may be read under "Comments" in Appendix A.

Table 25. A Non-Problematic Way to Sing Straight Tone

<table>
<thead>
<tr>
<th>GROUP</th>
<th>Agree</th>
<th>Disagree</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>VT/CD</td>
<td>17</td>
<td>4</td>
<td>21</td>
</tr>
<tr>
<td></td>
<td>80.95</td>
<td>19.05</td>
<td></td>
</tr>
<tr>
<td>CD</td>
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<td>0.00</td>
<td></td>
</tr>
<tr>
<td>S</td>
<td>26</td>
<td>10</td>
<td>36</td>
</tr>
<tr>
<td></td>
<td>72.22</td>
<td>27.78</td>
<td></td>
</tr>
<tr>
<td>VT</td>
<td>29</td>
<td>12</td>
<td>41</td>
</tr>
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<td></td>
<td>70.73</td>
<td>29.27</td>
<td></td>
</tr>
<tr>
<td>Totals</td>
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<td>114</td>
</tr>
<tr>
<td></td>
<td>77.19</td>
<td>22.81</td>
<td>100.00</td>
</tr>
</tbody>
</table>
Question Number 22: The level of interest in choral music and choral music activities on this campus by (other) voice faculty is in my opinion:

A. Excellent  B. Good  C. Fair  D. Poor

The p-value was established at .342. Therefore, null hypothesis 5, as it pertains to this question, is sustained. The differences are not significant.

In this question, conductors state to what extent they perceive voice faculty members as supportive of the choral program, and students state how they perceive voice faculty members support the choral program.

In Table 25, it may be observed that voice teacher/choral directors and choral directors are most alike in their perception and that perception is that choral music is supported well, since over 75% of both groups chose either "good" or "excellent." Choral directors must feel more supported than voice teacher/choral directors, though, since over 20% of the voice teacher/choral directors chose "fair" or "poor," while only 7% of choral directors chose "fair" and none chose "poor." Students were the most different (less optimistic) with a sizeable percentage less than the other two groups choosing "excellent," but students also had a sizeable percentage more than the other two groups choosing "fair."
Table 26: Voice Faculty Interest in Campus Choral Music

<table>
<thead>
<tr>
<th>GROUP</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>VT/CD</td>
<td>10</td>
<td>5</td>
<td>2</td>
<td>2</td>
<td>19</td>
</tr>
<tr>
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</tr>
<tr>
<td>CD</td>
<td>9</td>
<td>4</td>
<td>1</td>
<td>0</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>64.29</td>
<td>28.57</td>
<td>7.14</td>
<td>0.00</td>
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</tr>
<tr>
<td>S</td>
<td>13</td>
<td>14</td>
<td>9</td>
<td>2</td>
<td>38</td>
</tr>
<tr>
<td></td>
<td>34.21</td>
<td>36.84</td>
<td>23.68</td>
<td>5.26</td>
<td></td>
</tr>
<tr>
<td>Totals</td>
<td>32</td>
<td>23</td>
<td>12</td>
<td>4</td>
<td>71</td>
</tr>
<tr>
<td></td>
<td>45.07</td>
<td>32.39</td>
<td>16.90</td>
<td>5.63</td>
<td>100.00</td>
</tr>
</tbody>
</table>

Question Number 22A: The level of interest in vocal music and vocal music activities on this campus by the choral faculty is:

A. Excellent  B. Good  C. Fair  D. Poor

The p-value was found to be .123, therefore null hypotheses 5, as it pertains to this question is accepted. The differences in the responses are not significant.

The most similarity displayed in Table 27 is seen between the voice teacher/choral directors and the voice teachers. All the voice teacher/choral directors chose either "good" or "excellent" and a total of 93.18% of the voice teachers chose either "good" or "excellent." What makes the student group different is that 21% of them chose "fair," considerably more than any other group choosing that answer.
It seems that almost all the voice teachers feel supported by the choral faculty, but almost one quarter of the students do not perceive that to be the situation.

TABLE 27 Choral Faculty Interest in Campus Voice Department Activities

<table>
<thead>
<tr>
<th>GROUP</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>VT/CD</td>
<td>8</td>
<td>8</td>
<td>0</td>
<td>0</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>50.00</td>
<td>50.00</td>
<td>00.0</td>
<td>00.0</td>
<td></td>
</tr>
<tr>
<td>S</td>
<td>19</td>
<td>10</td>
<td>8</td>
<td>1</td>
<td>38</td>
</tr>
<tr>
<td></td>
<td>50.00</td>
<td>26.32</td>
<td>21.00</td>
<td>2.63</td>
<td></td>
</tr>
<tr>
<td>VT</td>
<td>26</td>
<td>15</td>
<td>2</td>
<td>1</td>
<td>44</td>
</tr>
<tr>
<td></td>
<td>59.09</td>
<td>34.09</td>
<td>4.55</td>
<td>2.57</td>
<td></td>
</tr>
<tr>
<td>Totals</td>
<td>53</td>
<td>33</td>
<td>10</td>
<td>2</td>
<td>98</td>
</tr>
<tr>
<td></td>
<td>54.08</td>
<td>33.67</td>
<td>10.20</td>
<td>2.04</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Question Number 23: How do you think choral blend is achieved?

This question did not contain any statistical data and is covered in Appendix A.

Question Number 24 (for VTs, CDs and VT/CDs): Do you teach or have you taught voice class? If yes, for how long?

In Table 28, it is observed that choral directors, as a group, have had the greatest number of years of experience teaching voice classes. They have spent almost four times as much time teaching voice class as have their
colleagues in the other two categories. This question was asked to see if such teaching experience would have an effect upon their perspectives examined in previous questions. While there is no doubt that the voice class teaching experience has made a difference in the perspectives of choral directors, they continued, as a group, to respond differently on a number of questions than did voice teacher/choral directors and voice teachers. The latter groups were more similar in their response, more often.

Table 28. Respondents Having Taught Voice Class

<table>
<thead>
<tr>
<th>GROUP</th>
<th>YES</th>
<th>NO</th>
<th>N/R</th>
<th>* Minimum Average</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>VT</td>
<td>40</td>
<td>9</td>
<td>2</td>
<td>5 years</td>
<td>51</td>
</tr>
<tr>
<td>CD</td>
<td>15</td>
<td>1</td>
<td>1</td>
<td>19 years</td>
<td>17</td>
</tr>
<tr>
<td>VT/CD</td>
<td>18</td>
<td>4</td>
<td>0</td>
<td>5 years</td>
<td>22</td>
</tr>
</tbody>
</table>

* The averages are based on those who responded with "yes" and reported a number of years. Some people responded yes, but did not report a number of years.

Question Number 24 (for Students): Do you perceive of your own voice as: a. a big voice, b. a small voice, c. an average size voice.

This question was asked in order to ascertain if size of voice might have influenced student perspectives when
students answered other questions in this survey. Unfortunately, much of the discussion that follows is speculation since the question of bigness of voice was not asked more specifically or in conjunction with the questions where having a big voice might make a difference.

It is often said that large voices are more difficult to blend into ensembles and/or that they are more difficult for the individual to learn to control than are smaller voices. It is interesting to note from Table 29 that almost one-half of all students responding feel they have a big voice. For the most part, the other half of the respondents feel they have an average size voice. Hardly any feel they have a small voice. If the often believed concepts about big voices (previously stated) are true, then it could follow that blend is hard to achieve when singers with big voices are involved. It might also mean that many student singers with large voices are finding choir experience frustrating or at least confusing.

In question number five, 18% of students responded that they were rarely able to "place" or "focus" the tone in choir as they were in the studio. Thirty-nine percent found this to be a problem sometimes. Could it be that these singers are likely to be the student respondents who have "big" voices? It really cannot be determined from
But if "big" voices respond in choral ensembles as has been discussed here, then the following questions could have been influenced when students answered:

Question 6: ...choral singing is a help or a hindrance to the development of vocal technique?

A. a help B. a hindrance C. makes no difference
D. helps some, hinders others

40% 15% 8% 38%

If having a "big" voice influenced this question, it doesn't appear to have had a very negative influence since 40%, regardless of the size of their voice, found choir to be a help to the development of their vocal technique. It is possible that some of the 38% who chose answer D have large voices and that influenced them to select this answer.

Question 7: Can the studio trained singer employ the same dynamic level of forte or mezzo forte in choir that he/she might employ in the vocal studio?

Frequently Rarely Sometimes

13% 41% 46%

The person with a large voice may find that using the same forte in choir that he/she uses in the studio is not acceptable to the director. This question could have been influenced considerably by "bigness" of voice since 41% of
students feel they can use the same forte or mezzo forte in choir and the studio only rarely. Only 12% answered "frequently."

Question 8: Do you think choir directors ask their choirs to sing at a dynamic level which is too soft to be sung efficiently?

Frequently Rarely Sometimes
0 48% 43%

It does not appear that "bigness" of voice influenced this question negatively. Persons with larger voices are the ones who would find it difficult to sing a very quiet pianissimo and still have the voice function efficiently. Yet no one chose "frequently" and 48% thought it was rare that this was a problem. To be sure, some of the 43% who chose "sometimes" may have selected this answer because they have large voices and have experienced the problem expressed in the question.

Question 15: The studio trained singer is a help to the choir:

Frequently Rarely Sometimes
80% 0 20%

There appears to be little, if any, negative influence. Since 80% thought the studio trained singer is a help to the choir, it would seem that it doesn't matter if the voices are large or small.
Question 16: When an individual voice does not blend with the choral ensemble, how often do you perceive it to be the voice of a studio trained singer?

Frequently Rarely Sometimes
41% 23% 36%

If respondents possessed a "big" voice or if they considered peers who have big voices, answers to this question might well have been influenced since 41% felt that the studio trained singer frequently did not blend. "Bigness" of voice might be the reason.

Question 17: If a choral blend or balance problem is caused by a studio trained singer, it is because: a. the singer is confused about how to sing in choir, b. the singer will not change his or her vocal style, c. the singer does not have enough vocal control to change.

A. confused B. no change C. no control other 9% 29% 24% 36%

(The category entitled "other" was, for student respondents who chose it, almost always a combination of answers A, B and/or C.) If possessing a big voice was a problem for a singer as they attempted to blend or balance, then most likely, that would have influenced people to choose answer C. If this was the case, then the "big voice" issue could certainly have had a bearing on how students answered question 17.
Question 18: Do you feel that asking choral singers to blend can cause individual problems?

Frequently  Rarely  Sometimes
10%  55%  35%

Having a "big voice" does not appear to have been a negative influence on the majority of students who answered this question, since 55%, regardless of voice size, thought it was rare that being asked to blend caused problems.

Question 19: Some studio trained singers can participate in choir with little effect on their vocal technique while others cannot.

A. agree  B. disagree
85%  15%

Having a "big voice" could have influenced people answering this question. It cannot be determined with certainty.

Table 29. Size of Voice

<table>
<thead>
<tr>
<th>GROUP</th>
<th>a. big</th>
<th>b. small</th>
<th>c. average</th>
<th>no response</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td>19</td>
<td>2</td>
<td>17</td>
<td>2</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td>.475</td>
<td>.05</td>
<td>.425</td>
<td>.05</td>
<td>100.00</td>
</tr>
</tbody>
</table>
Question Number 25: Have you directed choirs (other than children's choirs)? If so, for how long?

Table 30 reveals what might be expected: that choral directors have had more years of experience directing choirs than have voice teachers or voice teacher/choral directors, although voice teacher/choral directors are not far behind. Voice teachers reveal, on average, less than half the experience directing choirs that voice teacher/choral directors have had and only one third of the experience of choral directors. This question was asked to see if voice teachers had had enough choral experience for them to be able to understand vocal/choral issues from the point of view of the choral director. It is difficult to answer that question. Seven years of choral directing experience should make a difference in one's experience, and yet it is unlikely that it makes as much difference as fifteen or twenty years experience, such as was had by the voice teacher/choral directors and choral directors.
Table 30. Number of Years Spent Directing Choirs

<table>
<thead>
<tr>
<th>GROUP</th>
<th>Yes</th>
<th>No</th>
<th>No response</th>
<th>Average</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>VT</td>
<td>33</td>
<td>15</td>
<td>2</td>
<td>7 years</td>
<td>51</td>
</tr>
<tr>
<td>CD</td>
<td>15</td>
<td>0</td>
<td>2</td>
<td>20 years</td>
<td>17</td>
</tr>
<tr>
<td>VT/CD</td>
<td>22</td>
<td>0</td>
<td>0</td>
<td>15 years</td>
<td>22</td>
</tr>
</tbody>
</table>

Question Number 26: How long have you taught studio voice?

As in question 25, no surprise is observed. In Table 31, it is observed that voice teachers have had, by far, the most experience teaching studio voice, while voice teacher/choral directors are next in years of experience and choral directors have had the least amount of this kind of experience. This information re-enforces the concept that voice teachers are more aware of what happens to the individual voice as it progresses through stages of development than are colleagues who do not work with the voice on a one-to-one basis.

There is the danger, however, that constantly examining the voice from the studio perspective only, can create a myopic view. Ensemble singing is a form of artistic expression, just as is solo performance. To engage in choral ensemble work, artistically and with a healthy and flexible technique, should be a respected form of artistic expression.
Table 31. Number of Years Spent Teaching Studio Voice

<table>
<thead>
<tr>
<th>GROUP</th>
<th>Yes</th>
<th>No</th>
<th>N/R</th>
<th>Totals</th>
<th>Average</th>
</tr>
</thead>
<tbody>
<tr>
<td>VT</td>
<td>49</td>
<td>0</td>
<td>2</td>
<td>51</td>
<td>22 years</td>
</tr>
<tr>
<td>CD</td>
<td>10</td>
<td>6</td>
<td>1</td>
<td>17</td>
<td>4 years</td>
</tr>
<tr>
<td>VT/CD</td>
<td>21</td>
<td>0</td>
<td>1</td>
<td>22</td>
<td>14 years</td>
</tr>
</tbody>
</table>

Question Number 27: Do you consider yourself a solo singer?

In Table 32, it may be seen that while most faculty respondents do consider themselves soloists (67), not all do. Eleven responded with "no" and eight responded with "no longer." The largest category to respond with "no" was choral directors: nearly 50% of them responded in this manner. Of the 51 voice teachers responding, 80% consider themselves to be soloists currently. Likewise, 80% of the voice teacher/choral directors consider themselves soloists. It is frequently asked in journal articles if voice teachers or choral directors are currently singing, or how long has it been since they took a voice lesson, or to what extent does being an active singer influence the work of a teacher working with voices. Question 27 was designed to gather information in regard to such concerns. That 50% of the choral directors do not sing as soloists is a concern and it could color their work considerably. One hopes they were soloists at one time. That 80% of voice teachers do sing is not too
surprising and it is a much more desirable percentage engaged in solo singing than is the 50% response received from choral directors.

Table 32. Faculty Respondents Considering Themselves Solo Singers

<table>
<thead>
<tr>
<th>GROUP</th>
<th>YES</th>
<th>NO</th>
<th>NO LONGER</th>
<th>N/R</th>
<th>OTHER</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>VT</td>
<td>41</td>
<td>1</td>
<td>6</td>
<td>2</td>
<td>1</td>
<td>51</td>
</tr>
<tr>
<td>CD</td>
<td>8</td>
<td>8</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>17</td>
</tr>
<tr>
<td>VT/CD</td>
<td>18</td>
<td>2</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>22</td>
</tr>
<tr>
<td>TOTALS</td>
<td>67</td>
<td>11</td>
<td>8</td>
<td>3</td>
<td>1</td>
<td>90</td>
</tr>
</tbody>
</table>
CHAPTER V

SUMMARY AND CONCLUSIONS

Purpose of the Study

The purpose of the study was to investigate the perceptions of Ohio college choral directors, college voice teachers, college professors who teach both voice and direct choirs, and college voice majors who sing or had sung in college choirs, concerning a selected set of issues relating to singing, and the study of singing, in voice studios and choral settings. The investigator was able to compare the perspectives by analyzing the differences among the perspectives of the four groups described above.

Procedures

The population for this study was drawn from Ohio colleges and universities. Names of voice teachers and choral directors were obtained from the Ohio Music Education Association, 1986-1987 Directory. It was
decided that the student population would consist of junior and senior voice majors at 20 Ohio colleges or universities which were chosen by random selection.

**Instruments for Assessment**

Originally, three surveys were designed by the investigator and used in a pilot study at Ohio State University in the spring of 1987. These survey instruments were designed for use with voice teachers, choral directors and voice students. Analysis of the results of these surveys, along with advice from statistical consultants, resulted in the development of a fourth survey; one which treated voice teacher/choral directors as a separate group instead of including them in the group with voice teachers or choral directors. Other revisions to the instruments of evaluations were made for the sake of clarification.

**Data Presentation**

After analysis of all data from the surveys, the results were organized into tables, interpreted and discussed. The results reveal where perspectives of the respondents differ and to what extent. The educational background and experience of respondents, which might help to explain the perspectives of the various groups, was also examined.
Also, comments from the respondents themselves relating to the issues under study are to be found in Appendix A.

**Null Hypothesis 1**

After consultation with a statistical consultant, it was decided that null hypothesis 1 would not be analyzed statistically. The consultant pointed out that while the statement contained within this hypothesis serves to provide an overview of the four sub hypotheses which follow, it has too many sub divisions to be tested separately. The four sub hypotheses comprise null hypothesis 1 and they are individually testable; therefore, to reject or accept them, is to provide the data sought by Null hypothesis 1.

**Sub Null Hypothesis 1a**

Sub null hypothesis 1a, stated there would be no significant differences at the .01 level among the proportions for voice teachers, choral directors, voice teacher/choral directors and students regarding expectations in the studio versus expectations in the choir.

**Confusion/Conflict Regarding Instruction**

Questions sought to determine if conflict or confusion exist for students regarding what they were taught in the studio versus what they were asked to do vocally in choir; and if choral participation had an
effect on the vocal technique of studio trained singers. Significant differences were found among the perceptions of the various groups for all three questions. Almost half of the voice teachers thought conflict frequently exists while 77% of the voice teacher/choral directors indicated conflict occurred sometimes, and 31% of the choral conductors reported conflict was rare.

Of the voice teachers, 36% indicated they thought confusion for the student was frequent. Forty percent of the students thought confusion was rare, while 52% of the voice teacher/choral directors and 63% of the choral directors reported that confusion occurred sometimes.

**Choral Participation and Vocal Technique**

As to whether participation in choir has an effect on vocal technique, all the voice teachers felt that some choir members could participate without having the choral experience affect their singing technique, while other choir members might not be able to do so. Thirty-five percent of the voice teacher/directors disagreed. The responses of the other two groups fell within these two parameters.

**Sub Null Hypothesis 1b**

Sub null hypothesis 1b stated there would be no significant differences at the .01 level among the proportions for voice teachers, choral directors, voice
teacher/choral directors and students regarding the perception of vocal principles being taught in the choral situation.

**Vocal Principles in the Choral Situation**

More than 50% of the respondents in every group indicated correct vocal principles were taught frequently in choirs. Eighteen percent of the voice teacher/choral directors reported correct vocal principles were rarely taught. Thirty-seven percent of the choral directors indicated they thought correct vocal principles were taught sometimes while twenty-seven percent of the students agreed.

Information was sought as to whether choral directors asked members of their choirs to sing in a manner which is vocally unwise. The differences among groups were found to be significant with over 60% of voice teachers, choral directors and voice teacher/choral directors indicating the answer to this question was "sometimes." The major difference was observed for students, of whom 50% felt it was rare for a choral director to ask choir members to sing in a vocally unwise fashion. However, 22% of the voice teachers and 23% of the students indicated they believed such occurrences were frequent.

The differences were found to be significant regarding the issue of choral singing as a help or a
hindrance to the development of the individual vocal technique. The majority of all groups, except voice teachers, felt the choral experience would be helpful to the development of vocal technique. Of the voice teacher group, 72% felt that choral experience would be helpful to some while hindering others.

Choral Singing and Individual Vocal Techniques

Respondents were asked if they agreed that some studio trained singers can participate in choir with little effect on their vocal technique while others cannot. The differences were found to be significant. While the majority of all groups agreed with this statement (including all of the voice teachers) 35% of the voice teacher/choral directors and 25% of the choral directors did not agree.

Straight Tone Singing

Concerning the issue of straight tone singing, the differences were found to be significant. Voice teachers felt most strongly about this issue since 67% indicated that singing with a straight tone could/would cause vocal problems frequently. Over 25% of each of the other three groups agreed. However, 33% of the choral directors felt this would rarely be a problem. Of the students and voice teacher/choral directors, 23% also indicated "rarely" as their answer. Of those groups who selected "sometimes" as
the answer, 48% were voice teacher/choral directors, 40% were choral directors, 38% were students and 27% were voice teachers.

Participants were also asked if there is a way to sing straight tone or give the effect of straight tone, which would not cause vocal problems. With the differences approaching statistical significance, all of the choral directors agreed with this statement and over 70% in each of the other three groups also agreed. Still, 29% of voice teachers, 27% of students, and 19% of voice teacher/choral directors did not agree.

Sub Null Hypothesis 1c

Sub null hypothesis 1c stated: there would be no significant differences at the .01 level among the proportions for voice students, choral directors, voice teachers and voice teacher/choral directors regarding the perception of a possible conflict regarding focus of the voice in the studio and in the choir.

Focus/Placement of the Voice

Differences among groups were significant relating to whether "focus" and/or "placement" of the vocal tone while singing in choir could be the same as in the vocal studio. Of the choral directors responding, 94% felt singers could frequently use or achieve the same focus in choir that they used or achieved in the studio. Seventy percent of
the voice teachers and 63% of the voice teacher/choral directors agreed. However, 30% of the voice teachers disagreed. Thirty-nine percent of the students and 26% of the voice teacher/choral directors indicated they thought the answer to this question was "sometimes."

**Sub Null Hypothesis 1d**

This hypothesis proposed there would be no significant differences at the .01 level among the proportions for voice students, vocal teachers, choral directors and voice teacher/choral directors regarding perceptions of the use of vocal dynamics in the studio and/or choir.

**Dynamics**

Participants in the study were asked if the studio trained singer could employ the same dynamic level of forte or mezzo forte in choral singing that he/she might employ in the vocal studio. The differences among groups was not found to be significant. For the most part, one-half of all four groups chose "sometimes" as the answer to this question. Of the choral directors, 36% indicated they believed the same dynamic level of forte or mezzo forte could be frequently used. Forty-one percent of the students as well as 29% of the voice teachers and 25% of the voice teacher/choral directors indicated that they felt this was rarely true.
Soft Singing

Subjects were questioned if they thought choral directors requested their singers to sing at a dynamic level which is too soft to be sung efficiently? The differences among groups were found to be significant. Of the choral directors, 63% indicated it is rare for choral directors to ask singers to sing too softly to sing efficiently. Fifty-seven percent of the students and 33% of the voice teacher/choral directors agreed with this position. However, an average of 44% of the voice teacher/choral directors, voice teachers, students, and choral directors indicated that the soft dynamic level was requested sometimes. Approximately 20% of voice teacher/choral directors and voice teachers felt that this kind of request was made frequently.

Null Hypothesis 2

Null hypothesis two stated there would be no significant differences at the .01 level among the proportions for voice students, vocal teachers, voice teacher/choral directors and choral directors regarding issues relating to blend and balance.

The Studio Trained Voice and Choral Blend

Opinions were sought regarding the individual voice which does not blend within the choral ensemble, and how often that voice might be the voice of a studio trained
singer. The differences among groups for this question approached significance. Of the choral directors, 65% felt that sometimes the trained singer's voice did not blend. Half of the voice teacher/choral directors, and almost that many of the voice teachers, agreed. Forty-one percent of the students felt this to be the case frequently. Thirty-six percent of the voice teachers agreed with them. Approximately 26% of the students, choral directors and voice teacher/directors, indicated that it was rarely the studio trained singer who did not blend.

Three possible sources of problems were offered for choral blend and balance problems which may be caused by studio trained singers. Respondents could choose: a. the singer is confused about how to sing in choir; b. the singer will not change his or her vocal style and c. the singer does not have enough vocal control to change. A fourth category (other) had to be added to accommodate the answers of those respondents who wrote in an answer. The differences approached statistical significance with sixty percent of the voice teachers selecting "other," as did 40% of the voice teacher/choral directors, 36% of the students, and 31% of the choral directors. Forty percent of the voice teacher/choral directors selected C. ("no control"), and so did 31% of the choral directors, 21% of
the voice teachers and 24% of the students. Twenty-five percent of the choral directors and 29% of the students selected B ("no change"). Approximately 12% of all four groups selected A ("confused").

**Effect of Blend on the Individual Voice**

Significant differences among groups were found regarding the issue of whether asking choral singers to blend could cause vocal problems for the individual singer. Seventy-five percent of the choral conductors and 55% of the students felt this issue was a problem only rarely. Fifty-eight percent of the voice teachers, 47% of the voice teacher/choral directors, and 35% of the students indicated this could be a problem sometimes. Thirty-eight percent of the voice teacher/choral directors and 27% of the voice teachers felt that asking choral singers to blend was a problem frequently.

**Null Hypothesis 3**

Null hypothesis three stated there are no significant differences at the .01 level among the proportions for voice students, vocal teachers, voice teacher/choral directors and choral directors regarding issues relating to perceived professional competence.

**Voice Teachers Perceptions of How Students Would Rate Them**

Voice teachers and voice teacher/choral directors were asked to rate their own professional abilities as how
they perceived their voice students would rate them. Another version of this question asked students to rate the professional abilities of their voice teachers. A comparison of the students' ratings and of the teachers perceptions was then made with the differences among groups found not to be significant. Most voice teachers and voice teacher/choral directors (between 80 and 85%) expected students would rate their abilities as excellent. Seventy percent of the students did so while 25% of the students gave a rating of "good."

**Voice Teachers' Self-Evaluation**

Voice teachers and voice teacher/choral directors rated their own professional abilities in question 11a. No significant differences were found between the two groups. Seventy-eight percent of the voice teachers rated themselves as "excellent" while 21% rated themselves as "good." Of the voice teacher/choral directors, 61% rated themselves as "excellent" while 39% rated themselves as "good."

**Choral Directors Perceptions of How Students Would Rate Them**

Choral directors and voice teacher/choral directors were asked how they perceived the singers in their choirs would rate their professional knowledge and work, and students were asked to rate the professional abilities of
their choir directors. No significant differences were found among groups. Over 70% of choral directors and voice teacher/choral directors perceived that their singers would give them a rating of "excellent." Fifty-four percent of the students did so. Approximately one-quarter of the choral directors and voice teacher/directors perceived they would be rated as "good" while 35% of the students gave a rating of "good" to those who direct choirs.

Choral Directors Perceptions of How Voice Teachers Would Rate Them

Choral directors and voice teacher/choral directors were asked to rate their own professional abilities, with their ratings subsequently being compared to student ratings. Again, no significant differences were found. Sixty-five percent of both professional groups rated their professional abilities as excellent while 54% of the students rated their conductors as excellent. Thirty-five percent of all three groups gave a rating of "good."

Choral Directors Self-Evaluation

In another question, choral directors and voice teacher/choral directors were asked to project ratings of their professional abilities that voice teacher colleagues on their respective campuses would give them. Another
version asked students what ratings they perceived voice teachers would give to those directing choirs. No significant differences were found among groups. Of the voice teacher/choral directors, 76% felt voice teachers would rate them as excellent. Only 50% of the voice teachers did so. Choral directors had a more accurate perception, with 56% of them expecting voice teachers to give them a rating of "excellent." Student's perceptions were even more accurate with 52% expecting voice teachers to give excellent ratings to choir directors. Most of the respondents who did not give or project ratings of "excellent," selected ratings of "good." Fifteen percent of the student's indicated voice teachers would give those who direct choirs a rating of "fair."

Choral directors and voice teacher/choral directors rated voice teachers, and voice teachers were asked to indicate what rating they expected from choral faculty and students regarding how they anticipated choral faculty would rate voice teachers. No significant differences were observed. Of the choral directors, 69% gave "excellent" ratings to voice faculty as did 47% of the voice teacher/choral directors. Fifty-eight percent of the students anticipated choral faculty would rate voice faculty as "excellent." Sixty percent of the voice faculty respondents expected to be rated as "excellent."
Ratings of "good" were given by 47% of the voice teacher/choral directors and 25% of the choral directors. Thirty-six percent of the voice faculty respondents expected ratings of "good." Of the student group, 40% expected choral faculty to assign ratings of "good" to voice faculty.

**Null Hypothesis 4**

Null hypothesis four stated there are no significant differences at the .01 level among the proportions for voice students, vocal teachers, choral directors and voice teacher/choral directors regarding issues relating to studio training and contributions to the choir.

**Importance of Studio Trained Singers in Choir**

A question inquired whether the studio trained singer is a help to the choir. No significant differences were found among the groups with all of the choral conductors indicating this statement is frequently true. Ninety-five percent of the voice teacher/choral directors agreed as did 80% of the students and 83% of the voice teachers. Twenty percent of the students and 15 percent of the voice teachers indicated they felt studio trained singers are sometimes a help to the choir.

**Null Hypothesis 5**

Null hypothesis five stated that there are no significant differences at the .01 level among the
proportions for voice students, vocal teachers, choral directors and voice teacher/directors regarding issues relating to interest and support in the other area (that is the choir or the studio).

**Voice Teachers' Support of Choral Music**

Information was sought to ascertain what interest and support voice teachers showed for choral activities. No significant differences among groups were found. Of the choral directors, 64 percent indicated that support from voice faculty was excellent. Fifty-two percent of the voice teacher/choral directors agreed. Thirty-four percent of the students felt that voice teacher support of choral activities was excellent. Twenty-eight percent of the choral faculty and 26 percent of the voice teacher/choral directors felt support was good, while 37 percent of the students chose this answer. Twenty-three percent of the students felt support for choral activities by voice faculty was fair, and 21 percent of the voice teacher/choral directors indicated support was fair or poor.

**Choral Directors Support of Voice Department Endeavors**

Another question dealt with the interest of choral faculty in vocal music and vocal music activities. Again, no significant differences were found. Between 50 and 60 percent of all three responding groups indicated support
by choral faculty for vocal music and vocal music activities was excellent. Fifty percent of the voice teacher/choral directors, 26 percent of the students, and 34 percent of the voice teachers felt support was good. Still, 24 percent of the students felt support was only fair or poor.

Implications and Recommendations

The results presented in Chapter IV, and a review of the purpose of the study, suggest the following implications and recommendations.

1. There is sufficient conflict between vocal and choral areas at many institutions of higher learning to warrant the attention of all faculty involved so that their vocal students are not jeopardized.

This conflict centers around what singers are taught to do in the vocal studio and what they are expected to do vocally in choir. Sometimes the conflict experienced is perceived to be of major proportions, sometimes minor. At times, it may simply result from a difference of semantics used by two different teachers. It may be that choral directors do not have enough contact with individual voices to be able to detect any negative effect choral
singing may have on the individual voice. Of particular concern are requests made by choral directors to blend or to sing using a straight tone. Also, the length of time spent singing in rehearsals and the time spent singing straight tone are issues that raise concern, and some choral directors, it would appear, do not agree or realize that vocal problems may be created when such requests are made.

2. All choral directors should have enough private vocal instruction to enable them to become the vocal experts they need to be.

This study indicates that while some choral directors had sufficient vocal study, others did not. Some had only slightly more vocal study than their students. A smaller percentage of choral directors than voice teachers or voice teacher/choral conductors considered themselves to be solo singers. It seems reasonable to infer directors who do not consider themselves solo singers either have not maintained their solo vocal skills, or that such skills were never extremely developed. It seems, moreover, that teaching studio voice helps to sensitize voice teacher/choral directors more than choral directors to individual voice function: on a number of issues discussed in this study, choral conductors and voice
teacher/choral directors responded in different fashions. For example, while almost one-quarter of every other group disagreed with the idea that there is a way to sing straight tone, or give the effect of straight tone which would not cause vocal problems, none of the choral directors disagreed with this statement. Another example is that 63 percent of responding choral directors indicated that it is rare for singers to employ the same forte or mezzo forte level of singing in choir as they do in the studio. This number was almost twice as high as the number of voice teacher/choral directors who selected this answer, and four times greater than the number of voice teachers who selected this answer. The choral director needs to be a vocal expert. One of the respondents explained why: "Many voice students... see their voice teacher as the authority. Unless the choral director can address vocal pedagogy and bridge the choir-studio gap, the gap will continue to exist."

3. Students are not always sophisticated enough in their knowledge of vocal pedagogy to know what is best for their vocal health and development.

In this study, student responses to the survey indicated that, at times, they were highly accurate in
analyzing certain vocal problems or potential problems and their causes, while at other times they did not seem to realize what practices might be harmful to their singing and/or the development of their vocal technique. When discussing whether or not they could "focus" their tone in a choral setting in the same way they "focus" in the voice studio, many students were perhaps more accurate in their analysis than were many teachers or choral directors, indicating they cannot always focus, or place the tone, in choir as they can in the studio. Singers performing in an ensemble do not hear themselves in the same way as when singing alone in a studio or practice room. Such different aural feedback often causes the singer to adjust his or her singing in such a way that a loss of focus, or a change of resonance (one of which the voice teacher would not approve), occurs. Many voice teachers apparently feel that if the student can focus the tone appropriately in the studio, he or she will be able to focus the tone similarly in the choral setting. However, this is often not the case. Voice teachers many times encourage students to learn to sing by sensation rather than by what they hear (aural, self-feedback). It is a worthwhile lesson, but one that is easier to teach than to learn. Involved faculty should realize this potential
hazard, and call it to their students' attention both in choir and in the studio.

Many voice teachers expressed considerable concern that students might be asked in choir to sing in a manner which is too soft to be efficient. Far fewer students expressed this particular concern, perhaps because they seldom find it to be a problem, or because they do not yet recognize when soft singing is inefficient. Similarly, concerning the issue of asking students to blend, voice teachers again expressed much more concern than did students. Voice teachers are probably correct to be concerned with such issues. Many students do not yet have the background or experience to realize the causes of certain vocal problems.

4. The voice student who begins private study in high school is more likely to become a voice specialist (such as a voice teacher) than the student who begins voice study in college.

This conclusion was suggested by the extent of pre-college voice study. It has also been observed by the investigator that the voice student who enters college having developed an advanced vocal technique for his or her age, often progresses at a pace which enables them to
continue to sing at a higher level than their peers who do not begin study until college.

5. Students give their voice instructors and choral instructors lower evaluations than teachers expect.

While students generally respect the professional abilities of their vocal and choral teachers, they did not, in this study, award as many "excellents" as teachers anticipated. Reasons could be many and varied. It is possible that teachers overestimate themselves but it is also suspected that it is the nature of students to be somewhat critical of their teachers. That is not to suggest that student evaluations should be ignored, but that they should be taken in perspective. Perhaps it would be helpful for some teachers not to expect a majority of students to be generous with "excellent" ratings, and perhaps the realistic teacher knows that what he or she teaches is not automatically accepted.

6. Student members of choirs are sometimes more aware of the quality of contributions to the choir made by other individual students than are the directors.
This is evidenced by the fact that more students than faculty respondents indicated that studio trained singers sometimes refuse to change their singing style in choir when a different style is requested. Occasionally, students commented that egos got in the way causing blend and balance problems.

7. Student singers do not always have the requisite skills needed to produce vocally what is requested by the director.

While some student singers may occasionally refuse to cooperate with the choral director's request for certain vocal styles, effects or interpretations, many have not yet gained the technical ability or finesse to respond as the director might wish. There are times when the student does not even understand the request. Choral directors need to explain how to accomplish technically what they are asking the choir to do. Even studio trained singers may need this explanation since: (1) they are at various stages of vocal development themselves, and (2) this is an opportunity to bridge the gap from choir to studio. Simply taking time to explain can be a critical step. The reverse procedure can also occur in the studio: If the student expresses a problem or confusion about a request made by the choral director, the voice teacher can perhaps
be helpful in explaining what he or she thinks the choir director is seeking and might offer suggestions to the student on how to accommodate the director, while also insuring that the singing is done in an appropriate manner. At times, this may need to be a compromise, however, nothing should be done which would jeopardize the singing voice.

Choral directors need to be realistic about the limitations of student singers. Even graduate voice majors are in some stage of vocal development. Since most of the singers in college choirs are undergraduates, and often non-music majors, they can and often do lack an understanding of vocal technique, style and interpretation.

8. Asking the choir to blend can cause vocal problems.

Even though a slight majority of students, and a great majority of choral directors felt this was rarely true, 64% of all respondents indicated this could be the case sometimes if not frequently. Many people have objected to using the word blend as a verb or injunction in the choral setting since it is often felt such directions encourage singers to imitate someone other than themselves, thereby inducing tension and inhibiting the development of a free tone. To use the word blend in a
development of a free tone. To use the word blend in a descriptive sense does not necessarily carry the connotation described above and might be a satisfactory method of describing the conglomerate sound of many voices.

9. Voice teachers, as a group, are more sensitive to vocal problems and their causes, than are other groups within this study.

In this study, a higher percentage of voice teachers than those in other groups indicated concern over issues which might be seen as harmful to the proper vocal development of student singers. Examples of such issues of concern include singing with straight tone; singing which may be too soft to be efficient; whether choral singing is a help or hindrance to the growth of the individual vocal technique; whether or not what is taught in the studio will be in conflict with what is requested in the choir; and requesting that singers blend. On certain issues, voice teacher/choral directors were closer to voice teachers in their response than they were to choral directors. This indicates they viewed selected issues from a standpoint often shared by voice teachers. However, their responses were divergent enough from either
the voice teachers or the choral directors to be considered as a separate group.

While voice teacher/choral directors and choral directors, no doubt, are extremely interested in healthy vocal pedagogy, voice teachers have shown more concern. As stated before, those who direct choirs probably feel that since they are present in the choral rehearsal observing, and since they are the ones making requests of their choirs which relate to the use of the voice, little would be requested which could cause vocal harm. The fact remains that voice teachers, as a group, are not as confident about the appropriateness of what happens in choral situations regarding the vocal development.

Another factor contributing to the sensitivity of many voice teachers in vocal matters is that, as a group, they have spent more time studying voice in the private studio than have choral directors or voice teacher/choral directors. This experience should have made them more of an expert concerning the development of the individual voice, particularly in a one-to-one teaching/learning environment.

It is also possible that voice teachers sometimes over react to potential vocal problems for their students, or that some of them see the study of voice as headed only in the direction of preparing the professional, classical singer. Such a perspective could, of course, bias the
teacher concerning other uses of the singing voice. However, this study indicates that of the three professional groups working with student voices, voice teachers are the most trained and experienced group concerning vocal matters.

10. While mutual professional support is generally felt to be excellent to good, voice faculty members receive more support from choral faculty than choral faculty receive from voice faculty. Students do not report the same amount of mutual support among their faculty which faculty respondents feel.

In this study, faculty respondents reported that they felt support by either choral faculty for vocal activities or vocal faculty for choral activities was generally good. The exception was that nearly one-quarter of the voice teacher/choral directors indicated that voice teacher support of their choral activities was only fair or poor. Also, students do not have the impression that choral and vocal faculties are as supportive of one another as faculty members have reported. It would be helpful for vocal/choral faculty if they were viewed by students to be supportive of one another. Perhaps faculty reported they
felt more support than they actually do, but this is doubtful. Perhaps students will always observe dissention, real or unreal, within a faculty. Whatever the reality, faculty should make every possible attempt to support one another. It is in this kind of collegial environment that faculty can do their best teaching, and students can be focused upon learning.

11. Having a large, average or small voice may have influenced the way in which students answered some survey questions. Since having a large voice may make it more difficult to blend or balance in a choral situation than having a smaller voice, it is plausible that the student with a large voice might find singing in choir more frustrating, or a more confusing experience, than other singers. If this is true, student respondents' answers to issues dealing with focus, dynamics, blend, control of one's own vocal instrument, and the effect of choral singing on vocal technique could have been influenced by the size of the respondents' voice. Almost half of all respondents indicated they have a "big" voice.
12. Voice teachers without sufficient experience as choral directors may not understand the vocal/choral perspectives of those who direct choirs.

As would be suspected, voice teachers participating in this study had considerably less experience directing choirs than did choir directors or voice teacher/choir directors. In a number of areas, their answers were extremely different from the answers of choral directors and somewhat different from answers of voice teacher/choral directors. Yet until one has dealt sufficiently with the challenges that face the choral director as he or she attempts to guide a group of diverse singers, at various levels of ability, toward an artistic rendering of a musical composition, one cannot fully appreciate the director's position. Among the issues which choir directors must confront are: 1) Choirs may consist of those who have studied a great deal of voice as well as those who have never entered the voice studio. 2) Often members read music well, while some members do not read at all. 3) It takes time to meld many personalities into one performing group. 4) In the college setting, there are often voice students of other voice teachers in the choir who may not agree with the director's vocal or
artistic approach. 5) Whether all voice teachers like the concept or not, the conductor is responsible for some type of unified ensemble sound which must emerge from the choir, as well as a chosen level of contrasting dynamics. 6) It is assumed all note learning will have taken place well before concerts, but even methods of learning notes are controversial. 7) Stylistic considerations are expected to be met, yet stylistic approaches can also be controversial. 8) No matter what kind of choir one directs, at some point it becomes necessary to provide group vocal instruction. At that point a new problem often arises: the remedy suggested to the choir may be helpful for one singer and harmful for another.

Having directed a church choir, as many voice teachers have, is not necessarily the same experience as directing a college choir. Among the differences is the fact that the church choir director does not have a voice faculty to approve or disapprove of his or her work, and most members of a church choir sing because they want to rather than because it is a necessary ensemble requirement. The attitude of the group makes a difference in the amount of time and energy a director must expend.

In summary, the choir director has to deal with matters in the rehearsal which the voice teacher does not have to confront. The director is not always able, in the span of a rehearsal, to address in detail vocal issues as
well as they can be addressed in the studio lesson, even if it is his/her desire. Therefore, the goals of the director for the choir rehearsal will be somewhat different from the goals of the studio teacher in the private lesson. It is felt that the necessity for such a difference in goals is not always understood by voice teachers.

13. Cross-professional, continuing education is needed. Many choral directors could enhance their teaching abilities by spending additional time in the voice studio as a student. In turn, many voice teachers could broaden the horizons of their students by increasing their sensitivity to the choral field and/or gaining respect for the choral art.

Increased dialogue between voice teachers and choral directors serving on the same faculty has already been suggested and discussed. National organizations and local chapters of organizations such as NATS and ACDA could aid the cause of increasing the understanding of professional concerns in the arenas of "the other" profession. For example, at local, regional or national meetings, panel discussions made up of voice teachers and choral directors...
could discuss issues similar to those explored in this study.

The Ohio ACDA has been actively engaged, in recent years in seeking educational input from voice teachers and specialists. Their National Convention and their journals have displayed similar concern. With this kind of assistance available, some choral conductors still display a lack of sufficient vocal knowledge. Could it be that the choral directors who need the aid of journal articles and workshops the most, are those who are not reading or attending conferences? If so, how can these professionals be motivated to improve their skills?

If a choral director is not a vocal specialist, he or she might engage a voice teacher on their faculty to serve as a consultant. The voice teacher might conduct warm-ups with the choir, providing vocal instruction at the same time. Choreographers and foreign language diction specialists are consulted, why not a vocal pedagogy specialist?

Thoughtful articles in the NATS Journal could aid teachers in helping voice students learn to sing in choirs with less confusion. Additional articles in the NATS journal which deal with choral music as art might encourage some voice teachers to increase their respect for the choral medium. To be sure, the professions of voice teaching and choral directing are not always at
odds. There is a tremendous amount of support and understanding between the professions in many institutions. But there are also institutions where professional misunderstandings continue to exist. When such differences are allowed to exist, vocal and choral education are hampered and faculty energy is wasted.

Recommendations for Further Research

As stated in the introductory remarks in Chapter IV, while the sample size in this study was large enough in relationship to the total population to be valid, it sometimes was too small to be highly reliable for chi square testing, the statistical test recommended by statistics consultants as appropriate for this kind of study. As a result, a corrective procedure was adopted when the data were processed: questions with five response categories were redesigned so that there were three response categories. For example, the possible answers of "always" and "often" were regrouped into one category, "frequently." Therefore, if three respondents chose "always" and five chose "often," their answers were combined into eight responses of "frequently." If this study or a portion of it were to be replicated, it is recommended that a larger population be used. A three state area or a NATS region or an ACDA region might serve as the area from which the population could be drawn.
It can clearly be seen in the comments of the respondents (Appendix A) that terms such as blend, placement, focus, and straight tone do not necessarily have the same meaning for all voice teachers and choral directors. In future studies, a definition of these terms might be provided so that respondents could answer questions and comment with the same definition of terms in mind. Indeed, definitions of terms might be based on the comments of this study's respondents. For example, all four groups mentioned unity of vowels as necessary for blend. This example, and other points where respondents showed great unity, might serve as foundations for definition of terms. Another study seeking to clarify terminology could provide three definitions of each term and ask respondents to select the one they found most appropriate.

Three respondents commented that they found some questions (particularly the first three) to be unclear in that they did not understand if their answers should reflect the situation at their (the respondent's) school or the choral and vocal collegiate situation in general. The more general response was desired, and this should be made clear in future studies.
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APPENDIX A

Comments from Respondents
Comments from Respondents

Respondents to the surveys were encouraged to add their own comments after they had selected one of the provided answers to the questions. Here follows a summary of those comments. As far as possible, every comment is recorded and quoted directly in order to provide the reader with the unaltered thoughts of the respondents. An attempt has been made in this appendix not to interpret or comment upon the statements of the respondents—simply to report. Having commented and interpreted in Chapters four and five, the investigator feels a responsibility to the respondents to let them speak for themselves.

One respondent returned the questionnaire unanswered and commented that the questions were too general and could not be answered. Three other respondents were unsure about questions one through three. They were not sure if those questions were meant for their school only or if they were meant to be general questions. Other comments are as follows.

Question Number 1. Do you believe there is conflict between what is taught to singers in the studio and what they are asked to do vocally in choir?
From Voice Teachers:

Six percent commented that time is limited in choir. One teacher elaborated that there is, therefore, little opportunity to check on the application of what is being taught to the individual student. Another 4% felt problems were often a matter of semantics or perceptions. The student's understanding of what may be meant by two different teachers may be blurred when the teachers express themselves differently.

One teacher pointed out that vowel formants, resonance and projection are modified for choral blend. In a related comment, another teacher wrote that in choir the priority is given (and she thought it should be) to an overall unified sound, within each section and within the whole. She added that "as a singer progresses in the studio... the most individual and intimate portions of the voice are encouraged and developed for the maximum solo use of the instrument. The solo voice, as it develops, is often going to 'stick out.'"

Three percent of the voice teachers expressed the opinion that directors often seek sounds that are relative to vocal effect and mood. Students are not always technically equipped to give the desired effects without incurring vocal problems. Another three percent commented
that since "there are conflicts in vocal approach between studios, it seems even more likely (that conflicts will occur) between choral and vocal experts."

Six percent felt that conflict was particularly a problem for beginning students. For example, it was stated that there is often conflict about how to articulate a musical line, with the studio teacher usually emphasizing a more legato approach. The idea that stylistic or vocal effect techniques may be asked for in the choir was again mentioned as a possible source of problems.

Particular objections were listed by individuals:

- Assignment to the wrong vocal category. Examples: Placing sopranos on the alto part because they read well or placing tenors on baritone.

- Choral attacks are sometimes glottal. Young singers then don't sing a line "on the breath" but insert an "h" before any leap.

- Singing too heavily in choir causes problems.

Question Number 1 (Repeated). Do you believe there is conflict between what is taught to singers in the studio and what they are asked to do vocally in choir?
From Choral Directors:

Single comments from individual directors follow:

- "Much too much is made of this so-called conflict. Many times the good singers engaged in choral singing do too much on their own—perhaps thinking that they are the only ones making a difference in the total sound."

- "Choral singing sometimes demands that singers 'give their all' which can make vocalists forget what is correct for them."

- "Perhaps in a choral situation, students are asked to exhibit a wider variety of sounds than is required in the studio but that doesn’t necessarily mean a conflict!"

- "(There is) Never—(a conflict) assuming good teaching."

- "The applied voice teacher often requires the student to be consistent with tonal factors. The choral director requires the student to vary tonal factors to meet stylistic needs. In seminars on this issue, I have noticed that the word 'style' to choral conductors means vowel color, tonal breadth, vibrato, as it relates to cultural, historical epochs. To the applied teacher, it seems to mean performance convention, embellishment, tempo, etc. There is a real semantic problem impairing communication."
"It depends entirely on the particular conductor and voice teacher."

"This will happen anytime two different approaches are introduced; sometimes things are encouraged for the sake of ensemble sound to best suit the text, particular piece, tessitura, etc.; flexibility needs to be the name of the game so that singers understand that there is more than one way to sing; ensemble and solo singing do have their differences."

"Many choral directors do practice unhealthy vocal techniques in their choral settings...however, to say that all choral singing is dangerous is unfair to the choral directors who do care for the voices in the choir. There are poor voice teachers too—as many as there are of poor choral conductors."

Question Number 1 (Repeated). Do you believe there is conflict between what is taught to singers in the studio and what they are asked to do vocally in choir?

From the Students:

Eight percent of the students indicated that a great deal depends upon in what choir a singer participates. "Often, we were asked to adapt 'for the good of the choir,'" commented one sophomore.
Five percent of the students said that a choir experience emphasizes a blend in sound, sometimes calling upon vowel sounds that might not be used by a soloist.

Echoing the comment of a choral director, one student commented that there are also often conflicts between what is taught by different voice teachers. The student continued, writing that conflict seems unavoidable.

Two students felt that there was no conflict as long as the choral director is also the student's voice teacher. Their opinion is supported by the student who wrote: "My choir director and voice teacher have different techniques of teaching."

Two other students reported that there was no conflict between choral and studio teaching at their school. One continued, "Our director rarely asks for straight tone unless it's floated on a soft held note."

The issue of straight tone was raised often. "Straight tone is a problem. I strain—I've never learned a proper way to do it," wrote one senior. Two others wrote that while vibrato is encouraged in the studio, straight tone is demanded in choir. Another commented, "In choir, the main concentration seems to be on blending. In my experience, that requires a lot of pulling back and straight toning in order to supply a 'bland' sounding tone."
Two students simply stated that solo singing is different from choral singing, and, that depending on the piece being sung, what is asked for in choir can be exactly opposite from the technique which is taught in the studio. Elaborating on this idea, another student wrote that "studio and choir are by nature in conflict. Studio development is toward the solo singing career: the development of the individual sound is emphasized. A group sound is needed in choir, so individuality is put on a back burner." Another wrote that in the studio, the emphasis is on technical progress but not immediate result. In the choir, she felt results are what is wanted. "Often times, the individual singer must sacrifice technique for sound since he/she usually isn't skilled enough (at the college level) to incorporate so fast." Another student echoed this idea, expressing particular concern for freshmen and sophomores who often "do not understand the difference between the two techniques."

Single quotes from individuals are listed:

"Sometimes it is hard to hold back when singing in the upper range of my voice. We warm up--yet not sufficiently. I try to warm up before--but my schedule is a problem. Sometimes breathing is stressed or not to put
pressure on the throat. Many singers do this (pressure) and the director ignores it."

"The number of rehearsals and the length of rehearsals can be tiring to young, developing singers, so they revert to bad vocal habits out of fatigue. This takes extra time in the studio to fix."

"Little heed is paid to difficult passages. Guidance is needed on how to sing it correctly."

"Placement (seems to be) further back in the throat in the choir."

Question Number 1 (Repeated) Do you believe there is conflict between what is taught to singers in the studio and what they are asked to do vocally in choir?

From the Voice Teacher/Choral Director:

This group, partly because it is a smaller group, did not offer as many comments as did those reviewed so far, nor were comments as lengthy as some of those recorded to this point. To quote:

(Any conflict) "depends on the voice teacher." (So responded two from this group, or 9%.)

"(There is conflict) when directors have minimal training." (9%)
The following responses were each given by individuals.

"Singers are sometimes placed in the wrong section."

"Directors get too specific re vocal instruction."

"It depends on the conductor and the teacher."

"Some believe that controlling one's voice in the choral situation damages technique."

"The individual must sometimes sacrifice their sound to achieve what the director is asking for."

"Conductors vary - it's hard to generalize."

"Often the conflict is a difference in how the concept is expressed or explained rather than an actual difference in conflict."

"While many voice teachers do not think choral directors know much at all about singing or teaching, it is more likely that choral directors do not take time to develop vocal concepts. Many students believe they have a 'studio voice' and a 'choir voice' - neither voice teacher nor choir director has tried to make the transfer to the other areas."
Question Number 2. Do you feel correct vocal principles are taught in choirs?

From Voice Teachers:

Of those responding, 12% felt that some directors are ill equipped. The church choir director was held up as an example as was the show choir director who never talks about technique or uses warm-ups. It was also pointed out that some directors have instrumental backgrounds. Another 12% wrote that it would depend on the director. One added that the knowledge of the director, his goals and understanding of the vocal mechanism would make a difference.

Individual comments were as follows:

- "Often, hopefully the director will sense that the 'correct vocal principles' are as essential as identifying sharp and flat, loud and soft, etc.

- "Sometimes the breath is correct, sometimes vowel sounds are correct, sometimes exercises for facility are correct. The general exercise of the voice and routine discipline towards musical endeavors combines with the vocal principles for a general good result.

- "Many have no real vocal technique yet."

- "There are "semantics problems."

- "It depends on the singer too."
"Vocalises as warm-ups are good but some teachers feel infringed upon."

"Focus and breathing are often taught well but straight tone is a problem."

"All don't agree on what is correct."

"Usually there is not enough time to do so."

"Sometimes they repeat difficult passages which are high and don't prepare singers with good inhalation."

Question Number 2 (Repeated) Do you feel correct vocal principles are taught in choirs?

From Choral Directors:

Single comments were:

"I believe that I teach correct vocal principles in my ensembles. However, I have observed some high school choirs where this was not the case."

"Always—in my choir."

"Depends upon the training of the choral director—most are trained in solo singing. Those who are not seek help from the pros."

"Depends upon the conductor."

"In my choirs yes—always in most choirs."
- "I think choral directors attempt or think they're teaching correct vocal principles, but sometimes the job doesn't get done."
  
- "Especially if the director is a good vocal technician as well as choral director."
  
- "In some choirs, absolutely—in many choirs, however, there is little or no vocal teaching."

Question Number 2 (Repeated) Do you feel correct vocal principles are taught in choirs?

From Students:

- "Vocal principles for choral singing are taught—not always for solo singing."
  
- "Obviously differs from director to director."
  
- "Style dictates technique in chorus—plainchant, pop, barbershop, renaissance."
  
- "Few choral directors I know talk about breathing techniques, how not to sing on the chords, or how to support."

  "There are as many opinions of 'correct' vocal technique as there are of voices. It can never be a black and white solution."
"We are encouraged by our director always to use the good techniques of a vocalist. She constantly works us out with exercises..."

"Always, in our choir."

"Depends on the conductor. Some of the better conductors will encourage singing with vibrancy and then try to arrange students so that they will sound like a section. Other conductors will automatically require straight tone."

"Straight tone is painful and damaging for those who have vibrato."

"Every once in a while, we will do breathing exercises in a warmup. If it isn't done every time, in choir, singers who aren't trained privately don't really take the exercises to heart."

"In the chorus which has lots of non-music majors, our director teaches vocal technique during the rehearsals in a determined, energetic manner."

"Some exercises are done in choir which are good for a large university group, but not for solo singing."
Question Number 2 (Repeated) Do you feel correct vocal principles are taught in choirs?

From Voice Teacher/Choral Directors:

Of those responding, 13% indicated that it depends on the director's training. One commented that choral directors are not "solo trained." Another wrote that they (directors) are "ill-equipped --example-- they say 'support' regardless of the problem."

Single comments are:

- "No principles are taught--specific problems are dealt with instead."
- "Needs to be done more."
- "Singers should be stronger at the end of rehearsal than at the beginning-this can happen only if correct vocal principles are taught."
- "The goal of each concert or semester is always the concert of the tour and sometimes vocal principles get neglected..."
- "Caution against specificity in vocal technique in choirs--these principles are best taught in the studio."
- "Sometimes directors refer to cliches and correlative exercises when they neither understand the function of the voice--nor the sound they're searching for."
Question Number 3. Do you think choral directors ask choir members to sing in a manner which is vocally unwise?

From the Voice Teachers:

Of those responding, 6% felt that too much volume is asked for at times. Three examples were given: "...in the heat of performance," "belting musicals," and in show choirs where even while learning dance steps, volume is requested.

Again, the idea that the individual director makes a difference was stated by 8%. Concern for overly long rehearsals was expressed by 10%.

Concern about the use of straight tone was mentioned by 10%. Specifics in regard to straight tone were 1. consistent use of straight tone is unhealthy; 2. using straight tone as a way of getting blend is very detrimental to a big voice; 3. straight tone and breathy tone are sometimes induced for the use of special effects.

What the student interprets from the conductor's remarks or the student's understanding of pedagogy can influence singing in a negative manner according to 4% of the voice teachers responding.

Asking a choir for special effects can cause use of the voice in an unwise way, wrote 6% of the voice teachers responding. One of those respondents continued by
saying that some contemporary music may require not well-produced sounds.

Of those responding, 4% expressed concern about placing persons in a section of the choir inappropriate for their voice. Another 4% indicated that some directors will insist upon students singing when they have colds or sore throats. Not only can this cause vocal problems but it also spreads the germs to more choir members.

Individual comments were;

-Singers themselves forget about wise singing when they allow themselves to concentrate on something else besides their singing or if they are tired.

-When directors ask singers to sing for too long a period in a high tessitura, it is unwise.

-Also, when a dark, mature sound is demanded from young singers...it is unwise.

-"Sometimes it is necessary (unwise singing) for clarity or texture desired. Hopefully it doesn't go on for too long."

-"Soft singing under the guise of 'take it easy' equals strain."

-"Big voices holding back"... is a problem.

-"Sometimes, the student is asked for a different sound in choir, one he wouldn't use in public as a soloist."
-It is "especially true of young voices" that the high school director may ask them to sing in a unwise fashion.

Question Number 3 (Repeated) Do you think choral directors ask choir members to sing in a manner which is vocally unwise?

From the Choral Director

-"This is never a problem in the college or university setting."

-"There is a wide disparity of techniques (or lack of techniques) among choral directors--Yes--who admonish singers to sing in a manner which is vocally damaging (e.g. Ohio State Youth Choir.)"

"The same thing can be said of voice teachers--not all are as able to teach voice as well as they sing personally and often can harm the young singer."

-"It depends on the director."

-"Sometimes--if the choir members don't remember what is wise."

-"When pressure to perform is too great-directors sometimes make the choices that could harm the singers-altos singing tenor-sopranos singing in too high a tessitura."
"Some choral directors accept forced, strained singing, breathy and unenergized. Many are frequently committed to a completely straight tone...this is ill advised."

Question Number 3 (Repeated) Do you think choral directors ask choir members to sing in a manner which is vocally unwise?

From the Students:

Of the students responding, 4% wrote that straight tone is often a problem.

Other individual comments are as follows:
- "Not unless you're talking about show choirs."
- "They ask for too much volume in order to compensate for weakness in the section."
- "One and one half hour rehearsal with no break--voices need a little rest."
- "When they want a sound without vibrancy, it's a problem."
- "No problems in the choirs I've been in."
- "If the director notices a person singing incorrectly, she will tell and show them the correct way."
- "If he did, he wouldn't work for very long."
"Often they repeat again and again a passage which is in a difficult tessitura."

"Sometimes choral techniques can literally ruin solo technique."

"Occasional vocal effects are sought and members may not be capable of it. Competent directors can teach new techniques."

"I was asked to 'drop my jaw' and wound up with placement in my throat."

"Barbershop music is occasionally sung and I believe vocally unwise."

"I don't feel the majority would ask for anything unwise."

"Our director asks for an older sound from the altos. Most understand that as pushing the tone back in the throat to make it dark."

"Many advanced singers are asked to sing very high, very softly. I feel this encourages pinching the high register which is very unhealthy."

"Asking soloists to blend causes a problem for the soloist."
Question Number 3 (Rephrased) Do you think choral directors ask choir members to sing in a manner which is vocally unwise?

From the Choral director/voice teacher:

   Individual remarks follow:

   - "It depends on the choral director and the voice teacher. If they are one and the same, so much the better."

   - "Most directors do nothing to cause strain or damage. More often they espouse a method which is inoffensive and nice—yet mediocre."

   - "Style will demand differentiation in ways of singing but proper vocal pedagogy should always be forward."

   - "Some show choir singing may be unwise."

   - "It is very difficult to damage a singing voice. When it hurts to sing, then it is vocally unwise."

   - "It depends on the school being used. I believe choral music is moving toward a freer, more natural sound."

   - "Too much for too long. Too high for too long. Too soft without support. They need to be taught how to mark. We need to teach and demand support."
"In order to achieve certain effects, sometimes, individual's styles are forced to be abandoned."

"Many choral conductors are not aware of their own body anatomy and functioning of the vocal apparatus."

Question Number 4. Do you think students who sing in choir become confused about how they should be singing because what is taught to them in the studio is different from what they are asked to do in choir?

From the Voice Teacher:

Four percent indicated that when voice teachers and choral conductors teach from opposing points of view, there will be confusion. Another 4% wrote that both the choral director and the voice teacher need to explain that choral and studio techniques are the same but that the student must adapt to vowel colors and dynamics as requested. One person added that the difference is between group and solo singing styles, not the basics of singing.

Four percent also felt that sometimes the difference is one of vocabulary. "Sometimes the students perceive that they are being asked to do different things in the studio and choir and get into practical and political difficulties when they attempt to resolve their
confusion." Four percent also felt that confusion was particularly easy for the young student to encounter because their technique is not firmly established nor is their physical maturity yet reached.

Individual comments follow:

-"The influence of singers around one can lead to forcing--this is as bad as having a bad director."

-"The need to blend can confuse and it can conflict with tonal freedom."

-Confusion is not such a problem for the talented and gifted: "good tone is good tone."

-"There are major differences in pronunciation."

-"They should be encouraged to ask questions when they don't understand."

-"Phrases are handled differently: choral singers do not sing through dotted notes--in studio, they need reminding to do so."

-"Students will go the way of the person most trusted, regardless of proper technique."
Question Number 4 (Repeated) Do you think students who sing in choir become confused about how they should be singing because what is taught to them in the studio is different from what they are asked to do in choir?

From the Choral Director:

Individual comments are as follows:

- "Sometimes—if there is such a difference."

- "Good choir directors give reasons for doing something that may conflict with some students' teaching. Choral diction and demands are not always the same as studio demands. Make students aware of the goal being achieved and the process involved."

- "Students frequently assume that there is one way to sing; they need to be continually reminded of flexibility to best suit the circumstances they are in; studio instructors may become frustrated if the bulk of time is with ensemble, particularly if the students are substituting ensemble for appropriate practice."

- "It depends on the conductor, the voice teacher involved, and perhaps the student as well."

- "I doubt if the choral director is providing conflicting instructions that often."

- "Younger members will be less confused as they gain experience."
...they may be receiving faculty instruction from both parties. There is virtually no difference in the basic vocal production between choral and solo singing. Solo singing requires more projection and volume. But most choral directors would choose solo voices for a choir provided the voices were capable of control, dynamic contrast, and power. Voice teachers who claim that choral singing is bad for solo voices have never experienced good choral singing...it was in choir that I found my voice. My voice teacher had me singing in the wrong vocal range and was unable to help me release the tone. Singing in choir allowed me to sing in a more relaxed style in a comfortable range and my voice developed."

Question Number 4 (Repeated) Do you think students who sing in choir become confused about how they should be singing because what is taught to them in the studio is different from what they are asked to do in choir?

From the Students:

Seven and one-half percent indicated that whether the student became confused depended on the student.

Individual comments follow:

-"Young singers can have problems because they are beginning to acquire technique but singing in a choir is
not that different from singing a solo. Our director expects us to use our technique, to use what we've been taught!"

"If the director does not explain why and how to do a specific type of choral singing, the singer can become confused."

"My high school director asked for a dark and blended sound while my voice teacher had been trying to focus my sound more forward."

"I'm sure it happens to everyone at some time."

"If studio work is done initially, then choral concepts are easier to adapt to rather than the other way round."

"A few studio teachers cannot explain the difference."

"Singing is such a complicated art, no wonder they get confused. As an alto though, I never had any problems, because both my teacher and choral director always wanted a full sound from the section which I gave with pleasure."

"The technique used in the studio and the choir should be the same. One will not stop breathing correctly suddenly because he/she is singing in a large group."

"You must change your sound to blend with others and the transition becomes confusing."
"You always want to please your director but you may find your teacher's teaching wiser than that of your director. The director wants to shape certain vowels differently which cause you to lose oral space. This altered space makes it hard to sing for one and one-half hours straight."

"Only if they are really young and naive. If there is great disparity between the two, the singer should drop choir."

Question Number 4 (Repeated) Do you think students who sing in choir become confused about how they should be singing because what is taught to them in the studio is different from what they are asked to do in choir?

From the Choral Director/Voice Teacher:

"Often - They sense that little attention is paid to the support mechanism and vowel importance."

"Many times my voice students want to know what the voice teacher meant by such and such."

"It is the job of the studio teacher to resolve conflicts and instruct the student on how to achieve what is requested in choir in a manner which will not be vocally damaging; also to know one's own voice and to know when and what is asked for in choir has been achieved by
the student's voice and he can (i.e.: get no louder or softer or whatever)."

"...with unified articulation, it will not happen."

"(Students) tend to use different techniques when singing in the choral setting. Choral directors need to use the same techniques they were taught when studying voice in college."

"When choir directors become more obsessed with blend than vocal freedom, students do get confused."

"Never a problem at our school."

"It depends on whether the choir director is also their studio teacher."

"Many times the conductor may be focusing on the product or the effect he/she desires (often in an instrumental manner) while failing to seek first the unique expressivity of the human instrument--hence, the member may feel less than a complete singer."

"Not if they have good instruction."

Question Number 5. Do you think singers can "focus" and/or "place" their voice or tone while singing in choir in the same way they can in the voice studio?

From the voice teachers:

Six percent of the voice teachers responding indicated they have trouble with the terms "focus" and
"placement." One of these respondents wrote "I discourage the 'act' of placing or focusing...It is something that it permitted and does happen when other factors such as breath, vowel, support, balanced muscle activity, etc. are all attended to in correct proportion." Another commented that such "Instruction is often confusing."

Four percent felt that singers could focus or place in choir just as they would in the studio after enough instruction. In contrast, one teacher suggested that perhaps truly advanced singers should avoid choral singing and the "need to compromise tone."

Another four percent indicated focus and/or placement could be the same when the individual voice is not a very distinctive voice (in terms of timbre and size compared to those voices around it). Yet still another four percent stated that singers should be able to focus/place in the same way in both settings but one teacher added that it would depend on the director.

Eight percent wrote that a singer's ability to hear himself/herself is diminished when surrounded by others. One teacher added, "especially if the others sing badly." Another teacher pointed out that experience helps.

Individual comments follow:

-"Seldom -- there is a definite limitation being placed on a singer by being a member of an ensemble. If
the singer has developed a strong kinesthetic sense, he/she will have fewer problems."

- "Sometimes -- if they are taught how 'focus' should feel."

- "Always -- they can, but young singers often do not because they attempt to blend or to avoid 'sticking out' by totally changing their technique."

- "Pressure for excessive range and/or volume inhibits focus."

- "Too busy with other concerns to focus."

- "Focus is hard to teach to a group."

- "Attempts to get a unified sound can force change in vocal placement or focus."

- "There is or can be a "tendency to oversing to keep from being thrown off the part by others not accurate."

- "Big voices tend to hold back and vice versa."

- "My students better do it."

- "Vowel colors may need to adapt."

- "Focus taught in the studio should achieve a vibrato that is not too wide."

- "Placement of singers should allow for individual focus."

- "The singer in choir must be aware of the sound around him/her and the conductor's manner and impulses -- this is very different from the freedom one has as a soloist."
"Always -- just watch the volume levels and make sure the vowels match."

Question Number 5 (Revised) Do you think singers can "focus" and/or "place" their voice or tone while singing in choir in the same way they can in the voice studio?

From the choral directors.

Individual comments from choral directors are listed:

- "Usually techniques are similar. However, some modification must occur."
- "Quite difficult to hear one's own voice in a large group, for this reason sectionals are important to focus in on this aspect."
- "They should be able to sing the same way if proper techniques are being taught in both area."
- "Often -- if they watch what they're doing. You have to sing 'smart.'"
- "It would be the foolish director who wouldn't allow this to happen."
- "Placement is an acoustical fallacy... (Sundberg, 1987; Miller, 1986) ...a physical impossibility. 'Focus' refers to the need to project; therefore, the volume is stronger and the resonance increased (when a soloist's focus is used). Singers in choruses do not need this projection as often... Choral singers need to be able to
focus their voices but at lower dynamic levels, a feat more difficult than the soloist's mezzo forte."

Question Number 5 (Repeated) Do you think singers can "focus" and/or "place" their voice or tone while singing in choir in the same way they can in the voice studio?"

From the students:

Of the students responding, 7.5% indicated that the ability to focus/place in choir as in the studio depends on the piece and the sound the director requires. Five percent found only slight variations in focus/placement from one situation to the other. Another 5% felt singers should focus the same in both situations, saying that correct singing depends on it. According to another 5% (and some faculty respondents have stated the same thing), it is more difficult to hear one's self clearly in a choir situation than in solo singing, so the singer must depend on physical feeling for placement, which is difficult.

Individual comments follow:

- "Even while attempting to sing more quietly, the singer who maintains proper 'placement' will stand out."
- "When one's voice is 'placed' correctly, one tends to oversing the other members of the chorus."
"Lighter voices have less of a problem with this (issue) than larger voices."

"A singer may tone down a little in choir but the tone or focus should be the same."

"The type of literature (Solo literature as opposed to choral) is different."

"Subtle changes in production need to be made to be able to fit the period, style, etc."

"If studio singers focus as they do in the studio and others don't, there is a problem of blend."

"Some singers cannot adjust to the requirements of a song. Actually they are capable of change, but are sometimes unwilling because they don't consider the (needed) technique to be legitimate singing."

"It is often difficult to sense the placement of the tone in choir because of the volume of the ensemble as a whole."

"Seldom" (can focus/placement be the same). "Solo and choral are two different things. In solo, one is to project; in choral, one is to blend."

"Seldom - unless they don't want to blend."

Question Number 5 (Repeated) Do you think singers can "focus" and/or "place" their voice or tone while singing in the choir in the same way they can in the voice studio?
From the choral director/voice teacher:

"Absolutely, there must not be two 'best' productions of tone -- one solo, another choral."

"If they can't do it in the studio, they will not be able to do it in choir. In any case, they will have more difficulty concentrating in choir...Sometimes, they're asked to give up some of their individuality for the sake of choir."

"Depends upon the music, quality and quantity of sound directors desire. The place of focus of tone should always be in the same place, the size or amount might vary."

"We would have a most inadequate choir if they didn't."

"Depends on the dynamics."

"Often the brilliance has to be altered for the sake of choral blend."

"It depends on the vocal maturity of the students and the style (of the music), the amount of 'blend' desired, range and tessitura."

"The resonance required from a solo singer will often 'stick out' in a group."

"One does not place the voice...this (kind of imagery) can cause tension."
Question Number 6. Do you believe choral singing is a help or a hindrance to the development of the individual vocal technique?

From the voice teachers:

Of the voice students responding, 8% felt that whether choral singing helped or hindered individual vocal development depended on the student. One added that it also depended on the situation. In the same vein of thinking, 4% responded that the stage of development of the singer also made a difference. It also depends on how the student singer uses his/her voice in the choir, according to another 4%.

Still another 4% commented that the choral situation is good for musical and technical awareness and ensemble sense. One of these respondents continued by writing that being in choir can cause the singer to experiment with ideas other than studio ideas. It presents vocal problems which the singer must learn to solve and can give the student exposure to great literature.

Four percent of the respondents wrote that whether choral singing becomes a help or an hindrance to the vocal student can also depend on the student's intelligence. Four percent also reported that it depends on the director.
Individual comments follow:

- "It is a help for sight reading, musicality, dependability, group feeling and warm-ups sometimes, but more often than not, it is too much time spent singing at a given period."

- "I believe many students, their vocal techniques being imperfect, and their hold on it being tenuous, are confused. Others, whose technique is fairly solid lack the experience to adapt without applying technique incorrectly."

- "It is a help. As one who has been a professional singer for 30 years and who for five of those years made a living almost exclusively as a chorister/choir member, I must say that I really began to learn to sing in the choral situation."

- "Choral singing under many conductors encourages anonymity which is the antithesis of good solo singing."

- "It is a help and a hindrance. At first, choral singing for every singer is a help as it identifies posture, musical issues of pitch and rhythm, discipline, regular rehearsing. It can motivate and organize the young singer and introduce that person to the thrilling moments in music. Once the solo vocal potential and sound emerge, it can become harder and harder to "blend" and at
that point for some voices, continued choral singing is a hindrance."

- "It can be a help, particularly at the undergrad level."

- "It hinders if placed improperly."

- "The total time Rigoletto sings (in the entire opera) is only about 45 minutes. With this in mind, I suggest that you have left out of your questionnaire the major problem of the students and choirs; total time using their voices every day... The problem could (also) be (the student is enrolled in) church choirs, college choirs, opera workshop, practice, voice lessons... sight singing... and/or all of the above. When one abuses the body, one dies early; the vocal folds are no exception."

- "It depends on how the voice fits into the format; SATB, SSA, etc."

- "The daily commitment is good."

- "It shouldn't make a difference but it does. At our school, we have a good rapport (both choral and vocal faculty) and we communicate when there is a problem and try to help each other and the students."

- "It is a problem. Mixing trained, untrained, poorly trained and natural talent is like mixing apples and oranges; it equals a fruit salad."
"It is a help to those who need to sing with constant intonation and shy people. It hinders those who sing with half voice."

"Generally detrimental. They can't hear themselves, so they force or adjust to whatever they hear around them."

"I do not know if you can build technique in choir. It is an individual thing."

Question Number 6 (Repeated) Do you believe choral singing is a help or a hindrance to the development of the individual vocal technique?

From the choral directors:

"I have always believed that the more singing one does under different directors, coaches, teachers, the more one learns. Take advantage of people's expertise and strive to sift out that which doesn't work for you."

"If it is not a help, something is wrong."

"It encourages flexibility, musicianship, endurance; hopefully, the conductor is introducing vocal principles that aid individual development."

"It depends on the conductor."

"A well trained voice should be able to adapt and adjust production to meet literature expectations without harming the instrument. It should broaden technique."
"The demands for variety in color, dynamics and articulation found in choral singing and the rhythmic training of ensemble singing should be a plus if it can be transferred to the solo situation."

"We need all kinds of experience. Ensemble singing more than just use the voice."

"It can help when quality instruction is part of the rehearsal..."

Question Number 6 (Repeated) Do you believe choral singing is a help or hindrance to the development of the individual vocal technique?

From the students:

Four percent of the students responding wrote that whether choral singing is a help or a hindrance to the development of vocal technique depends on the director. Two percent indicated that it gives the voice a constant workout and is a way to exercise technique.

Individual comments follow:

"Much depends on the individual initiative to apply elsewhere what was learned in the studio."

"If the singer is not studying voice, choir might help. It is not on par with studying privately though. I try to do what the director asks, but I won't compromise what I feel is correct singing."
"May give some confidence in their sound -- causes others to keep their sound and technique simple -- hindering virtuoso progress."

"It was a hindrance for me. I was always told to hold my voice back because it was too loud. I began to think I did not have a good voice. The conductor always had his hand in my face."

"The more singing and exposure, the better."

"In general, I believe that the individual vocal technique is usually sacrificed in choir."

"It hinders only the ignorant and stubborn."

"Sometimes singers hold back or oversing in a choral group -- both are hindrances."

"Can be a help to those who know the correct way to use the voice; for those who don't, it may very well hinder."

"We need the choral experience to help us grow as a group."

"I've learned more in choir than the studio by listening to other techniques and the director."

"Choral singing teaches blending, tonality, moderation, etc."

"If someone is serious about solo singing, they should not be bothered with choral blending."
"It forces you to increase your reading ability and to compare and contrast your voice quality and technique with other voices. I feel it is very beneficial."

Question Number 6 (Repeated) Do you believe choral singing is a help or a hindrance to the development of the individual vocal technique?

From the choral director/voice teachers:

"It can help if the voice is used properly."
"Helpful if properly taught."
"I want to say 'no hindrance' but actual teaching has proved otherwise. For many students seriously working toward solo performance, the choral experience is often confusing, but more often is an hour or two per day resulting in vocal fatigue -- time the student could have spent better."
"It teaches the students to be able to adapt their voices and learn to do more with them."
"A help -- most students need to sing more."
"Depends on the director. Musicianship and vocal power are to be greatly enhanced in the choral setting."
"Should always be a help. Individual must access his or her own progress. If it is hindering - something is wrong."
"In my situation, I reinforce my vocal pedagogy in the choir and am very careful about specificity in the choir."

Question Number 7. Can the studio trained singer employ the same dynamic level of forte or mezzo forte in choir that he/she might employ in the vocal studio?

From the voice teachers:

Of the voice teachers responding, 12% wrote that the size of the ensemble makes a difference in the dynamic level which the trained singer can supply. Twelve percent also indicated that the size of the individual voice matters also. One teacher wrote that the type of training matters. Another indicated that dynamics are relative and a third teacher asked if the other singers could match the volume of the soloists.

Twelve percent wrote that it depends on the voice type, stage of development as well as the repertoire being performed. Six percent suggested that the need to blend might create problems in this respect. One of these 6% added that his own mezzo forte was always too big to blend in a choir. Two percent commented that the singers must adhere to the desire of the director in respect to dynamics.
Individual comments follow:

"In voices of great size and vibrance, maximum forte will be overwhelming. In operatic situations, each voice is expected to be heard individually and this predominance is a virtue. But in choral situations, it might be very inappropriate."

"Some directors do not know how to tell singers what level is wanted in terms of technique."

"never...because of numbers and conglomerate sound."

"This is not an important question."

"I don't know why not -- the question seems rather absurd."

"The average voice is probably O.K. Big voices hold back, small voices force."

"They should be able to keep some balance, forte to pianissimo. This takes technique and skill but this should be a goal."

Question Number 7 (Repeated) Can the studio trained singer employ the same dynamic level of forte or mezzo forte in choir that he/she might employ in the vocal studio?

From the choral directors:

"It depends on the singer, the size of the voice, and the size of the vibrato."
"It depends on the expertise of the choral director. If he understands the voice, he will not ask the impossible of individuals. Using your voice at its best production level takes time and maturity. Making students aware of this is difficult. They tend to oversing."

"It depends on the make up and balance of the choir. It is certainly desirable."

"More dynamic variety may be ask for in choir -- it's good practice."

"What is forte? mezzo-forte? A forte or mezzo-forte is always relative to the musical environment. I can't answer this one."

"If the student is the only (studio trained) singer in the choir or in the section, it may cause problems."

"This is one of the big problems. In the studio, most of the singing is done at the mf-f level. The problem for the singer whose technique is still insecure is that he/she cannot maintain the focus or the placement at the softer dynamic level. The choir director is then wrongly accused of tampering with studio concepts when he asks for a softer dynamic level."

"Often -- but with a sense of ensemble versus individual choice."

"It depends on the caliber of other voices -- if everyone is a "studio singer" then the forte should be
very close to the same in choir as on the opera stage...If there are only a few trained singers in the ensemble, moderation by the stronger voices may be necessary to preserve the integrity of the piece."

Question Number 7 (Repeated) Can the studio trained singer employ the same dynamic level of forte or mezzo-forte in choir that he/she might employ in the vocal studio?

From the students:

Of the students responding, 3% wrote that whether a trained singer can employ the same dynamic level of forte or mezzo-forte in choir that as in the studio depends on the music. Two percent wrote that blend must decide.

Individual comments follow:

-"A big voice cannot do this without harming choral blend."

-"If they did, they would be accused of sticking out."

-"It all depends on the size of the choir, voicing and proper blend. Dynamics are relative."

-"It depends on the style of the music and the quality of the voices singing. They still must blend."

-"My voice is not big. Trying to sing at the dynamic level of others with larger voices causes over singing."
- "Some rare voices are so big and pingy that blend is difficult."
- "Often--when he/she is further along in study."
- "The trained singer can achieve greater volume; therefore, his voice will stick out."
- "A person can't always use his solo technique in a choir."
- "The singer wants to blend, even while singing forte."
- "It depends on the amount of vibrancy in the tone."
- "Your forte may be much stronger than that of your section."
- "You can never use the same dynamic level (f or mf) or you'll overpower and stick out."
- "One must be able to blend with other voices. Employing the same dynamic level as in the studio may not be desired by the director."
- "It depends on the size of the voice."
- "In opera choruses or large choruses -- yes. In a capella groups consisting of untrained voices -- no."
- "When working with others, those levels must always be reduced."
- "Some individuals can sing over the entire chorus. In that case, they may not employ the same dynamic level of f or mf."
Question Number 7 (Repeated) Can the studio trained singer employ the same dynamic level of forte or mezzo forte in choir that he/she might employ in the vocal studio?

From the choral director/voice teacher:

-"Ideally, this should always be the case...in reality, a well trained singer amidst singers who have been taught neither support nor resonance will often need to temper his/her dynamics."

-"The best singer in a choir is the one who can sing full sounds without sticking out and this requires some compromise."

-"The demands of the music and the director will dictate this. The importance of the ensemble must be the number one priority."

-"If others are at the same dynamic level."

-"Depending on the group makeup. A powerful singer might have to ease off dynamically. However, the goal is to bring the entire group to the level of the best trained singer."

-"They should be able to."

-"Depends on the literature."

-"Seldom -- in more Romantic period -- some in the 20th. century -- especially in the 'ff' sections."
- "Seldom -- the resonance used to create 'mf' or 'f' often causes that singer to stick out."

- "Yes -- the vocal technique is applied to protect the voice regardless of where it is being used..."

- "If it is a choir of trained singers, sure. But if most are untrained, it's hard not to stick out."

Question Number 8. Do you think choral directors ask their choirs to sing at a dynamic level which is too soft to be sung efficiently?

From the voice teachers:

Of the voice teachers responding, 8% felt good quality soft singing had to do with the age of the singer, or more probably the level of development of the singer's technique. It was said that soft singing is particularly a problem for the young singer whose technique is not refined enough to sing a proper "pp." Those who are not advanced enough to sing "pp" well will experience tightness in the laryngeal area if they sing "pp" very long. It was also pointed out that this kind of singing is extremely difficult for big, resonant voices and when the technique is still immature, the results can be disastrous. In contrast, one respondent commented that some young singers may be able to do this without creating problems.
Six percent of the voice teachers responding felt that not enough emphasis is placed on "soft singing" techniques. The results can be spread tone, intonation problems, and undue tension. One teacher wrote, "I'd like to hear a good 'pp' more often."

Individual comments follow:

- "Sometimes -- probably to achieve the overall effect - the group sound is to be soft enough to be nearly imperceptible -- then it becomes very difficult to keep the breath pressure at a level to keep the chords vibrating in a stable manner at the desired level."

- "If a singer has been trained well and can support and place soft sounds consistently, there should not be any problems."

- "This is not the problem -- too loud is the problem."

- "Depends on the individual singer."

- "They tend to pull back."

- "Perhaps it's a necessary evil to create 'blend.'"

- "Never-- if freedom is stressed."

- "This varies so much -- I don't think the question should be used in this survey."

- "I don't know."
"If that's what is required for the musical effect - it must be done - a singer can learn to do this without harm."

Question Number 8 (Repeated) Do you think choral conductors ask their choirs to sing at a dynamic level which is too soft to be sung efficiently?

From the choral conductors:

"If singing properly, how does one sing 'too soft' in a choral rehearsal?"

"The director needs to know the individual singer and not demand that which will cause the voice to falter or lose its basic good resonance."

"If so, the tone would probably be flabby."

"I have no evidence of this...actually, I observe numerous choruses that are being asked to oversing without sufficient breath or relaxation...the soft singing approach has received some praise as a way to avoid damage to the voices. In reality though - it is also a dangerous practice - not to mention boring."
Question Number 8 (Repeated) Do you think choral directors ask their choirs to sing at a dynamic level which is too soft to be sung efficiently?

From the students:

- "Good singers should be able to sing softly."
- "Sometimes it is impossible for an entire choir of 100 people to sing 'ppp' efficiently without half of the people merely faking it."
- "Sometimes, inexperienced choristers may not understand dynamic levels with respect to intensity or energy level and the sound is lost."
- "It would be a good challenge for the singer."
- "The good singer will sing well at any dynamic level. It's the placement and vibrato that make one stand out."
- "I don't hear many choirs that even attempt a noticeable change in dynamics -- if softness is achieved -- I'm impressed because I know it takes control."
- "Many times voices haven't been trained to sing 'p' or 'mp' efficiently and it comes out cracking and a lot of times out of tune."
- "Sometimes - but usually, the director will find what the group is capable of."
"Soft singing is legitimate and takes more understanding and control than loud singing."

"As long as the support is there, you should be able to sing at any dynamic level with the same amount of energy and ease."

Question Number 8 (Repeated) Do you think choral directors ask their choirs to sing at a dynamic level which is too soft to be sung efficiently?

From the choral director/voice teachers:

"Most often, basic resonance and vowels suffer."

"Is there such a level? Choral directors should work on technique for all dynamic levels"

"Some choral directors have found great success by having their students sing no louder than 'mf'. Soft sounds are easy to blend."

"Sometimes - but a true 'pp' is wonderfully effective musically and for the physique of the voice."

"On the contrary - most directors never have their choirs sing softly enough."

"The problem most often is a misunderstanding of the dynamics - with too great a stress on decibel levels and not enough on tonal attitude. E.g. 'pianissimo' is not so much the absence of loudness, as it is the presence of great quietness. This demands an infusion of a hushed
attitude into a full and complete tone, as opposed to the holding back or diminishing of tonal quality and presence."

Question Number 9. I studied voice privately in high school for ___ years ___ months.

From the voice teachers:

- "This was very desirable at that level..."
- "If you could call it study."
- "I was spotted as a singer with solo potential and was encouraged to study and prepare for college voice study."
- "I couldn't study when I wanted to at that age -- in the long run -- that was better for me -- I was 'clay to be molded' in college instead of 'brick headed.'"
- "Never ending quest -- continue reading and workshops."
- "I had a well intentioned teacher with unwise technique -- almost ruined what natural voice I had -- took real training in college."

From the students:

- "There was no opportunity for me in my town."
- "My high school sessions were useless."
From the choral conductors:

- "My voice in high school was reminiscent of a young moose in heat."

Question Number 10. Since high school, I have studied voice for ____ years and ____ months.

From the voice teachers:

- "I continue the study daily as I teach."

- "Excellent performance standards require constant study, as the singer's own ears can be totally wrong in judging one's own sound. To have an external ear trusted from experience is part of any great, good pro or amateur singer's format."

- "I've never stopped since age 13."

- "All my active singing career."

- "On going procedure."

- "Teaching voice is studying voice."

- "A continuing study project."

From the students:

- "My vocal technique has more than tripled in quality. I just wish I could have studied privately in high school."
"I have had two professors since high school...Both are excellent teachers, but they had entirely different schools of teaching."

"I have been tossed around to four different teachers in five years."

"The more I learn, the less I know."

From the choral directors/voice teachers:

"One always continues to study."

"I have had several teachers and find that they have all helped my concept of placement, pedagogy, priorities, musicality, language...overall growth as a musician."

"A perpetual student."

Question Number 11. I believe my voice students would rate my vocal knowledge and professional work as:

a. excellent  b. good  c. fair  d. poor

From the voice teachers:

"Excellent -- evaluation papers support the choice thoroughly."

"Fifteen years as a professional singer during which time I have studied and taught both privately and in academic situations."

"Have had national contest winners including the
"I am still performing at 61 -- I read, attend conventions and workshops and lead some of them myself."
"I've had broad professional experience and have taught college since '65."
"Formal evaluations indicate excellent -- am an avid reader, have had excellent teachers, am open minded and helpful colleagues and years of experience."
"I feel I communicate well and have a good sense of diagnosing student's needs."

From the choral directors:

"All my life is a continuous voice lesson -- when one teaches voice, one is studying at the same time and monitoring."

From the choral director/voice teacher:

"Actual surveys - excellent."
"Good -- why say excellent? We are all learning -- I am not the egotist as many of my colleagues."
"I am a good vocal technician. My strength is that I teach vocal techniques to all my choirs. In the techniques is blend, balance, tuning, and full bodied overtone."
"My students are the best examples of how and what I teach."

"They better think I know what I'm talking about."

Student version of Question Number 11. I would rate my voice teacher's vocal knowledge and professional work as:

"He knows everything, it seems, about repertoire and technique."

"I consider my teacher to be the number one authority on vocal production. His knowledge is at times far beyond belief."

"She is better with vocal coaching and staging than technique."

"This is my third voice teacher -- she is the most professional."

"An excellent technician -- a production oriented instructor. Diction and repertoire knowledge is average."

"The best at the school."

"She has problems communicating the physical process of what is happening when corrections are made."

"She is: dynamic, knowledgeable, musically excellent, demanding, an excellent performer and she uses very well the technique that she teaches."

"A great person and a talented musician."

"Phenomenal!"
"We both know what's best for my voice in terms of songs to sing as well as the sound we want. Everything we do is always very professional."

"My voice teacher is a former opera singer and is still performing. Her idea and knowledge comes out clear and to the point. She is very understanding and is firm yet fair in her teaching. Since being with her, I have really dedicated myself to singing and improving my voice. I owe her a lot!!"

"Very knowledgeable and easy to understand and very organized."

"My current teacher believes in a bright, light forward placement. I can sing higher more easily."

"I'm on my third teacher -- the previous two were poor."

Question Number 11A. I would rate my own vocal knowledge and professional work as:

a. excellent  b. good  c. fair  d. poor

From the voice teachers:

"Excellent -- if not now, when?"

"Learning more and getting better all the time is my goal."

"Excellent -- if I didn't (think so) ... I'd stop teaching."
"Student successes seem to attest (to my work as excellent)"

From the choral directors/voice teachers:

"I have had considerable success and it has been consistent. My dedication to vocal art expands a lifetime and it has enriched my life a great deal. One works to earn respect of their craft and their dedication over the years has proven to be of great value.

"Excellent"..."It's what I do for a living."

"Good -- my primary area is not voice and I am not the primary teacher here."

"Excellent...my training has been excellent."

"Good to excellent...In all that I've encountered and dealt with, I've been absorbed with excellence...yet I am enormously aware of all I do not yet know and will ever strive to learn."

Question Number 12. The studio trained singers in my choir would generally rate my vocal knowledge and professional work as:

a. excellent  b. good  c. fair  d. poor

From the voice teachers:
"I am confident, but always ready to seek out new research and literature re vocal production."

From the choral directors:

"Excellent -- conductor evaluations completed by students would indicate this response."

"My demands are related to the singer not doing something to harm their voice -- I have relatively few majors."

"My knowledge of vocal pedagogy is excellent. My research and general interest has always been vocal techniques for choirs."

"I have no studio trained singers in any of my ensembles."

From the voice students:

"One of my directors also sang professionally."

"Vocal knowledge fair -- professional work good."

"Very good ear and knowledge of what blends well -- sometimes unorganized and uses rehearsal time in a manner that could be polished a bit."

"He is classically trained in one of the best German conservatories. He also is easy to understand and puts his information across in a fun and exuberant manner."

"I can't see anything special about his techniques in choir."
"He is good in larger situations but I tend not to care for the smaller ensembles."

"Excellent technique...demands perfection in technique, pitch, dynamics, etc."

"Good as a studio teacher but lacking as a choral teacher."

"As a grad assistant, we agree on many vocal aspects. Those which we disagree on, we discuss openly."

"He always goes for a natural, healthy sound with nice 'tall and open vowel sounds.' He encourages deep breathing, intonation and color."

"Extremely well versed."

"He knows his subject and what he wants to accomplish but he spends too much time talking instead of doing."

Question Number 12 (Repeated) The studio trained singers in my choir would generally rate my vocal knowledge and professional work as:

a. excellent  b. good  c. fair  d. poor

From the choral director/voice teachers:

Two of those commenting based their "excellent" ratings on student evaluations.

"Good -- several are my private students."
"Good -- sometimes they may hear me ask for a different type of singing than I ask for in the studio but I do include an explanation as to why it's different."

"Excellent -- voice, history, theory conducting and style -- Teaching in any field of the art we call music must be comprehensive."

"Good -- I have only a six voice ensemble and most of the singers are my students."

"Excellent -- I'm very proud of my work."

Question Number 12A. I would rate my vocal knowledge and professional work as a choral conductor as:

From the choral director/voice teachers:

"Poor -- I've had no training as a conductor - only experience as a performer, which is why I stick to very small ensembles."

"Motivating, challenging, interesting, exciting - but above all, a real love of this craft called conducting..."

"Excellent -- by results."

Question Number 13. I believe the other voice teachers on my campus would rate my vocal knowledge and professional work as a choral conductor as:

a. excellent  b. good  c. fair  d. poor
"They are highly experienced and have high standards."

"Musicianship is excellent -- first rate -- but not enough attention is given to diction."

"We have more than one choir director -- some are well trained -- another is not."

"The choral work is excellent here but solo voices should spend a limited amount of time in a chorus because of the negative aspects already mentioned in choral singing itself."

"My husband is the choral conductor and an excellent voice teacher and singer -- I can't imagine a better choral-vocal studio relationship than this."

"They are good directors, although I do not always agree with them."

"At OSU?...I do not have enough current contact to evaluate."

Question Number 13 (student version) I believe that the voice teachers on my campus would rate the choral director's(s') vocal knowledge and work as:

a. excellent  b. good  c. fair  d. poor

From the students:

"They don't observe the rehearsals."
- "Our director uses body movement to promote style. Style in his definition is, 'the way you move the notes.'"
My teacher doesn't like the movement."
- "But the director doesn't always listen to my teachers ideas."
- "There are some differences of opinion."
- "His knowledge exceeds what he actually puts into his work."
- "There is great rapport and respect among the two groups of people."
- "They seem to respect him and I think its because they make a difference between individual and choral techniques."
- "N/A--they are the same."

Question Number 13 (Voice teacher/choral director version)
I believe the other voice teachers on my campus would rate my vocal knowledge and professional work as a choral conductor as:

From the choral director/voice teachers.
- "We have a most energetic faculty where mutual respect and admiration run rampant."
- "I do get very positive feedback from other professionals."
- "I have no idea."
Question Number 14. I would rate this campus's voice teachers' vocal knowledge and professional work as:

a. excellent  b. good  c. fair  d. poor

From the voice teachers:

- "We disagree on how much literature should be assigned in a semester."

From the students.

- "Not a fair question, because there are six voice teachers on campus and three are excellent and three are awful."
- "It varies."
- "We have a small power struggle here -- a definite hindrance to the singers."
- "There is great rapport and mutual respect."
- "They respect one another and realize each others knowledge and musical abilities."
- "Some differences of opinion. Directors and teachers need not agree on all points -- but they need to know where the other person is coming from vocally."
- "Most of our teachers are excellent but one teaches such huge resonance that his students tend to flat. This can hurt the choir at times."
Question Number 15. The studio singer is a help to the choir.

a. always b. often c. sometimes d. seldom e. never

From the voice teachers:

"Often -- has stamina, flexibility."

"Often -- sometimes a solo attitude can be hard to take in ensemble work, but a truly dedicated singer, dedicated to music, will only improve as a choral member with individual studio attention and help, if the voice is not overpowering in size and vibrance it develops."

"They can provide good vocal models."

"If they can blend...more advanced singers can sometimes do this better."

"Depends on the make up of the choir and the quality and/or faults of the studio trained singer’s voice."

"They should -- it could be elaborated for hours."

"Always if a balanced approach to breath support and resonance is maintained."

"Assets should be: musicianship, intonation, dynamic control, tone quality."

"They can often carry a section."

"They generally have more volume control and better core tone."
"If they are taught that good technique can mean blending."

"Attitude and openness on their part is the key."

Question Number 15 (Repeated) The studio singer is a help to the choir.

From the choral conductors.

"As long as they keep in mind that they are part of an ensemble sound."

"I require all members of our ensemble to study privately; the other ensemble is certainly enhanced by those who study."

"Are you assuming that a good choral sound is 'white,' pre-pubitarian sound of so many school choirs? I think a choral director's concept of choral tone is extremely valid to this report. A director who advocates a sound in the female sections similar to a boy choir and men who are young will answer this question quite differently."

"The best studio singers would be valued in any choral ensemble. The poor students would not be valued as soloists or as choristers."

Question Number 15 (Repeated) The studio singer is a help to the choir.
From the students:

Of the students responding, 12% felt that some solo singers could be a problem ("they should not continue to be soloists in choir" -- "they should not overpower"). Another 7.5 commented that studio trained singers read music better than many other choir members. Five percent commented that studio trained singers can carry their section in difficult sections of a piece; they can assist with diction, breathing and leading the section and others will imitate; they know how to use their voices and have better control over their voices. If they control their voices and do not overpower, 5% felt they are helpful additions.

Individual comments follow:

- "A choir must have blending voices."
- "It can be a hindrance since they are used to individuality and a set style."
- "Most studio singers know enough about singing to use their voice correctly in any given situation and be able to adapt their technique to benefit whatever situation they're in. Some studio people don't seem to understand and sing with no sensitivity and wide vibrato."
- "Private lessons are a plus."
- "Supportive."
- "Not helpful when the attitude is bad or when the vibrato is incontrollable."
- "Often helpless experienced singers can hang on to the experienced vocalist for help and someone to listen to for notes, rhythms and dynamics. Can hinder when they intimidate less experienced singers."
- "Depends on the singer and the choir."
- "If they have a well settled technique."

Question Number 15 (Repeated) The studio trained singer is a help to the choir.

From the choral director/voice teacher:

- "Often -- if they can keep their egos in control!"
- "Always -- provided the training is right! The correctly produced tone has focus, roundness equaling warmth...that becomes the core tone for the section's sound. It does not stick out...it often stimulates others around to better technique."
- "All the students taking voice here are required to be in a choral organization. The ones who take voice help the most in my two choral groups."
- "Always a help -- absolutely."
- "Their sound can rub off."
- "Always -- more knowledgeable is more helpful than less. Why should uninformed singers be better in chorus
than those who are more knowledgeable about vocal production? Attitude is the only problem I can think of (i.e., the singer who always wants to be soloist).

- "Often -- when the singer can and will modify his production to achieve the goals of the choir. Hopefully he/she is a good model for others -- The more trained voices, the fewer voices are needed."

- "Always -- better sight-reading ability, more intelligent approach to phrasing, more knowledgeable of breathing."

- "They should set the example and be totally supportive...now they are part of an organization and their contribution equally valid."

- "Sometimes -- if he or she can read music."

Question Number 16. When an individual voice does not blend with the choral ensemble, how often do you perceive it to be the voice of a studio trained singer?

From the voice teacher:

Of the voice teachers responding, 14% indicated in different words that no formal studio training might be the reason a voice does not blend. Examples of this response are: "no training," "an unfocused voice," "a raw, loud, uncontrolled, exuberant voice." Four percent commented that a poorly trained voice would not blend and
another four percent said they did not hear choirs often enough to answer. Four percent commented that it depends on the skill of the conductor and one of those respondents added that it also depends on the skill of the singer.

Individual comments follow:

-In the audition process, someone missed something."
-"Perhaps the conductor doesn't want a vibrant sound."
-"A good tone blends, a bad tone doesn't."
-"I don't hear that usually." (a studio trained singer not blending in choir).
-"Often -- Studio trained singers are trained to focus on his/her situation in studio/practice and most performances -- e.g., a student is trained to 'free the voice' then to be bound and encumbered in choir, this is difficult for young singers to comprehend."
-"Blending is not the problem, the remedy is."
-"A voice that is too powerful or resonant can stick out."
-"Operatic voices, if they sing well, shouldn't have excessive vibratos."
-"If the placement is bad..."
-"If a voice has too much edge..."
Question Number 16 (Repeated) When an individual voice does not blend with the choral ensemble, how often do you perceive it to be the voice of a studio trained singer?

From the Choral directors:

-"I’ve been lucky. If I hear unblended sounds, I talk to the entire group and work on modification of sound in order to achieve unity of sound."

-"The non-blending voices tend to be those without training."

-"The singers who are the most trouble for me are those who have adopted the harsh, pushed quasi-gospel style of singing that pierces through even the strongest section. Another major problem is found in the church choir where the sopranos (especially) are mature and unable to control the wobbles. None of these people are studio trained. However, in college choirs, the studio voice may become a problem if the singer is not in control of the instrument. A large ‘professional’ vibrato may have come to be accepted by the opera contingent, but the truly great singers do not have this problem."

From the students:

-"Young singers with a little experience in the setting."
"Often -- because he/she has not learned to manipulate his/her sound to blend with other voices."

"Often -- obnoxious, know-it-alls."

"Sometimes people get carried away, but in our choir everyone seems to control themselves and there is no real competition."

"It depends on the personality of the singer. If they tend to show off, they will tend to stand out."

"In high school, I was one of those sticking out. Sometimes it can be a certain timbre, regardless of training."

"At times, the unblending voice may be someone who hasn't sung at all."

"A properly trained singer should also have learned how to blend his voice with others."

"More often it is a singer who is not thinking..."

"I developed a wobble that was prominent and took a year to be corrected. Detrimental thing from a choral point of view. Occupies a large percent of the director's time."

"We have that problem with sopranos this year -- however, the entire choir studies voice."

Question Number 16 (Repeated) When an individual voice does not blend with the choral ensemble, how often do you perceive it to be the voice of a studio trained singer?
From the choral director/voice teachers:

Of the choral director/voice teachers responding, 14% felt it is more likely to be the untrained singer who does not blend. Explanations such as the following were given: "the trained singer is encouraged to sing correctly at all times," "the studio singer should be extra perceptive as to how he/she sounds -- and be aware of not blending and know how to begin to correct the situation."

Individual comments follow:

- "Seldom the trained singer -- only the singer who sings from the neck up."

- "This is possible but I haven't run up against a person like this in recent memory.

- "Often -- vibrato and tone are usually highly developed and stand apart from the section."

- "It's a problem when the singer tries to achieve some vocal end with a false, contrived effort. The other side of the coin is when the singers are so devitalized as to lack any vibrant quality -- in which case 10 minutes spent with that section probably will resolve the problem."
Question Number 17. If a choral blend or balance problem is caused by a studio trained singer it is because:

a. the singer is confused about how to sing in choir
b. the singer will not change his or her vocal style
c. the singer does not have enough vocal control to change

From the voice teachers:

Of the voice teachers responding, 4% indicated that perhaps the singer shouldn't change. One teacher suggested that the singer might be better off not singing in the choir and the other teacher commented that if the trained singer is perceived to be the "culprit", then perhaps he/she should be removed from the chorus. Two percent felt that it was an audition problem. Two percent said that the singer is confused about how to sing. Two percent said that it depends on the individual.

Individual comments follow:

"Who says trained singers can't blend? Look at the Robert Shaw Chorale -- all soloists."

"Much guidance from the director is needed here."

"Blend is a nebulous term -- why blend?"

"Not a problem if vibrato speeds are matched."
-"Might be too early in his or her study to have developed sufficient technique to blend without tension or holding back."

-"Seating or placement was not done to the best advantage."

-"Doesn't bother me. Some others feel stifled."

-"This may depend on what the conductor is requiring."

From the Choral directors:

-"Some singers fail to realize that the sound of choral music varies from one style to another and this requires a different vocal style."

-"The young singer cannot manage the control aspect -- thus I use the modification technique to achieve my goals."

-"I believe those problems arise because: 1) the conductor does not know where to place those singers, 2) the singer is not sensitive to the demands of the music."

-"The style those singers prefer is the one their applied teacher has persuaded them is the true and only image of integrity in the voice. They will not permit a composer's expectations to alter that integrity."
Question Number 17 (Repeated) If a choral blend or balance problem is caused by a studio trained singer it is because:

a. the singer is confused about how to blend
b. the singer will not change his or her vocal style
c. the singer does not have enough vocal control to change

From the students:

Of the students responding, 7% indicated that "ego" or "stubbornness" (attitude) had a great deal to do with whether a trained singer can blend. It was stated that they want to be heard or that they are over confident and want to lead the section.

Individual comments follow:

-"Perhaps the choral sound being striven for is incorrect."

-"Generally, the studio trained singer will oversing, creating an imbalance and intonation problem."

-"None of the above -- depending on the choir. It might hurt the singers voice to try to blend."

-"It depends on the singer."

-"The singer may not know honestly how to blend."

-"Sometimes it is difficult to change the style one has and is used to singing. It may take some time."
"In my younger days, I could not control my instrument even in voice lessons -- not to mention chorus."

"Many singers are reluctant to sing incorrectly and many cannot sing very far from their technique -- for either psychological or physiological reasons."

"Not a fair question -- it totally depends on the individual."

Question Number 17 (Repeated) If a choral blend or balance problem is caused by a studio trained singer, it is because:

a. the singer is confused about how to sing in choir
b. the singer will not change his or her vocal style
c. the singer does not have enough vocal control to change

From the choral director/voice teachers:

"The singer does not have the ear (ability to listen) to perceive that he or she is not blending. Often this must be taught."

"None of the above -- a problem voice in a choir is a voice which shows problems in solo...a beautiful and developed soloist is the epitome of the fine choir member. If the fine studio voice sticks out in the choir, it is
the lack of the choir and the problem for the conductor (to train the others up!)."

"...when it is B, the student is stubborn and asked to leave choir. If C, the studio work needs to be consistent with the work in the choral rehearsal."

"D. The singer is not singing correctly."

"What do you mean by blend? vowel, timbre, texture -- question is too general."

"It is very difficult to sing softly for an hour. It's not much fun most of the time, either."

"This obviously varies with the age and maturity of the singer. Many voice students with newly emerging voices see their voice teacher as the authority. Unless the choral director can address vocal pedagogy and bridge the gap, the gap will continue to exist."

"I would hope A or C are usually the reasons; however, occasionally a 'solo' singer becomes haughty and difficult to deal with because of pride and arrogance."

Question Number 18. Do you feel that asking choral singers to 'blend' can cause individual vocal problems?

From the voice teachers:

Of the voice teachers responding, 6% felt that it depended on the individual singer or voice. It was said that lighter voices can probably blend easier than heavier
voices and that some people simply have more control of their voice and its colors than others. Four percent wrote that students need to have the process of blending explained to them. Of that 4%, one teacher pointed out that both the voice teacher and choir director should explain.

Individual comments follow:

- "Blending has far more beneficial possibilities than not."

- "They may force or hold back."

- "They may pull out the breath support."

- "Placement of singers should be used for blend."

- "Attempts to get blend can inhibit solo development resulting in such things as vowels too dark, falsetto too early, overly dropped jaw."

- "It shouldn't but it does."

- "In time, the good choral singer should be able to work out a balance."

- "Blending is the director's responsibility -- not the singer's."

- "Often students pull back on support in order to blend."

- "Choristers are often taught to constrict in to attempt to blend."

- "Often -- blend without an understanding of balance is very difficult for most singers. Most high school,
college, and many professional singers don't understand balance. Choral directors are usually the least knowledgeable."

"If blending is done with misleading instruction."

Question Number 18 (Repeated) Do you feel that asking choral singers to 'blend' can cause individual vocal problems?

From the choral directors:

"Not if one explains how to modify the sound."

"Never -- it's good for them."

"If they have developed a healthy technique, they should be able to meet the demand of 'blend' in choir."

"Never -- as long as they have an adequate technique."

"If there are voices that are not blending, the director must work with those voices to fix the problems. Vague directions to 'blend' may cause vocal problems because singers are not helped to understand how to do this. Tension and faulty resonance may develop."

From the students:

Of the students responding, 5% wrote that the singer should be flexible and one of these respondents added that they also needed the capability to change. Five percent
also thought that asking the singer to blend could cause him/her confusion.

Individual comments follow:

- "When told to sing softly, a singer can tighten up and cause the tone to be held and pushed."

- "Singers should use what is available in their technique to blend with the choir."

- "In order to have a good choir, the choir must blend and balance. You have to compromise somewhere. You have a chance to shine in recital, but in a choir you are part of a group. You are not a soloist with a back-up group."

- "It causes me problems when I return to the studio. I am having trouble with my vibrato. It is difficult to remember to use it."

- "With me it caused a lack of singing confidence. It caused me to sing without vibrancy."

- "It really should not be a problem."

- "Often...holding and controlling the voice in the choir is a big problem."

- "Especially in beginning students. Some may learn to overcome it. But I feel it is a major stumbling block for all students here."

- "If the singer doesn't know how to adapt his/her technique to a given situation, there can be a problem."

- "This can be a problem when students control their vibrato improperly."
"Not if they know how to do it correctly."
"Having to blend sometimes means the alteration of vowel usage, diction and volume."
"Not if the choral director explains it correctly."

Question Number 18 (Repeated) Do you feel that asking choral singers to 'blend' can cause individual vocal problems?

From the choral director/voice teachers:

"It depends on the level of the singer."
"No problem if they understand and have developed enough control."
"Seldom a problem unless they spend more time in the choral rehearsal than the practice room."
"The director must insist upon and show the students how to get consistently supported tone quality. If the director says nothing, it is just as easy to assume he wants a breathy soft quality; this will hinder vocal development."
"Seldom -- If a choir director has a good knowledge of vocal technique, he/she will never ask a choir to do anything damaging."
"Sometimes -- If the director is poor or inadequate."
"Seldom a problem if the students are strong vocalists."

"A sensible singer will know how to blend without causing himself/herself vocal problems. This combines listening and technique skills."

"It can cause self-monitoring of the tone which results in the shifting of the creative impulse of singing and a concurrent muscular/manipulative tension. On the other hand, if the singer is striving to compete instead of commune, or is simply being insensitive, the admonition to blend can be beneficial -- not by vocal manipulation but by a shared direction and use of energy."

Question Number 19. Some studio trained singers can participate in choir with little effect on their vocal technique while others cannot.

From the voice teachers:

Of the voice teachers responding, 6% felt that the choral directors' knowledge of vocal technique will make a difference. Six percent also felt that students' intelligent use of the voice made a difference. Some responses include, "some know enough to drop out periodically and rest voices" and "some are aware not to push or they stop whenever there is discomfort." Four percent commented that those who have developed good basic
breath support and vocal technique and understand “feel” are unaffected.

Other comments were:

- "It depends on the individual."

- "If the students perceive that they are being asked for different things by their teacher and choir director, they will probably conclude the choir experience is poor in terms of enhancing their vocal development."

- "Some voices, for reasons of timbre or size, do not seem to blend or work easily in choir -- some singers would go against their techniques in order to blend."

- "If the trained singer hasn’t enough grasp on technique -- it might be wise for the singer not to be in a choral situation."

- "Probably those who adjust without injury do not sing with an excess of air pressure."

From the choral directors:

Two of the choral directors responding were unclear about the question. They wondered if the term "effect" meant positive or negative.

Other comments:

- "Very few cannot."

- "Disagree -- They need the experience. Solo singing is not where the generally fine student will end up. He
or she will be a soloist in a church choir and be part of the total ensemble."

- "Disagree. The vocal technique for all choral singers should become ever more flexible, adaptable, and more potential realized."

- "If the director makes reasonable demands, there should be no problems for anyone."

- "Singers should exercise greater control in a choral situation and that should be positive. Singers may view this as negative and complain to the voice teachers that the choral director is making them sing with a straight tone, when in reality the director is asking for control."

Question Number 19 (Repeated) Some studio trained singers can participate in choir with little effect on their vocal technique while others cannot.

From the students:

Two of the students commented that it depends on the technique and one of them added that it also depended on the studio in which they study.

Other comments were:

- "It can improve it greatly, if you let it."

- "Students who take private lessons from the choral director may not have a lot of problem."

- "Choir is usually a benefit to all."
"If they cannot, I believe it is because they have not yet learned how to sing correctly."

"It depends on the voice."

"It depends on the tessitura...if not high, no effect."

"It depends on whether choir makes you change your habits and on whether you can separate the two in your mind."

"I have never heard of a problem."

"Some students don't have a good enough technique to sing anywhere."

"Also depends on the capability of the choir."

"I personally have a hard time in choir sometimes because I get confused about vocal production and technique."

From the choral director/voice teachers:

Two of these respondents indicated they felt that all should be able to participate in choir with little effect on their vocal technique.

Other comments were:

"Different folks with different aptitudes and different levels of maturity will discover varied experiences."
"If they use good vocal technique, singing in choir should only enhance it, not change it, providing the choral director is not doing anything incorrectly."

"Agree -- only to the extent that less advanced singers may reinforce bad habits instead of applying the studio teaching."

"Disagree -- I suppose it depends on the teacher."

"I have found few if any who cannot."

"High voices seem to have more problems than lower voices."

Question Number 20. Do you believe that singing with a "straight tone" can cause any vocal problems?

From the voice teachers

Two of the voice teachers commented that young, inexperienced singers tend to constrict. Two others wrote that straight tone is not a problem if not used long term.

Other comments were:

"It is my feeling that straight tone -- used with discretion is any singer's option, but that constant use of straight tone will impede the natural flow of the instrument and could possibly limit its development."

"Vocal scientist claim that 'straight tone' is done with the greatest strain to the voice -- this type of
singing should be done by children who have underdeveloped larynxes."

-"So can too much vibrato." (cause vocal problems)

-"Do you really have to ask this question? A straight tone cannot be varied - it is not beautiful. Good tone is not a matter of taste. A wobbly tone is not beautiful."

-"In adding too much more air to get straight tone -- problems may arise."

-"It’s asking for trouble."

-"A loss of desirable singing quality can occur - and it’s uninteresting."

-"It depends on how you do it."

-"It isn’t natural."

-"If hypertension is involved."

-"Numerous soprano students of mine have techniques which have become frustrated from use of a hooty, reedy sound...tight throat - terrible cracks - harsh ‘ee.’"

-"It is complete disagreement with freedom."

-"The singer pulls away support and ‘holds’ the tone, generating tension."

-"With some exceptions for style, straight tone singing tends to reverse good vibrant singing and confuses more than helps."
Question Number 20 (Repeated) Do you believe that singing with a "straight tone" can cause any vocal problems?

From the choral directors:

Of the choral conductors, 27% felt that straight tone was a problem if overdone. Some felt that it might be used sparingly for special effect or style. One conductor wrote that it should not be used with much volume or without adequate support. Another commented that every singer needs to be able to produce straight tone.

The following is the longest quote concerning straight tone: "Absolutely -- A rigid tone is dangerous because of extreme tension that must be effected to produce it. Straight tone has become popular because of the perfect blend and intonation that can be had. To me, it smacks of barbershop. Straight tone is used as an exaggeration to elicit a more controlled sound from wiggly voices. Even, vibrant tone color is what is desired. Straight tone has been abused and carried too far. It is an unhealthy way to sing."

From the voice students:

Two students wrote that straight tone is a problem if there is no support given to the tone.

"It often means the tone is held in the throat."
"Straight tone means an unnatural manipulation of the natural vibrato. If a singer too often tries to manipulate that vibrato, he can cause damage to the cords."

"Constantly? Occasionally?"

"It involves certain tension. Vibrato is a relaxing function of the larynx."

"If one is trained to sing straight tone correctly, it will not harm the voice."

"You have to keep in mind that it is for blending in choir and it is only for that certain amount of time. Once in the studio, you change and sing with vibrato."

"I find singing with straight tone to be painful. I have a natural vibrato. Singing straight tone 4 days a week hurts my vocal chords and causes great problems with my vibrato."

"Always. Singing without vibrancy means to me that there is a lack of breath consistency being released so that the diaphragm moves -- slightly and your vocal folds vibrate at the same rate of the diaphragmatic response."

"Of course, if a student always sings a straight tone, the voice is used to it and it may not make a difference, but for some it can cause a problem, if the voice is used to a vibrato."

"Yes -- if asked to sing high C's as I was asked this summer at a pop music job."
"Usually -- This involves control with throat and not enough support and relaxation of the throat. Often to produce this tone there is pressure on the cords. Some people, however, naturally have this kind of voice."

"It can in the upper register."

"If you don't keep the air going."

"Some singers tend to push when singing with a straight tone, thus causing tension."

"Straight tone is an untrained sound."

"If it is too high, or too soft or too often."

Question Number 20 (Repeated) Do you believe that singing with a "straight tone" can cause any vocal problems?"

From the choral director/voice teachers:

Of the choral director/voice teachers, 16% wrote that straight tone is only a problem if done loudly or for prolonged periods. Eight percent stated that it is stylized and necessary at times. Twelve percent felt straight tone is a problem often because directors do not teach how to create it properly. Eight percent also wrote that if straight tone is well supported, it is not damaging: "the trained singer's knowledge of vocal production and control of his/her voice should make a difference."

Other comments were:
"A problem if done exclusively. Most of us choose to use straight tone for only certain repertoire."

"It is never a problem under proper guidance. Telling the choir to take the vibrato out of the tone without guidance, which includes demonstration, is not healthy."

"It can cause fatigue."

"In an adult voice, it can be unnatural or stylistically effective but not truly supported and musically impotent. At worst, it can cause damage or limit the technique -- at best -- artistry."

Question Number 21. There is a way to sing "straight tone" or give the effect of "straight tone" that does not cause vocal problems. Please explain your answer.

From the voice teachers.

Of the voice teachers, 10% commented that straight tone might be used, but only to a very limited extent. One of those teachers added that literature with a taxing range and dynamics should be considered carefully by the director. Four percent wrote that it is an advanced state of technique which can handle straight tone properly, which is to "float" the tone, allowing it to be "heady"; use it not for prolonged periods and not in too high a tessitura. Four percent also felt that use of a very soft
dynamic level could be helpful. Another 4% wrote "add air" and yet another 4% said straight tone was workable if the singer was well trained.

Other comments were:

- "Extraneous tension is extraneous tension, regardless of how you view it. To hold the larynx and hyoids to maintain a straight sound is wrong, wrong, wrong for solo singing."

- "Agree -- but the straightness still has some vibrato."

- "Agree -- the ingredients of good tone with full range of overtones -- freedom and breath support -- will be present in a sound that gives the effect of straight tone. Ask anyone who performs the renaissance literature, in English especially."

- "Disagree -- most pedagogies work towards establishing technic that involve vibrating tone. Also influenced by group dynamics, quality, a straight tone would be in opposition to this. I can agree if one were to sing straight tone no more that twice annually."

- "Agree -- well formed spacious vowels, extra breath, in tone in order to avoid constriction."

- "I am not equipped to answer this."

- "Studio teacher should be able to demonstrate "straight tone" and advise it."
"Use a soft, cooing kind of sound -- it is harder in louder singing."

"Prepare the body to receive the tone, don’t push it out or hold it up."

"Must be done lightly, like a boy soprano and using breath and only where music demands it -- never hold the breath or tone to straighten."

"Straight tone eventually takes its toll on soloists in the group."

"Knowing how to can enrich the control and use of vibrato."

"Vibrato is a healthy phenomenon in the healthy, mature voice."

"Straight tone always requires inhibition and tensing of the vocal mechanism."

"Maintain posture and breath support. Let vibrato in sound remain. Don’t blow air."

"Yes for men -- rarely for women."

"I am not sure."

"It is an individual matter, it depends on the voice category, range and dynamic level."

"It should cause no problem if sung properly."

"Minimize the overtone, resonance and keep the throat relaxed."

"It usually sounds shallow."
Question Number 21 (Repeated) There is a way to sing "straight tone" or give the impression of "straight tone" that does not cause vocal problems. Please explain your answer.

From the choral directors:

- "It should be used sparingly and only with advanced singers who can do so without extensive vocal tension."
- "Straight tone, when carried to extremes, causes great rigidity and tension in the vocal mechanism. At high volumes, this style of singing may even do damage. A controlled, spinning sound is what I believe is wanted...mature choirs should be able to sing a controlled tone, that will have the slight vibrato preferred by American ears, without resorting to complete straightening."

From the students.

Of the students, 5% agree that there is a way to sing straight tone if it is mid-range and the vibrato is allowed towards the end of the beat. Another 5% feel that it is workable if the proper breathing and posture techniques are used. Five percent also believe that if one uses lots of air, stays relaxed, open and doesn’t strain, straight tone can be sung without problems.

Other comments were:
"It seems that the soloist would have to take a step backward to sing straight tone. If there is a way, I am aware of it."

"On a good day, I can produce straight tone that feels great. Come in on chords that aren't dissonant or have an open fifth. This saves my voice."

"Sing into the head with lightness."

"Agree -- you control your voice like the rest of your body."

"I am not sure."

"Can be used as a means of control for vibrato or other things. If support and placement are correct, it can't hurt."

"Agree -- if done in a decent register."

"Straight tone is just singing without the color in one's voice. For some, straight tone is natural, therefore no problem. But if one stops the vibrato to sing straight, straining the muscles of the throat, then it can cause some kind of problem."

"Simply take the vibrato out of the voice. No need to strain vocally."

"Disagree -- there is some manipulating that takes place in the throat in order to create straight tone."

"I sure would like to know what it is."

"Yes -- but sometimes the tone sounds wimpy and weak."
"With instruction, one may learn how to do so without hurting or causing vocal problems."

"Making a habit of it will cause vocal problems."

"Do it with the gut, don’t closed the throat."

"Why would it cause problems? If a singer is not versatile enough to sing with different styles, straight tone or with vibrato, they shouldn’t be considered a musician."

"It’s difficult to sing straight tone and stay on top of the pitch. Also, I don’t feel that everything in the throat and mouth is as free as it should be when using straight tone."

"A properly trained singer should have the ability to adapt."

"I don’t believe that vibrato or straight tone makes a difference in vocal problems."

"I think singers should be able to make almost any sound without damaging his/her voice -- this depends on level and control and vulnerability of said voice."

"The only way is to tamper with air flow -- totally wrong."

Question Number 21 (Repeated) There is a way to sing "straight tone" or give the impression of "straight tone" that does not cause vocal problems.
From the choral director/voice teachers:

- "O.K. -- with correct breath support and good vocal technique."
- "It may be achieved without holding the tone inanimate and straight... the tone should move creating a Renaissance line."
- "Straight tone equals singing without vibrancy. Vibrancy gives the vocal apparatus opportunity for relaxation. Over the long term, it can cause problems."
- "The sound needs to have lots of support and intensity within the tone as well as phrase direction or it will sound flat."
- "Needs to be well supported and the throat area needs to remain relaxed -- placement needs to be a little nasal."
- "Good support and very limited piano level of singing."
- "Removing the vibrato from the tone is a matter of mental relaxation and concentration."
- "With lots of air."
- "I've worked with too many straight tone (jazz) singers with huge breaks and problems in the passagio area to agree with this statement."
- "Less weight in the upper tessitura/ timbre and balance."
Question Number 22. The level of interest in choral music and choral music activity on this campus by other voice faculty is, in my opinion:

a. excellent  b. good  c. fair  d. poor

From the voice teachers:

- "We have extraordinary team spirit."
- "We have fine faculty -- energetic -- concerned about students."

From the choral directors:

- "I am mostly a one person department."
- "Good -- several voice teachers are also choral conductors."

From the students:

- "They feel it is not healthy for a studio singer to participate."
- "Among voice majors, the attendance is a high percentage. Among the college -- not so much."
- "Could be much more involved."
- "Most of the people want us to be in choir."
- "It's a much more solo voice oriented institution -- thank God." That is why I came here. The voice teachers
are supportive but there are certain voices that are told not to audition for choir."

- "Voice faculty is very interested..."
- "It could be better."
- "They always come to the concerts."
- "Many are forced to be in ensembles that we are not interested in."
- "This is a solo oriented institution. Most students that come through here have solo careers in mind."

From the choral director/voice teachers:

- "Some voice teachers feel their students should not participate in choral activities for their first two years of college."
- "The amount of rehearsal time and extra rehearsal time is lamented by the voice faculty."
- "Everyone gets involved in everything. I couldn’t ask for any more."

Question Number 22a. The level of interest and vocal music activities on this campus by choral faculty (other than myself) is in my opinion:

a. excellent  b. good  c. fair  d. poor
From the students:

- "Vocal is the largest in the department, however, solo vocals are the least heard."
- "They always come to recitals."
- "He’s pretty supportive."
- "Because of the staff -- there is constant interest..."
- "Much more interest would be desirable."
- "The choral directors encourage us in every way in our studio..."

Question Number 23. How do you think blend is achieved?

From the voice teachers:

Proper vowel production was listed by 14% of the voice teachers as either the way or one of the keys to establishing choral blend. Matching vowels and vowel color, vowel formation as it relates to the mouth shape, tongue position, lip position were all mentioned in connection with proper vowel production. Also, vowel vocalises, and terms like "unity of vowel" and "consistency of the vowel concept" were mentioned. The set up (formation) of the choral situation was also mentioned by 10% of the voice teachers. Under this topic they suggested matching voices, and seating arrangements..."
where singers whose voices compliment one another are placed side by side.

Another 12% of the voice teachers said that to establish blend, the director and singers should work for good technique. Listening skills were listed by 10% of the voice teachers as important and six percent wrote that dynamic balance is important. Six percent wrote of the necessity of "allowing" the choir to sing without constriction. Two percent discussed the warm-up period as being important in establishing blend.

Choice of appropriate literature was seen as important by 2%. Accuracy of intonation and diction, matched vibrato speeds, proper selection of voices and the amount of singers on a part were all seen as important for choral blend by 2% of the voice teachers.

Other comments were:
- "Have a capable director."
- "Establish a matched degree of focus."
- "Know the individual voice."
- "Use full voice, not half voice."
- "Rely on selected models within the section, have others emulate."
- "Relaxed singing with emphasis on headiness."
- "Phrasing is one-third of blend, singing on the breath is one-third and treatment of vowels is the other third."
"Choral blend should not shut down resonant, balanced singing
"Relate to 'feel' rather than sound as a guiding principle."
"Conducting gestures make a difference."
"Blend is a disastrous word, directors don't agree."
"Teach proper support."
"by emphasizing that the tone must be supported by breath and that there should be freedom from tension in the muscles of the mouth, chin, tongue, and throat. Alteration of vowel formation—especially for the over bright sound is also necessary at times."
"Group awareness, vowel understanding and modification as instituted by the director; Certainly by the understanding of the director of sound potential of specific ensemble and ability to work and shape it."
"By the conductors ears, imagination and ability to communicate; cooperation between conductor and singers whose techniques and/or personalities are secure enough to enable flexibility in approach to such concepts."
Question Number 23 (Repeated) How do you think blend is achieved?

From the choral directors:

Unity of vowels was listed by 40% of the choral directors as being necessary for good, choral blend. Eighteen percent spoke of the need for good intonation. Also listed as key ingredients necessary for blend were: balance of sections and dynamics, 37%; seating of individual voices, 13.5%; modification and or uniformity of vibrato, 13.5%; rhythmic accuracy, 9%; listening skills, 2%.

Other points listed were:
- "Use scrambled seating."
- "Tone color."
- "Students must be able to hear themselves in relation to other students."
- "What does blend mean?"
- "Blend is a result of the best vocal technique and not an end in itself. Unblending voices must be worked with individually."

From the students:

Thirty-five percent of the students wrote that listening skills were essential for establishing good choral blend. Vowel unity and/or proper techniques for
producing good vowels were mentioned by 22.5%. Balanced dynamics were discussed by 17.5%. Ten percent wrote that singers should try to match the voices around them. Intonation was listed by 7.5% as being important. Seven and one-half percent also felt it is necessary to match vibratos.

Each of the following topics was listed by 5% of the students as being important for blend: the selection/audition process, the need for a competent director, flexible singers, and minimized vibrato. Topics being listed only once were rhythmic factors, individual vocal focus or placement, straight tone, controlled singing and pharyngeal space.

Other comments were:
- "In my opinion, if a choir were full of voices that all sounded the same, it would be boring."
- "The word 'blend' can be misleading."

Question Number 23 (Repeated) How do you think blend is achieved?

From the choral director/voice teachers:

The need for uniformity of vowels sounds in singing was listed by 45% of the choral director/voice teachers as being essential for good choral blend. Listening skills were listed by 22.5%. Thirteen and one-half percent wrote
that sensitivity on the part of the singer was necessary. Eighteen percent commented that good, individual vocal technique was a leading ingredient necessary for choral blend. The following topics were listed by 9% as being necessary for choral blend: uniform dynamics, supported tone, and uniform consonants. Topics being mentioned once were: uniform pitch, modification of one's own singing, balanced sections, the director must encourage tonal unity, elimination of excessive vibrato, uniform energy and control, the need to work towards similarity in tonal resonance, vowel placement, uniform breathing techniques, vowel matching, and matching a tonal model.

Other comments were:

-... a balance of bright and dark overtones blends best; develop a choral identity, a unique choral sound which isn't dependent upon subduing the unique quality of each individual; conduct the energy of the phrase...sound in motion causes an indescribable unity and resulting blend."

Question Number 24. Do you teach or have you taught voice class? If yes, for how long?

From the voice teachers:

-"Not much can be taught in a group."
"My voice lessons are observed by four or more students at a time -- an invaluable tool. Those seated learn from what the performer does not hear himself."

"Sometimes frustrating, sometimes a lot of fun -- a challenge -- much depends on the make up of the class."

"Has advantages and disadvantages. Students get used to being critiqued by peers -- good for getting over nerves. Also good for feedback from others than teacher. Problems -- lack of time for individual attention and varying degrees of proficiency within the class."

From the choral directors:

"Actually -- the choral rehearsal is a large group voice lesson."

"I love it."

"I consider my choir to be a kind of voice class."

From the choral director/voice teachers:

"Every time I rehearse, I teach."

"A terrific way to learn for beginners. Group support system is wonderful."
Question Number 25. Have you directed choirs other than children’s choirs?

From the voice teachers:

-"When I can no longer sing -- I will conduct - I don’t think you can mix the two."

Question Number 26. Have you taught studio voice? If so, for how long?

From the voice teachers:

-"It seem almost impossible to adhere to the principles of solo singing and at the same time to the principles of choral blend, etc. Compromises have to be made on both sides. Perhaps ‘sacrifices’ is a better word."

From the choral directors:

-"I enjoy it but it is the most frustrating for me -- I find lack of serious study and motivation in some of my students."

-"Uncertainty surfaces when people haven’t walked in one another’s shoes, make judgements not well informed. I have taught in both circumstances...A conception of an
over-all vocal department can be achieved and is certainly most healthy for students."

Question Number 27. Do you consider yourself a solo singer?

From the voice teachers:

Eight percent wrote that they were no longer solo singers.

Individual comments follow:

"All charter members of Camarate Singers (NYC) were solo singers, picked by A. Kaplan to create the sound he had in mind for a choir. I was privileged to sing in that choir as a chorister and soloist."

"Robert Shaw picked highly trained vocalists...it was the most beautiful and expressive choral singing - I've ever heard. Who says trained singers can't blend?"

"I was a professional singer for 25 years; I knew when to quit."

"I will sing until my voice tells me it's time to sign off."

"Yes-- however, at this point in my career, teaching is my primary interest."

"I have sung with orchestras, opera companys, do recitals and am a Cathedral soloists."
"When I sing in groups, I generally don't sing well. I tend to approximate the tone quality I hear instead of what I know to be better tone."

"I perform in a professional choir as both soloist and chorister. I love doing both."

"I stopped performing at age 74, but keep up my skills for teaching purposes."

"Yes -- but -- the vagaries of advancing age and physical battles with...and demonstrating to students 'how not to sing' may leave people and myself in doubt."
APPENDIX B

Letters to College Choral Directors,

Voice Teachers, and Voice Students
Douglas Slusher  
98 Northridge Rd.  
Columbus, Ohio 43214  
614-267-8708  
September 19, 1988

Dear Voice Student,

I am a Ph. D. candidate at the Ohio State University and I would like to ask your assistance in compiling some information which would compare perspectives of voice students who sing or have sung in mixed choirs with those of voice teachers and choral directors.

Many of the questions which you will see on your questionnaire will also appear on the questionnaires of voice teachers and choral directors at colleges and universities in Ohio. Other questions are simply to provide me with certain information.

Your school was chosen by random selection and all voice majors who are juniors and seniors will receive this letter and questionnaire.

I would appreciate your taking a few minutes to fill out the questionnaire and then return it to me in the self-addressed, stamped envelope provided. Although I do ask for your name so that I may know who has responded, I assure you of complete confidentiality. Please return the form by October 14.

Best wishes in your new school year.

Sincerely,

Douglas Slusher
Dear Choral Director/Voice Teacher,

Aren’t you excited?! Here is another questionnaire! I think this one may interest you.

I am a Ph. D. candidate at Ohio State University and am being advised in this project by Professors James Gallagher, James Major and Helen Swank. I am attempting to compare perspectives of choral directors, voice teachers and voice students who also sing in choirs. Many of the questions which you will see on your questionnaire are also on the questionnaires of voice students. Other questions are simply to provide me with certain information.

Your name was taken from the Ohio Music Education Directory. All choral conductors and voice teachers on that list are being asked to return a survey form.

I would appreciate your taking a few minutes to fill out the questionnaire and then return it to me in the self-addressed, stamped envelope provided. Each question leaves room for comments and so you are encouraged to further elaborate on your answers. Although I do ask for your name so that I may note who has responded, I assure you of complete confidentiality.

Enclosed you will find a stick of gum. Please have a chew as my guest while you fill out the form. Please return the form by October 14.

Best wishes for the new school year.

Sincerely,

Douglas Slusher
Dear Voice Department Chairperson,

I am writing to request your assistance in distributing questionnaires to junior and senior voice majors in your school. Enclosed with this letter, you will find a questionnaire intended for your response and a cover letter which explains the nature of this project.

Shortly you will receive a mailing of multiple student questionnaires. I am asking you to distribute them to all junior and senior voice majors within your department as soon as possible. Response from the students is sought by October 14. I also request that you send me a list of names and addresses of junior and senior voice majors as soon as possible so that I may contact them directly to follow up if enough students do not respond.

This seems to be the only practical way of contacting students early in the school year since schools are not always able to furnish a list of current students until late into the semester or quarter. That is too late to receive responses and conduct follow-up, if necessary, before Thanksgiving and Christmas recess.

Your assistance therefore is greatly appreciated and I hope will not cause any great inconvenience.

Sincerely,

Douglas Slusher
Dear Voice Department Chairperson or Coordinator,

I hope you have already received a mailing from me containing a questionnaire and two letters. In one letter you were asked to complete a questionnaire and this project was explained. In the other letter, you were asked to assist me in this project by distributing questionnaires to junior and senior voice majors in your school.

Enclosed are the student questionnaires which I am asking you to distribute accordingly. Feel free to call me collect at the above numbers if you have questions or need more questionnaires. Each survey form is important in order to satisfy statistical concerns so I hope you will encourage students in your school to complete and return the forms in the self-addressed, stamped envelopes.

Again, I truly appreciate your time and assistance in this project!

Sincerely,

Douglas Slusher
Dear Voice Chairperson or coordinator,

I have had response from students at your school to the survey forms which I requested you to circulate for me. Many thanks for your co-operation! I am writing to ask you another favor. Could you, in some way, remind those who have not returned their forms to do so? Perhaps a note on the bulletin board or an announcement at a studio or departmental recital would suffice. Although the return date was listed in the cover letter as October 14, I am extending it to November 1. If you could communicate that too in your announcement, it would be helpful.

So far, we have received over 20% of faculty returns which is considered good but student returns are not doing as well. A good return is needed for the results to be meaningful.

If students have misplaced their forms, you or the student(s) may call me collect at the above numbers and request the number of forms needed. I will be happy to supply them. I am enclosing one for reference.

Again, many thanks for your participation.

Sincerely,

Douglas Slusher
OSU graduate student
Dear Voice Chairperson or Coordinator,

About three weeks ago, you should have received from me a survey form with a letter and, in a separate mailing, survey forms intended for junior and senior voice majors. I am writing this follow-up letter to remind you about the survey and to ask you to do two things if you haven’t already done so.

First, please complete and return your own survey form and second, please encourage students to complete and return their survey forms. Perhaps a note on the bulletin board or an announcement at studio or departmental recitals would suffice. Please announce to students that although their cover letter asks for a return date of October 14, I am extending that date to November 1.

If you have misplaced the forms intended for students, please call me collect at one of the above numbers and I will reproduce student surveys and send you the desired number of copies. I am enclosing a voice teacher form for you (in case you have misplaced your form) and a student form for reference.

I really appreciate any time and effort you spend in this project. So far, a little over 20% of faculty subjects have responded. That is supposed to be good as surveys go. Student response is not as high. I am confident we are all interested in meaningful results to these questionnaires so I hope we will be able to increase the response.

Enclosed you will find 50 cents. I hope that will buy a large coffee (or decaf) in your area as a token of my appreciation for your cooperation.

Sincerely,

Douglas Slusher
OSU graduate student
Dear Voice Teacher,

About one month ago, you should have received from me a survey form inquiring about your perspectives on issues related to private voice study and choral singing. I am writing to remind you about that survey and to encourage you to respond. I am enclosing another form in case you did not receive or have misplaced the first form and I would greatly appreciate it if you could respond by November 18. Response so far has been encouraging. However, every response received will make the results of this survey more meaningful so your response is important.

Feel free to call me collect at one of the above numbers if you have questions. Many thanks for your time and consideration.

Sincerely,

Douglas Slusher
OSU Graduate Student
Dear Voice Teacher/Choral Director,

This past fall, you were kind enough to complete and return a questionnaire which is being used in my research project at the Ohio State University School of Music. Thank you very much for your assistance.

As you may know, instruments such as the questionnaire you completed need to be tested for reliability. That is, it must be determined if the questionnaire yields markedly different results each time it is used on the same subject.

Therefore I am asking your help one more time. A copy of the questionnaire is enclosed. I would appreciate it if you would complete it once more, this time without writing comments. They are not important for this test and not having to write them will save you time! There are only 5 people in your group who are being asked to do this. Your name was randomly chosen (lucky you!) so favorite or unfavorable responses had no part in the selection of follow-up groups.

Please return the questionnaire to me by mid June. Use the self addressed stamped envelope enclosed.

You might be interested to know that over 50% of voice teachers at Ohio colleges and universities responded. So did 50% of those who teach voice and conduct choirs. 37% of the choral conductors responded. Since we have not been able to ascertain the exact number of people in the student group, we are not able project a percentage of their response. From the information that we do have however, we feel it is a good response.

Again, thank you for your help and have a pleasant summer.

Sincerely,

Douglas Slusher
APPENDIX C

Questionnaires
QUESTIONS FOR VOICE TEACHERS

NAME__________________________________________

INSTITUTION____________________________________

(Please circle the answer of your choice when appropriate. You are encouraged to explain or elaborate upon your answers in the space provided.)

1. Do you believe there is conflict between what is taught to singers in the studio and what they are asked to do vocally in choir?

   a. always  b. often  c. sometimes  d. seldom  e. never

   Comments?

   _____________________________________________________________
   _____________________________________________________________
   _____________________________________________________________
   _____________________________________________________________

2. Do you feel correct vocal principles are taught in choir?

   a. always  b. often  c. sometimes  d. seldom  e. never

   Comments?

   _____________________________________________________________
   _____________________________________________________________
   _____________________________________________________________
   _____________________________________________________________

3. Do you think choral directors ask choir members to sing in a manner which is vocally unwise?

   a. always  b. often  c. sometimes  d. seldom  e. never

   Comments?

   _____________________________________________________________
   _____________________________________________________________
   _____________________________________________________________
   _____________________________________________________________

4. Do you think students who sing in choir become confused about how they should be singing because what is taught to them in the studio is different from what they are asked to do in choir?

   a. always  b. often  c. sometimes  d. seldom  e. never
5. Do you think singers can "focus" and/or "place" their voice or tone in choir in the same way that they do in the voice studio?
   a. always  b. often  c. sometimes  d. seldom  e. never
   Comments?

6. Do you believe choral singing is a help or a hindrance to the development of the individual vocal technique?
   a. a help  
   b. a hindrance  
   c. makes no difference  
   d. helps some, hinders others
   Comments?

7. Can the studio trained singer employ the same dynamic level of forte or mezzo forte in choir that he/she might employ in the vocal studio?
   a. always  b. often  c. sometimes  d. seldom  e. never
   Do you care to comment further?
8. Do you think choral directors ask their choirs to sing at a dynamic level which is too soft to be sung efficiently?

   a. always   b. often   c. sometimes   d. seldom   e. never

   Comments?

9. I studied voice in high school (privately) for _________ years _________ months. (If you did not study, please write zeros.)

   Comments?

10. Since high school, I have studied voice for _________ years _________ months.

   Comments?

11. I believe my voice students would rate my vocal knowledge and professional work as:

    a. excellent   b. good   c. fair   d. poor

   Comments?

11a. I would rate my own vocal knowledge and professional work as:

    a. excellent   b. good   c. fair   d. poor
12. (This question is purposefully omitted for reasons of comparison by question number to other questionnaires.)

13. I would rate the vocal knowledge and professional work of the choral faculty on this campus as:
   a. excellent  b. good  c. fair  d. poor
   Comments?

14. I perceive that the choral faculty on this campus would rate the professional work and vocal knowledge of this voice department (including me) as:
   a. excellent  b. good  c. fair  d. poor
   Comments?

15. The studio trained singer is a help to the choir:
   a. always  b. often  c. sometimes  d. seldom  e. never
   Comments?
16. When an individual voice does not blend with the choral ensemble, how often do you perceive it to be the voice of a studio trained singer?

a. always  b. often  c. sometimes  d. seldom  e. never

Comments?

17. If a choral blend or balance problem is caused by a studio trained singer, it is because:

a. the singer is confused about how to sing in choir.
b. the singer will not change his or her vocal style.
c. the singer does not have enough vocal control to change.

Comments?

18. Do you feel that asking choral singers to “blend” can cause individual vocal problems?

a. always  b. often  c. sometimes  d. seldom  e. never

Comments?

19. Some studio trained singers can participate in choir with little effect on their vocal technique while others cannot.

a. agree  b. disagree

Comments?
20. Do you believe that singing with a "straight tone" can cause any vocal problems?
   a. always  b. often  c. sometimes  d. seldom  e. never

Comments?

21. There is a way to sing "straight tone" or give the effect of "straight tone" that does not cause vocal problems. Please explain your answer.
   a. agreed  b. disagree

Comments?

22. The level of interest in vocal music and vocal music activities on this campus by the choral faculty is, in my opinion:
   a. excellent  b. good  c. fair  d. poor

Comments?

23. How do you think choral blend is achieved?
24. Do you teach or have you taught voice class? ________________
   If yes, for how long? ________________
   Comments:
   ____________________________________________
   ____________________________________________
   ____________________________________________
   ____________________________________________
   ____________________________________________

25. Have you directed choirs (other than children’s choirs)? ____________ If so, for how long? ____________
   Comments:
   ____________________________________________
   ____________________________________________
   ____________________________________________
   ____________________________________________
   ____________________________________________

26. How long have you taught studio voice? ________________
   Comments:
   ____________________________________________
   ____________________________________________
   ____________________________________________
   ____________________________________________
   ____________________________________________

27. Do you consider yourself a solo singer? ________________
   Comments:
   ____________________________________________
   ____________________________________________
   ____________________________________________
   ____________________________________________
   ____________________________________________

Thank you for your time!
QUESTIONS FOR COMBINATION VOICE TEACHER/CHORAL DIRECTOR

Name________________________________________________
Institution__________________________________________

(Please circle the answer of your choice when appropriate. You are encouraged to explain or elaborate upon your answer in the space provided.)

1. Do you believe there is conflict between what is taught to singers in the studio and what they are asked to do vocally in choir?
   a. always  b. often  c. sometimes  d. seldom  e. never

Do you care to comment further?
__________________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________

2. Do you feel correct vocal principles are taught in choirs?
   a. always  b. often  c. sometimes  d. seldom  e. never

Do you care to comment further?
__________________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________

3. Do you think choral directors ask choir members to sing in a manner which is vocally unwise?
   a. always  b. often  c. sometimes  d. seldom  e. never

Do you care to comment further?
__________________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________
4. Do you think students who sing in choir become confused about how they should be singing because what is taught to them in the studio is different from what they are asked to do in choir?

a. always  b. often  c. sometimes  d. seldom  e. never

Comments?

5. Do you think singers can "focus" and/or "place" their voice or tone while singing in a choir in the same way they do in the voice studio?

a. always  b. often  c. sometimes  d. seldom  e. never

Comments?

6. Do you believe choral singing is a help or a hindrance to the development of the individual vocal technique?

a. a help  b. a hindrance  c. makes no difference  d. helps some, hinders others

Do you care to comment further?

7. Can the studio trained singer employ the same dynamic level of forte or mezzo forte in choir that he/she might employ in the vocal studio?

a. always  b. often  c. sometimes  d. seldom  e. never

Do you care to comment further?
8. Do you think choral directors ask their choirs to sing at a dynamic level which is too soft to be sung efficiently?
   a. always  b. often  c. sometimes  d. seldom  e. never

Comments?

9. I studied voice in high school (privately) for __________ years __________ months.
   (If you did not study, please write zeros.)

Comments?

10. Since high school, I have studied voice for __________ years __________ months.

Comments?

11. I believe my voice students would rate my vocal knowledge and professional work as:
   a. excellent  b. good  c. fair  d. poor

Comments?
11a. I would rate my own vocal knowledge and professional work as:
   a. excellent  b. good  c. fair  d. poor

Comments?

12. The studio trained singers in my choir would generally rate my vocal knowledge and professional work as:
   a. excellent  b. good  c. fair  d. poor

Comments?

12a. I would rate my vocal knowledge and professional work as a choral conductor as:
   a. excellent  b. good  c. fair  d. poor

Comments?

13. I believe the other voice teachers on my campus would rate my vocal knowledge and professional work as a choral conductor as:
   a. excellent  b. good  c. fair  d. poor

Comments?
14. I would rate this campus's other voice teachers' vocal knowledge and professional work as:

   a. excellent  b. good  c. fair  d. poor

Comments?

15. The studio trained singer is a help to the choir:

   a. always  b. often  c. sometimes  d. seldom  e. never

Comments:

16. When an individual voice does not blend with the choral ensemble, how often do you perceive it to be the voice of a studio trained singer?

   a. always  b. often  c. sometimes  d. seldom  e. never

Comments?

17. If a choral blend or balance problem is caused by a studio trained singer, it is because:

   a. the singer is confused about how to sing in choir.
   b. the singer will not change his or her vocal style.
   c. the singer does not have enough vocal control to change.

Do you care to comment further?
18. Do you feel that asking choral singers to "blend" can cause individual vocal problems?
   a. always  b. often  c. sometimes  d. seldom  e. never

   Comments?

19. Some studio trained singers can participate in choir with little effect on their vocal technique while others cannot.
   a. agree  b. disagree

   Comments?

20. Do you believe that singing with a "straight tone" can cause any vocal problems?
   a. always  b. often  c. sometimes  d. seldom  e. never

   Comments?

21. There is a way to sing "straight tone" or give the effect of "straight tone" that does not cause vocal problems. Please explain your answer.
   a. agree  b. disagree

   Comments?
22. The level of interest in choral music and choral music activities on this campus by other voice faculty is, in my opinion:

a. excellent  b. good  c. fair  d. poor

Comments?

22a. The level of interest in vocal music and vocal music activities on this campus by choral faculty (other than myself) is, in my opinion:

a. excellent  b. good  c. fair  d. poor

Comments?

23. How do you think choral blend is achieved?

24. Do you teach or have you taught voice class? 
If yes, for how long?

Comments?
25. Have you directed choirs (other than children's choirs)? _________ If so, for how long? ____________
Comments?
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

26. Have you taught studio voice? _____________ If so, for how long? ______________
Comments?
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

27. Do you consider yourself a solo singer? ______________
Comments?
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Thank you for your time!
QUESTIONS FOR THE CHORAL DIRECTOR

NAME__________________________________________

INSTITUTION____________________________________

(Please circle the answer of your choice when appropriate. You are encouraged to explain or elaborate upon your answers in the space provided.)

1. Do you believe there is conflict between what is taught to singers in the studio and what they are asked to do vocally in choir?
   a. always  b. often  c. sometimes  d. seldom  e. never

Comments?
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

2. Do you feel correct vocal principles are taught in choir?
   a. always  b. often  c. sometimes  d. seldom  e. never

Comments?
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

3. Do you think choral directors ask choir members to sing in a manner which is vocally unwise?
   a. always  b. often  c. sometimes  d. seldom  e. never

Comments?
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
4. Do you think students who sing in choir become confused about how they should be singing because what is taught to them in the studio is different from what they are asked to do in choir?

a. always  b. often  c. sometimes  d. seldom  e. never

Comments?

5. Do you think singers can "focus" and/or "place" their voice or tone while singing in choir in the same way they do in the voice studio?

a. always  b. often  c. sometimes  d. seldom  e. never

Comments?

6. Do you believe choral singing is a help or a hindrance to the development of the individual vocal technique?

a. a help  
b. a hindrance  
c. makes no difference  
d. helps some, hinders others

Comments?

7. Can the studio trained singer employ the same dynamic level of forte or mezzo forte in choir that he/she might employ in the vocal studio?

a. always  b. often  c. sometimes  d. seldom  e. never

Do you care to comment further?
8. Do you think choral directors ask their choirs to sing a dynamic level which is too soft to be sung efficiently?

a. always  b. often  c. sometimes  d. seldom  e. never

Comments?

9. I studied voice in high school (privately) for _________ years _________ months. If you did not study, please write zero.

Comments?

10. Since high school, I have studied voice for _________ years _________ months.

Comments?

11. (This question is purposefully omitted for reasons of comparison by question number to other questionnaires.)

12. The studio trained singers in my choir would generally rate my vocal knowledge and professional work as:

a. excellent  b. good  c. fair  d. poor

Comments?
12a. I would rate my vocal knowledge and professional work as:
   a. excellent  b. good  c. fair  d. poor

Comments?

13. I believe the voice teachers on my campus would rate my vocal knowledge and professional work as:
   a. excellent  b. good  c. fair  d. poor

Comments?

14. I would rate this campus's voice teachers' vocal knowledge and professional work as:
   a. excellent  b. good  c. fair  d. poor

Comments?

15. The studio trained singer is a help to the choir:
   a. always  b. often  c. sometimes  d. seldom  e. never

Comments?
16. When an individual voice does not blend with the choral ensemble, how often do you perceive it to be the voice of a studio trained singer?

a. always  b. often  c. sometimes  d. seldom  e. never

Comments?

17. If a choral blend or balance problem is caused by a studio trained singer, it is because:

a. the singer is confused about how to sing in choir.
b. the singer will not change his or her vocal style.
c. the singer does not have enough vocal control to change.

Do you care to comment further?

18. Do you feel asking choral singers to "blend" can cause individual vocal problems?

a. always  b. often  c. sometimes  d. seldom  e. never

Comments?

19. Some studio trained singers can participate in choir with little effect on their vocal technique while others cannot.

a. agree  b. disagree
20. Do you believe that singing with a "straight tone" can cause vocal problems?
   a. always  b. often  c. sometimes  d. seldom  e. never

21. There is a way to sing "straight tone" or give the effect of "straight tone" that does not cause vocal problems.
   a. agree  b. disagree

22. The level of interest in choral music and choral music activities on this campus by the voice faculty is, in my opinion,
   a. excellent  b. good  c. fair  d. poor

23. How do you think choral blend is achieved?
24. Do you teach or have you taught voice class? __________ 
If yes, for how long? __________ 
Comments? 

25. Have you directed choirs (other than children's choirs)? If so, for how long? 
a. yes __________ years  b. no 
Comments? 

26. Have you taught studio voice? If so, for how long? 
a. yes __________ years  b. no 
Comments? 

27. Do you consider yourself a solo singer? __________ 
Comments? 

Thank you for your time!
QUESTIONS FOR THE VOICE STUDENT

Name_____________________________________ Voice__________
Institution______________________________ Age___________
College rank______________________________

(Please circle the answer of your choice when appropriate. You are encouraged to explain or elaborate upon your answer in the space provided.)

1. Do you believe there is conflict between what is taught to singers in the studio and what they are asked to do vocally in choir?

a. always    b. often    c. sometimes    d. seldom    e. never

Do you care to comment further?
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

2. Do you feel correct vocal principles are taught in choir?

a. always    b. often    c. sometimes    d. seldom    e. never

Do you care to comment further?
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

3. Do you think choral directors ask choir members to sing in a manner which is vocally unwise?

a. always    b. often    c. sometimes    d. seldom    e. never

Do you care to comment further?
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
4. Do you think students who sing in choir become confused about how they should be singing because what is taught to them in the studio is different from what they are asked to do in choir?

a. always  b. often  c. sometimes  d. seldom  e. never

Comments?

5. Do you think singers can "focus" and/or "place" their voice or tone while singing in choir in the same way they do in the voice studio?

a. always  b. often  c. sometimes  d. seldom  e. never

Do you care to comment further?

6. Do you believe choral singing is a help or a hindrance to the development of the individual vocal technique?

a. a help  b. a hindrance  c. makes no difference  d. helps some, hinders others

Do you care to comment further?

7. Can the studio trained singer employ the same dynamic level of forte or mezzo forte in choir that he/she might employ in the vocal studio?

a. always  b. often  c. sometimes  d. seldom  e. never

Do you care to comment further?
8. Do you think choral directors ask their choirs to sing at a dynamic level which is too soft to be sung efficiently?
   a. always  b. often  c. sometimes  d. seldom  e. never

Do you care to comment further?

9. I studied voice in high school (privately) for _________ (years) _________ (months).
   (If you did not study voice, please write zeros.)

Comments?

10. Since high school I have studied voice for _________ (months) _________ (years).

Comments?

11. I would rate my voice teacher's vocal knowledge and professional work as:
   a. excellent  b. good  c. fair  d. poor

Comments?
12. I would rate my choral director's vocal knowledge and professional work as:

a. excellent  b. good  c. fair  d. poor

Comments?

13. I believe that the voice teachers on my campus would rate the choral director(s)' vocal knowledge and work as:

a. excellent  b. good  c. fair  d. poor

Comments?

14. I perceive that the choral directors on this campus would rate the voice teachers' vocal knowledge and professional work as:

a. excellent  b. good  c. fair  d. poor

Comments?

15. The studio trained singer is a help to the choir.

a. always  b. often  c. sometimes  d. seldom  e. never

Comments?
16. When an individual voice does not blend with the choral ensemble, how often do you perceive it to be the voice of a studio trained singer?

a. always  b. often  c. sometimes  d. seldom  e. never

Comments?


17. If a choral blend or balance problem is caused by a studio trained singer, it is because:

a. the singer is confused about how to sing in choir.
b. the singer will not change his or her vocal style.
c. the singer does not have enough vocal control to change.

Comments?


18. Do you feel that asking choral singers to "blend" can cause individual vocal problems?

a. always  b. often  c. sometimes  d. seldom  e. never

Comments?


19. Some studio trained singers can participate in choir with little effect on their vocal technique while others cannot.

a. agree  b. disagree

Comments?
20. Do you believe that singing with a "straight tone" can cause vocal problems?
   a. always   b. often   c. sometimes   d. seldom   e. never

   Comments?

21. There is a way to sing "straight tone" or give the effect of "straight tone" that does not cause vocal problems. Please explain your answer.
   a. agree   b. disagree

   Comments?

22. The level of interest in choral music and choral music activities on this campus by the voice faculty is, in my opinion,
   a. excellent   b. good   c. fair   d. poor

   Comments?

22a. The level of interest in vocal music and vocal music activities on this campus by the choral faculty is, in my opinion:
   a. excellent   b. good   c. fair   d. poor

   Comments?
23. How do you think choral blend is achieved?

24. Do you perceive of your own voice as:
   a. a big voice.
   b. a small voice.
   c. an average sized voice.

   Do you care to comment further?

   Thank you for your time!