

**Technique through technology: Estill voice model through distance
learning.**

by

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Abstract

In my videos, you will see three different lessons with different groups of high school students through the use of an online learning platform. Due to the Covid-19 pandemic, I, as an educator, needed to adapt to the circumstances of this unprecedented time. In the first video high school treble voices can be heard learning about the True Vocal Fold Body-Cover as addressed in the Estill Voice Model. In the second video high school bass voices are learning about the False Vocal Folds as addressed by the Estill Voice Model. Finally, in the third video, a mixed group of students can be seen applying knowledge learned through previous lessons on identifying different aspects of the Estill Voice Model.

During my time working on my Master's at Kansas State University, my experiences have challenged my previously held notions on why educators teach the way we do. Through research of prestigious music educators, such as Christopher Small, I have asked myself to look at the full spectrum of music education. Why are we complacent in the status quo of traditional teaching strategies? Are we truly doing what is best for the student or are we more interested in what others would consider a "perfect performance"? The first set of questions begs for the second set to be addressed; which is to look at myself in how I prepare for the rehearsal and how my own teaching strengths and weaknesses affect the choir rehearsal process. Am I holding true to past teachings of those who came before me just because that is the way it is done or will I take this knowledge and adapt it to the particular needs of my students and the music? These two major developments in my teaching and philosophy have spurred exponential growth in myself as an educator that has translated into growth of my students in musicality and independence.

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Dedication

To my wife, Amanda Wade, who has been more than supportive through this process and has been a rock for me to rest on. Thank you for your daily inspiration and compassion for me and for my students.

Chapter 1 – Teaching Philosophy

Teaching Philosophy

I believe that experience has changed my perception and the more opportunities that I have had to experience new viewpoints has enriched me into a person that is able to connect to the people around me and, in the end, it has strengthened some parts and done away with others. My philosophy of music education is stated as this: I promise to uphold the integrity and morals of an educator to the highest degree. I will demand of myself only the best of what I can offer and promise to give to the students the same, however, in this demand of myself, I will also expect that of the students. Through music education I will guide and explore with the students what it means to be a healthy human both physically and emotionally. The goal is to develop skills that will make all successful in the future, while fostering a love for music that will continue for the rest of their lives. How do I go about living up to this standard? It is important to know where each student is emotionally and skill wise. The basic needs of a student must be met before we can start to explore music education. They must trust, respect, and feel safe in the environment of the classroom. If they do not, they will give minimal effort and will fall short of achieving their best. As an educator it is extremely important that I know my own weaknesses and then work to fill in my own knowledge gaps. This can come from an educational gap to an understanding of the student's homelife. Once these are filled, I can push myself and the students to achieve greatness! Greatness, to me, is not summed up in high accolades for myself, the school or the students; rather, it is summed up in authentic performances that make an impact on the students and community. High achievement assessed by top ratings at contests is only a derivative of the fact that we worked to truly understand, emote, and experience the musical literature in a way that is authentic to the performer and the music. It is a fine line of demand and

encouragement. I know that I have said and reacted in the past in ways that would turn students away from music. That is my one true fear - that I would snuff a love of music in a student instead of feeding that flame of life. Eisner (1998) states it plainly that, “it requires the teacher to pay attention to qualitative nuance--tone of voice, the comportment of students, the pervasive quality of the teaching episode. It requires the teacher to attend to matters of composition in order to give the day or lesson coherence. It often requires flexibility in aims and the ability to exploit unforeseen opportunities in order to achieve aims that could not have been conceptualized beforehand” (p. 66). As an educator, I must be able to read the room and guide it through whatever treacherous waters we may approach. Like rafting down a raging river, as the guide, it is my job to get my students safely to the calm waters where we can reflect and assimilate our experiences.

We are faced with a very unique challenge in the school. Students are being driven to figure out their careers sooner and sooner. We have students who have disengaged from face-to-face communication in pursuit of communication via the internet. We have legislation that pushes schools to have assessments and rubrics that show that the students are “intelligent” and we are faced with a society that views educators differently than they did in the past. So why teach, why value education, if all of these negatives are at the forefront of education? Jorgensen (2011) likens education to that of a factory. She states, “factory managers are absorbed with the efficiency of the process, that is the production of the greatest quantity of potato chips at the greatest speed and for the least cost in terms of money, labor, and equipment” (Jorgensen, p. 94). How does this relate to education? We have principals that, due to legislation, demand that students reach a certain knowledge level of assessment, so in turn they are demanding on the teachers and students for them to achieve this product quality level. Due to budget limitations we

are only given so much to money, teachers, supplies, and time to get the job done. When we look at education from this viewpoint it is very negative and removed from what the true “factory” of education is (Jorgensen, p. 94). Yes, there is an assembly line. For example, one must learn Algebra I before they could tackle Calculus or one must have English I before learning College-Bound Comp. All of these domains are important in developing a well-rounded student. I know we have all said or heard the statement, “I’ll never need College Algebra in my line of work,” or something similar, but nothing could be farther from the truth. You may not sit and do quadratic formulas, but the discipline and training of the mind to work in different ways will hone you into becoming a better individual. Therefore, in a way, making sure each student is at a certain level of knowledge based on the things that, as a society, we say are important to learn is extremely viable to the reason of having education. The most efficient method of doing this is that of a factory design, but why does the factory have to have a negative connotation? Why do we as educators work to create new methods (machinery) to get the job done? That is where the true joy of education comes in: where we, as educators, are faced with many different problems, yet we must solve them and do so quickly in order to reach all the students and share with them the knowledge that we hold. To give them the knowledge and experiences to go along with it so that they are more than just a Google query of information. Everyone has almost every answer at their fingertips in the 21st Century, but what do educators do to go further than just typing a question? It should be about the experience. How can an educator put the students in a position to empathize, understand, and assimilate information into their personality? It cannot simply be the parents in charge of this teaching, as they are busy working multiple jobs to meet the demands of today’s society. Therefore, it is a multi-team approach with the school and educators

to relay this information from generation to generation in means of moving forward in an effort to achieve a utopian society.

How does music education fit positively into the factory model? Christopher Small (1996) in his book, *Music, Society, Education*, states that product is dominant and that schools should afford the opportunity of creation as well as assimilation. It is important to note that we are product driven, there are standards that our principals have placed on us, our parents and community members, and our colleagues demand of us as educators. How can all of our teaching be assessed? That is through the performance, but to Small (1996) the fact that we are so product driven is detrimental to the creation and assimilation of knowledge. I would argue that being product driven is extremely important, but it is how you place the focal point of the performance. A multifaceted approach to music education is paramount to the growth of the student. Emotional, intellectual, and physiological approaches must be made to ensure that all of the students are being reached. As a teacher, I have a duty to find and teach to where each of those students are at and, knowing this, I must understand that the product is different for every student. As a music educator, it is my job to foster an environment where it is acceptable to perform for one another, a job made much more difficult by the fact that students lack the ability to communicate face to face, to empathize, and to give or receive constructive criticism. For me, music education is about filling in these gaps of knowledge in the students' lives, thus making them more prepared for the world beyond high school. The techniques and demands of discipline work to instill habits of high standards so that when the student moves into their career of choice they will excel where others may not. The ability to learn how to see what knowledge they have now and what knowledge they need to achieve a goal is extremely important, which makes teaching students how to understand proximal development is key to longevity and success in

whatever path they go. Music Education fills in the gaps that other classes have a difficulty reaching - social, community, emotional, public speaking (singing), aesthetic, long range goals, discipline, to name a few. Other classes may touch on a few, and even some other educators may have figured out a way with their domain to touch on many of them, but music education hits each of these things every day and in every lesson. Students are grouped in a class with other students who are interested in the common activity of singing. Through their continual growth in music literacy and vocal pedagogy they begin to have shared experiences that build a sense of community. By intensive study of musical text, students explore their own spectrum of emotions and how to identify and accept them. In each class students sing in front of or with one another in preparation of a performance for the community at large. Utilizing rigor and discipline, the choir works to provide a thoughtful and authentic performance for the audience, but most of all for ourselves.

The ability to express oneself through song is an underrated experience in my own opinion. I tend to think along the lines of Kodály (Kodály, 2012) or the Estonian culture's frame of mind (Tomback, 2015) where music is integral to the livelihood of every person. A constant through the history of humans is singing. Regardless of technology in any society, the lullaby is an elemental part of human experience. The exploration of making sounds is integral to all humans, and it starts by vocalizing. This is why music education is extremely important to human development. It is one of the most effective ways that we can communicate between mediums and understand each other despite culture, language, socioeconomic status, race, sex, and age.

How My Philosophy Informs My Teaching

During the Covid-19 Pandemic of 2020, my teaching philosophy was put to the test. As many individuals were placed in a situation where they either adapted and overcame, were faced with challenges where they did all they could to just survive, or gave into a myriad of excuses to not excel and achieve, all I could do was provide a sense of normalcy in a time that was far from the norm. Each lesson during this period was aimed at giving the students time to speak any concerns or stresses that they may be dealing with. Listening, empathizing, and giving guidance where applicable helped the students to feel as though it was a safe place to share, which was of the utmost importance due to the fact that our continued vocal work would be exposed to, not only the myself as the teacher or themselves, but also the judgement of work from peers. The skills I have garnered over the last few years were instrumental in providing me the knowledge to adapt and provide my students with skills in which to learn via distance.

My philosophy of education should be prominent in each of my lessons provided. Creating a safe environment, challenging students to become independent musicians, and focusing on the journey instead of the final product, should be displayed in my rehearsal plans. At the beginning of each lesson, it should be noticed that I take the time to assess the students' emotional and mental wellbeing. I also provide many opportunities for students to perform for their peers; thus, giving students the experience to learn how to break through insecurities in performing.

Chapter 2 – Lesson Plan(s)

Lesson Plan for Video 1 – Performing

2014 Music National Standards:

MU:Cr6.1.E.IIIa. Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles. (National Association for Music Education, n.d)

Teacher Name. Brandon Wade

Prior Knowledge/Skills (What do you know and are proficient in?). Students over the course of the semester have been taught vocal techniques from the Estill Voice Model. Particular models that have been focused on have been the TVF- Body Cover (True Vocal Fold). From this model students have been taught the physiological and vocal pedagogy of Thick Folds, Thin Folds, Stiff Folds and Slack Folds.

Rehearsal Objective (What will your students be able to do as a result of this rehearsal **with you?**). Students will gain a more in-depth understanding of how the True Vocal Folds work in their production of sound through personal production of sound and through identifying the voice print of themselves and others using a spectrograph. In this understanding students will be able to grasp the concept of what manipulation of the vocal fold is best applied via different ranges, styles, and articulations in singing.

Assessment of the Rehearsal (How will **you** know if your **students can do** what they need to?). Students will be able to identify if they are making the correct sounds through the use of a spectrograph and teacher/peer feedback.

Relevant Contextual Factors. Due to the Covid-19 pandemic student engagement at scheduled meetings has not been consistent. In this particular meeting only basses and tenors are in attendance.

Modifications/Accommodations Needed. None

Instructional Materials, Resources, and Technology.

Laptop or device capable of connecting to the scheduled Zoom meeting

Spectrograph

Estill Voice Print TVF Body Cover (*See: Figure 1*)

Personal Improvement Objective. Learning different approaches to meet students where they are at in producing particular vocal figures of the Estill Voice Model. Word choice in feedback is important as the medium of distance learning can make it difficult for students to feel encouraged without encouraging body language.

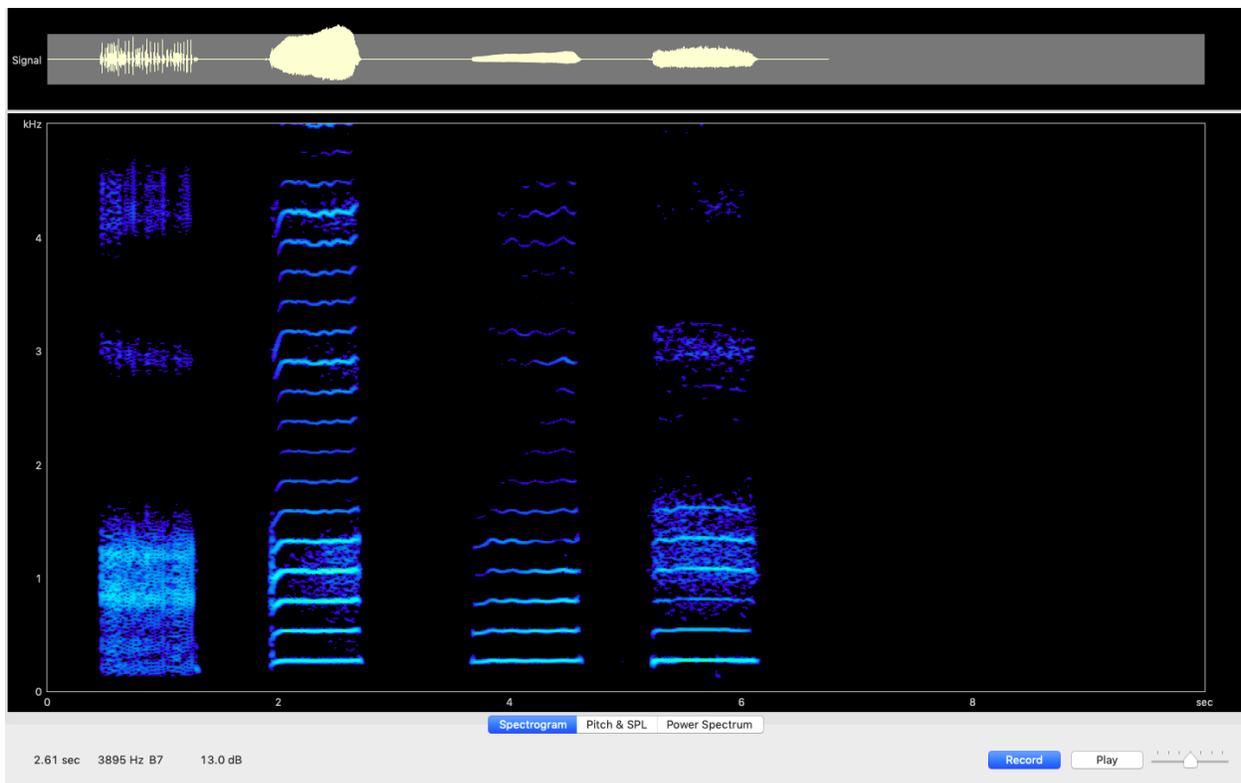


Figure 1: True Vocal Fold Body Cover - Slack, Thick, Thin, Stiff

Table 1: Rehearsal Plan 1

Time	Activity	Purpose of Activity	Sequence	Assessment
5 Min	Greetings and Emotional Check-ins.	To assess the student's mental wellbeing during social distancing.	N/A	N/A
15 Min	Thick Folds	Learning the physiological and application of Thick Folds	<p>Describe the anatomy of the larynx and the TVF</p> <p>Demonstrate the sound of a Thick Fold while showing the Estill gesture for the model. (<i>Fig. 1</i>)</p> <p>Teach students to identify what we are looking for using the spectrograph.</p> <p>Using the spectrograph have students match my model.</p>	The spectrograph will help the teacher and students identify correct production of the vocal figure.
10 Min	Stiff Folds	Learning the physiological and application of Stiff Folds both Breathy and Non-Breathy.	<p>Demonstrate the sound of a Stiff Folds both Breathy and Non-Breathy while showing the Estill gesture for the model.</p> <p>Explain what our anatomy is doing to produce both sounds.</p>	

			<p>Teach students to identify what we are looking for using the spectrograph.</p> <p>Using the spectrograph have students match my model.</p>	
10 Min	Thin Folds	Learning the physiological and application of Thin Folds.	<p>Demonstrate the sound of Thin Folds while showing the Estill gesture for the model.</p> <p>Explain what our anatomy is doing to produce both sounds.</p> <p>Teach students to identify what we are looking for using the spectrograph.</p> <p>Using the spectrograph have students match my model.</p>	
10 Min	Slack Folds	Learning the physiological and application of Slack Folds	<p>Demonstrate the sound of Slack Folds while showing the Estill gesture for the model.</p> <p>Explain what our anatomy is doing to produce both sounds.</p>	

			<p>Teach students to identify what we are looking for using the spectrograph.</p> <p>Using the spectrograph have students match my model.</p>	
3 Min	Wrap-up	Tie information from the days lesson together.	<p>Recap information</p> <p>Exploratory questions on how we can apply this knowledge to make ourselves better musicians.</p>	<p>Assessment is to have each student send an audio clip of a Thick, Thin, Stiff Breathy/Non-Breathy, and Slack.</p>

Though the pandemic has shut down the conventional choral classroom, I was excited by the opportunity to delve further into teaching my students the Estill Voice Model. I was astonished by how clear the voice print was on the spectrograph of the students singing. Once it became apparent that this was viable option to teaching, I knew that I was onto something that would benefit the students. I felt that in this format I was able to really break down and teach what is happening in our body to produce the sounds that we take for granted. The smaller class size helped alleviate the stresses of performing in front of a large group of students while also allowing ample time to meet them where they are at skill-wise and coach them to success. Mastery of these figures will give students the knowledge to make their own decisions while singing and being able to quickly adapt to what a director may want from the chorus. As I state many times throughout the lesson, none of these sounds are good nor are they bad, they are just a

tool to use. Empowering the musician with knowledge and skill is a foundational objective in my teaching. In this lesson I felt that those who left the lesson would be able to teach this lesson to their peers.

Lesson Plan for Video 2 – Performing

2014 Music National Standards:

MU:Cr6.1.E.IIIa. Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles. (National Association for Music Education, n.d)

Teacher Name. Brandon Wade

Prior Knowledge/Skills (What do you know and are proficient in?). Students over the course of the semester have been taught basic principles of the Estill Voice Model. Particular figures that have been focused have been the TVF Body Cover and the TVF Onset/Offset. From this model students have been taught the physiological and vocal pedagogy of Glottal, Abrupt/Gradual Aspirate, and Smooth Onsets and Offsets.

Rehearsal Objective (What will your students be able to do as a result of this rehearsal **with** you?). Students will gain a more in-depth understanding of how the True Vocal Fold Onset/Offset work in their production of sound through personal production of sound and through identifying the voice print of themselves and others using a spectrograph. In this understanding students will be able to grasp the concept of what manipulation of the vocal folds is best applied via different ranges, styles, and articulations in singing.

Assessment of the Rehearsal (How will you know if your **students can do** what they need to?). Students will be able to identify if they are making the correct sounds through the use of a spectrograph and teacher/peer feedback.

Relevant Contextual Factors. Due to the Covid-19 pandemic student engagement at scheduled meetings has not been consistent. In this particular meeting, only sopranos and altos are in attendance.

Modifications/Accommodations Needed. None

Instructional Materials, Resources, and Technology.

Laptop or device capable of connecting to the scheduled Zoom meeting

Spectrograph – Estill Voice Print

Estill Voice Print TVF Onset/Offset Glottal (*See: Figure 2*)

Estill Voice Print TVF Onset/Offset Gradual Aspirate (*See: Figure 3*)

Estill Voice Print TVF Onset/Offset Abrupt Aspirate (*See: Figure 4*)

Estill Voice Print TVF Onset/Offset Smooth (*See: Figure 5*)

Personal Improvement Objective. Growth in word choice and classroom management that will authentically encourage students to attempt answering questions despite the level of acquired knowledge of the material.

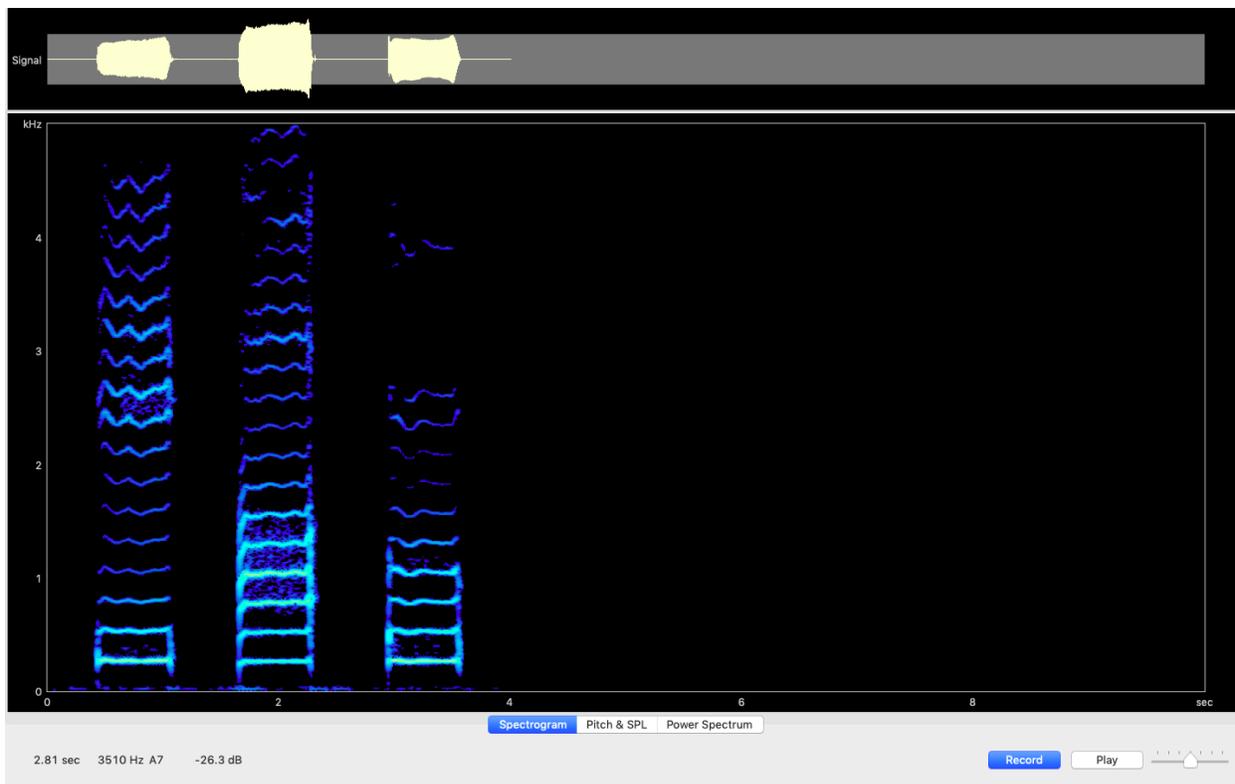


Figure 2: True Vocal Fold Onset/Offset Glottal

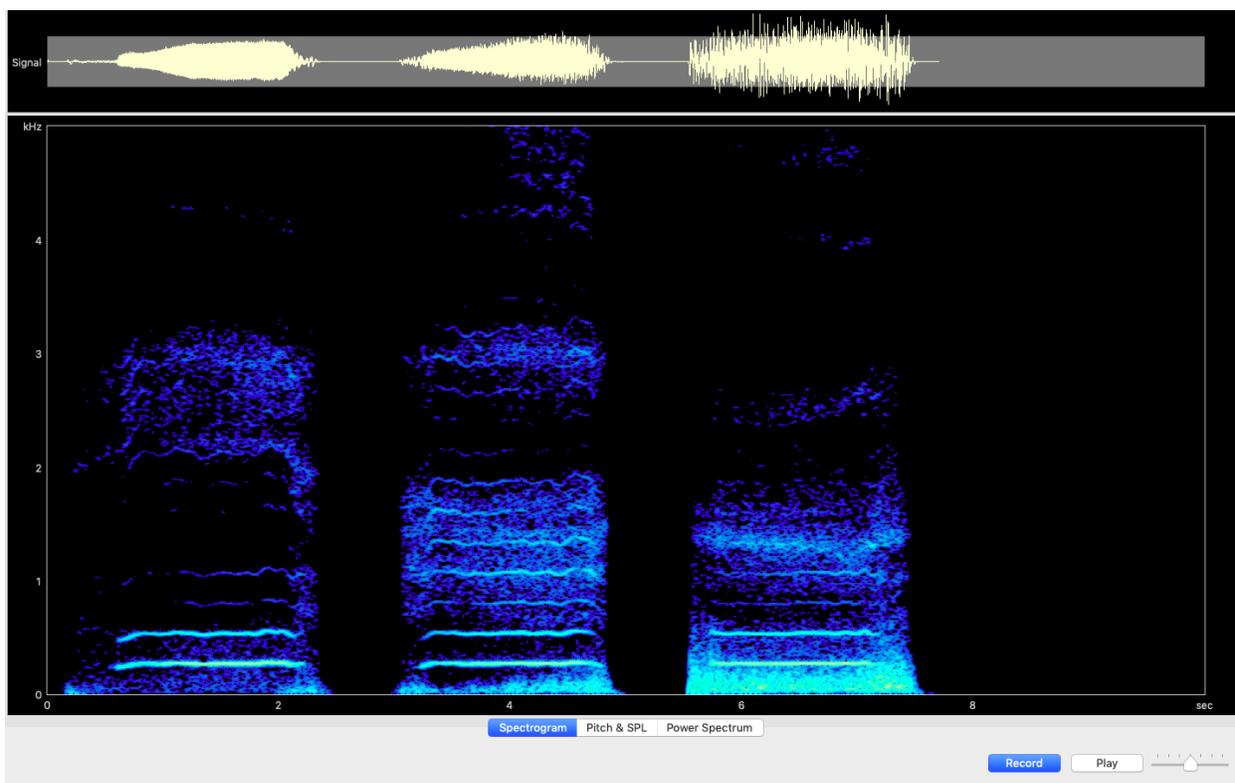


Figure 3: True Vocal Fold Onset/Offset Gradual Aspirate

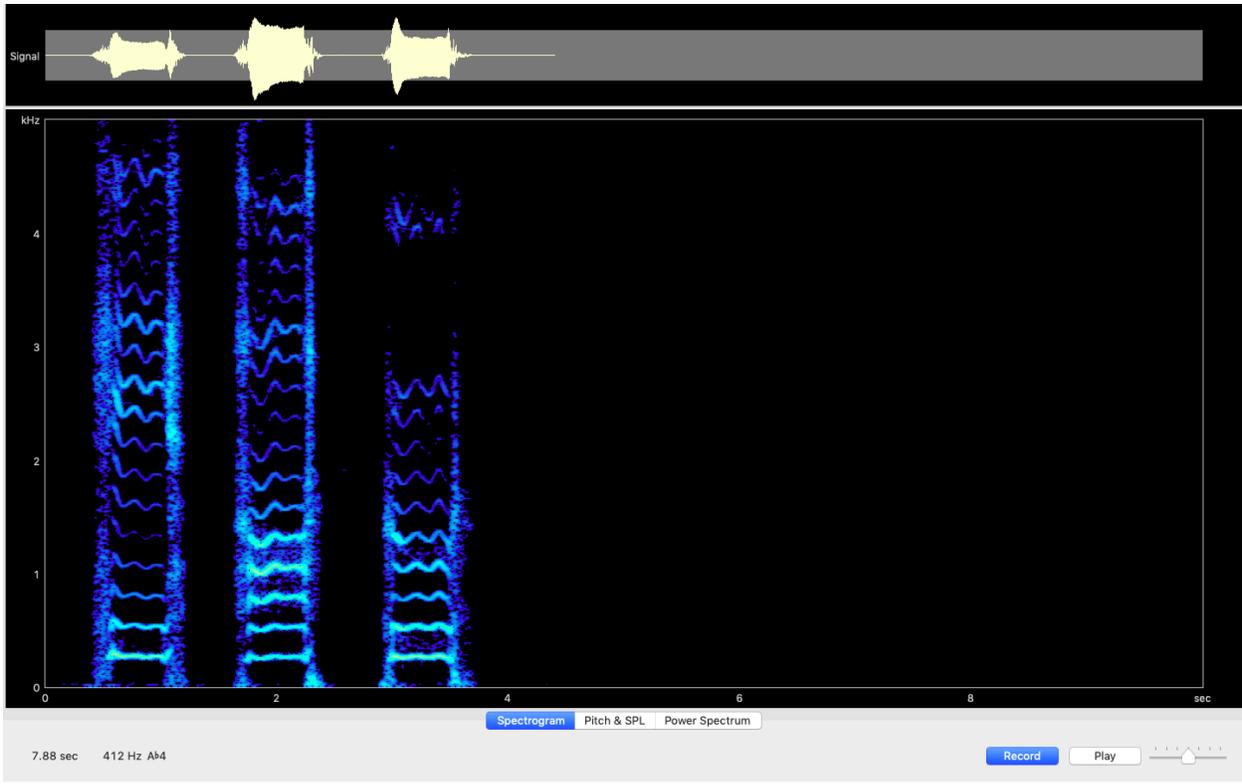


Figure 4: True Vocal Fold Onset/Offset Abrupt Aspirate

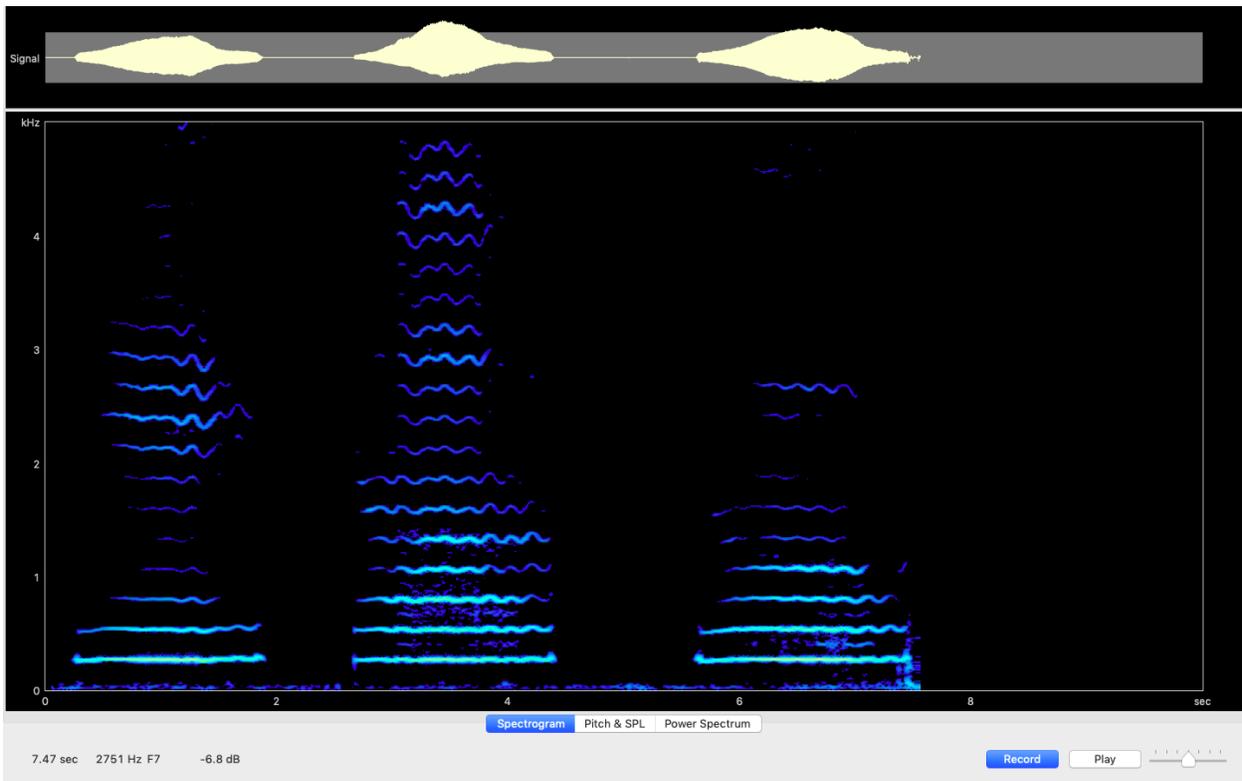


Figure 5: True Vocal Fold Onset/Offset Smooth

Table 2: Rehearsal Plan 2

Time	Activity	Purpose of Activity	Sequence	Assessment
5 Min	Greetings and Emotional Check-ins.	To assess the student's mental wellbeing during social distancing.	N/A	N/A
15 Min	TVF Onset/Offset Glottal	Learning the physiological and application of Glottal Onset/Offsets.	<p>Describe the anatomy of the larynx and how to perform a Glottal.</p> <p>Demonstrate the sound of a Glottal Onset/Offset while showing the Estill gesture for the model. (Fig. 2)</p> <p>Teach students to identify what we are looking for using the spectrograph.</p> <p>Using the spectrograph have students match the teacher's model.</p>	The spectrograph will help the teacher and students identify correct production of the vocal figure.
10 Min	TVF Onset/Offset Gradual Abrupt	Learning the physiological and application of Gradual Aspirate Onset/Offsets.	<p>Describe the anatomy of the larynx and how to perform a Gradual Aspirate.</p> <p>Demonstrate the sound of a Gradual Onset/Offset while showing the Estill gesture</p>	The spectrograph will help the teacher and students identify correct production of the vocal figure.

			<p>for the model. <i>(Fig. 3)</i></p> <p>Teach students to identify what we are looking for using the spectrograph.</p> <p>Using the spectrograph have students match the teacher's model.</p>	
10 Min	TVF Onset/Offset Abrupt Aspirate	Learning the physiological and application of Abrupt Aspirate Onset/Offsets.	<p>Describe the anatomy of the larynx and how to perform the Abrupt Aspirate Onset/Offset.</p> <p>Demonstrate the sound of an Abrupt Aspirate Onset/Offset while showing the Estill gesture for the model. <i>(Fig. 4)</i></p> <p>Teach students to identify what we are looking for using the spectrograph.</p> <p>Using the spectrograph have students match the teacher's model.</p>	The spectrograph will help the teacher and students identify correct production of the vocal figure.
10 Min	TVF Onset/Offset Smooth.	Learning the physiological and application of Smooth Onset/Offsets.	Describe the anatomy of the larynx and how to perform a	The spectrograph will help the teacher and

			<p>Smooth Onset/Offset.</p> <p>Demonstrate the sound of a Smooth Onset/Offset while showing the Estill gesture for the model. (Fig. 5)</p> <p>Teach students to identify what we are looking for using the spectrograph.</p> <p>Using the spectrograph have students match the teacher's model.</p>	<p>students identify correct production of the vocal figure.</p>
3 Min	Wrap-up	Tie information from the days lesson together.	<p>Recap information</p> <p>Exploratory questions on how we can apply or how we have applied this knowledge to make ourselves better musicians.</p>	<p>Assessment is to have each student send an audio clip of a Thick, Thin, Stiff Breathy/Non-Breathy, and Slack.</p>

During this lesson was an absolute joy to teach as there were 18 students in attendance. We took a little more time during the greeting than I had originally planned for as a few of the students were dealing with some emotional and academic challenges due to the Covid-19 pandemic. Giving these students the time to express themselves helped establish a culture of sharing which in turn helped when the time came for students to sing in front of one another. In

this particular lesson I asked many exploratory questions of the students and allowed one other to answer, and teach. I would have a student perform a figure and then ask another student whether or not this figure was performed correctly. From there I opened up the dialog to allow each other to comment one way or another. There are several times throughout the lesson that I would be met with an, “I don’t know”, which in my class as always been expected. From there I will call on other student(s) until I get the full correct answer. I will then at that point snake back through all the student(s) that answered incorrectly and have them explain the correct answer. I have found that this technique helps keep students engaged through the learning process.

Lesson Plan for Video 3 – Responding

2014 Music National Standards:

MU:Re9.1.E.IIIa. Evaluate works and performances based on research as well as personally- and collaboratively- developed criteria, including analysis, interpretation, of the structure and context. (National Association for Music Education, n.d)

Teacher Name. Brandon Wade

Prior Knowledge/Skills (What do you know and are proficient in?). Students over the course of the semester have been taught vocal techniques from the Estill Voice Model. Particular models that have been focused on have been the TVF- Body Cover (True Vocal Fold), TVF – Onset/Offset, the FVF (False Vocal Fold), and the activation of the Cricoid.

Rehearsal Objective (What will your students be able to do as a result of this rehearsal **with** you?). Students will listen to a variety of performers with the goal of identifying and isolate different parts of the singing process in the other performers. This assessment is aimed at

enabling them to acquire more information on how to perform distinct sounds in unique combinations without the direct input of the teacher.

Assessment of the Rehearsal (How will you know if your students can do what they need to?). Students are given an assessment via a google form (see Appendix 1.a) to see if they are able to correctly identify what figures are being produced in each particular audio example.

Relevant Contextual Factors. Due to the Covid-19 pandemic student engagement at scheduled meetings have not been consistent. In this particular lesson, three new students attend the meeting. These students were still assessed the same as this knowledge had been taught pre-pandemic.

Modifications/Accommodations Needed. None

Instructional Materials, Resources, and Technology.

Laptop or device capable of connecting to the scheduled Zoom meeting

Audio clips of the performers in question

Google Form: “Identifying Estill Voice Model Traits in Music”

Personal Improvement Objective. Growth in word choice and classroom management that will authentically encourage students to attempt answering questions despite the level of acquired knowledge of the material.

Table 3: Rehearsal Plan 3

Time	Activity	Purpose of Activity	Sequence	Assessment
5 Min	Greetings and Check-ins	To assess the student’s mental wellbeing during social distancing.	N/A	N/A
10 Min	Estill Figures	Review of the Estill Figures that we will be identifying in today’s lesson.	TVF Body Cover – Thick, Thin, Stiff TVF Onset/Offset – Glottal, Abrupt	

			<p>Aspirate, Gradual Aspirate, Smooth</p> <p>FVF – Constrict, Mid, Retract</p> <p>Cricoid – Vertical, Tilt</p>	
10 Min	Justin Timberlake	Identifying the Voice of Justin Timberlake in the song, “Cry Me a River”.	<p>Listen to the specified recording.</p> <p>Ask prompting questions about each trait.</p> <p>Replay different parts of the performance to assess wither the student was correct in their answer and reasoning.</p> <p>Assign effort levels to each of the four figures.</p>	Google Form: Identifying Estill Voice Model Traits in Music
10 Min	Renee Flemming	Identifying the voice of Renee Flemming in the song, “O mio babino caro”.	<p>Listen to the specified recording.</p> <p>Ask prompting questions about each trait.</p> <p>Replay different parts of the performance to assess wither the student was correct in their answer and reasoning.</p> <p>Assign effort levels to each of the four figures.</p>	Google Form: Identifying Estill Voice Model Traits in Music

10 Min	Jennifer Holiday	Identifying the voice of Jennifer Holiday in the song, “You’re Gonna Love Me.”	<p>Listen to the specified recording.</p> <p>Ask prompting questions about each trait.</p> <p>Replay different parts of the performance to assess wither the student was correct in their answer and reasoning.</p> <p>Assign effort levels to each of the four figures.</p>	Google Form: Identifying Estill Voice Model Traits in Music
10 Min	Kristen Chenoweth	Identifying the voice of Kristen Chenoweth in the song, “14 G”.	<p>Listen to the specified recording.</p> <p>Ask prompting questions about each trait.</p> <p>Replay different parts of the performance to assess wither the student was correct in their answer and reasoning.</p> <p>Assign effort levels to each of the four figures.</p>	Google Form: Identifying Estill Voice Model Traits in Music
10 Min	Billie Eilish	Identifying the voice of Billie Eilish in the song, “Bad Guy”.	<p>Listen to the specified recording.</p> <p>Ask prompting questions about each trait.</p> <p>Replay different parts of the performance to</p>	Google Form: Identifying Estill Voice Model Traits in Music

			<p>assess wither the student was correct in their answer and reasoning.</p> <p>Assign effort levels to each of the four figures.</p>	
3 Min	Wrap-up	Tie information from the days lesson together.	<p>Recap information</p> <p>Prodding Questions on how we can apply this knowledge to make ourselves better musicians.</p>	

This particular lesson was a joy to teach as, for the first time, I saw my students start to make mental and physical connections to how professional performers sing. I used this lesson to open the students’ eyes to different performers and genres while still tying in the information to performers that they know and respect. The most satisfying moment in this particular lesson was identifying the voice of Jennifer Holliday in her performance of “You’re Gonna Love Me” (Holliday, 2016). The students’ reaction was priceless as this was the first time that they had heard this woman sing. The iconic performance of Jennifer Holliday is like none other as she performs each of the four figures that we were identifying in so many different ways. It was a true test of the students to objectively listen without being distracted by the show or emotion of the performance. I felt that the students made great strides in identifying what the voice is doing in other performers. This is an important trait as I feel that my students should perform each song in an authentic way. Being able to identify what is unique to each genre or style of music is key in the steps need as a performer. The next step after identification is the application of

knowledge to the physical activity, which in this case would be singing. I will continue to assign this formative assessment to my students as our knowledge grows of the other Estill figures.

I have learned that many music instructors had an initial sense of panic on what teaching would look like through distance learning. I would be remiss if I did not share in those same feelings, however, I knew that I owed it to my students to provide them the very best in a difficult situation. With this in mind, I had to plan instruction that was multipronged. It needed to address their emotional and mental needs, to translate into gained skills when the transition back to the standard classroom occurs, and to center around empowering students to become independent musicians. By structuring the class through modeling and a mixture of a master class setting, the students were exposed to all three goals. Through the use of technology over distance learning I had to improvise and learn new strategies in how to effectively communicate and instruct the skills needed to achieve the goals previously listed. Although it was challenging at first, it was a joy to learn solutions and expand my view of what teaching looks like in different settings.

Chapter 3 – Reflections

The more we learn, the more we know how much we do not know. This saying could not be truer in my time as a graduate student at K-State. It has been a journey of exploration into composers, philosophers, strategists, conductors, and educators that have come before and an exploration in who I was and who I was going to become as an educator. I have never thought of myself as a director who was dropping the ball in the education of my students. We spend time on music theory, composition, analyzing text, learning sound vocal techniques, team building and performing like many of the music educators I know accomplish in their classroom. My time at K-State has tremendously enhanced my teaching in each of these of these areas by forcing me to look at my shortcomings and successes in each of these categories. I am truly thankful for the professors and colleagues that I have gotten to know through my time at K-State and the imprint on my life, thus the imprint that they will have on my students lives without even knowing. Due to their instruction I have become an educator that I am truly proud of. Not that in the sense that I am a finished product but because I have the tools, the mindset, and maturity to self-evaluate and grow. Giving my students the knowledge, and opportunity to share music of different genres, and emotional facets in an authentic manner is of the utmost importance to my philosophy as an educator. I hope that my students never take for granted the knowledge on how to truly express one's emotions and opinions.

One of the biggest challenges that I have experienced in my time at K-State was in History and Philosophy of Music. In this class we were each assigned a philosopher of music in which we were to research and study at length. Looking at the list of people to research I was truly hoping that I would get someone that was akin to what my philosophies at the time. I am extremely thankful though that I was challenged by the researcher that I was assigned as through

the studies of his readings I began to see another side of music education. One that was sorely missed by the system of music education that I had established and that had been established by so many music educators before me. Beginning to look at what music education looks like in other parts of the world and comparing it to what music education looks like in our current school system brought about a fundamental change in my philosophy of education. Though I may not agree with everything I researched I see the merit and viewpoint of a philosopher like Christopher Small. I am truly thankful for Dr. Payne as he opened my eyes to many different philosophies and theories of music education.

I was extremely excited to get to study under Dr. Yu as I have seen her work with many honor choirs across Kansas. My time with her did not disappoint and being able to observe her teaching at length in itself was a lesson just as important as the material she was teaching. Her ability to put a class at ease with the difficulty of subject matter was extremely impressive and a skill that I work to grasp in my own teaching. Her critical eye in my conducting and approach to conducting was something of a curse and a blessing but one that I am extremely thankful for. My only complaint is that I did not have more time studying choral conducting with her, but that is the trade-off of teaching 7-12 Vocal Music while being a graduate student. I remember vividly the frustration in myself in not recognizing the placement of my ictus points in a few of my conducting patterns. Dr. Yu's strategy of taking a piece of chalk or a marker and conducting against a chalk or white board your pattern to see your ictus points was an amazing technique. The amount of time I placed myself in this position to see and correct my conducting was of huge importance. Another self-evaluation strategy that I will incorporate in the continual growth as a conductor and educator.

One of the most challenging classes that I took with Dr. Yu was Literature Analysis. Seeing her approach to music truly showed me how I was underserving myself, my students, and the music. I was only skimming the surface as an educator, and I made many excuses at first as to why I approached music preparation. In the end it came down to an issue of pride and laziness, but seeing how she approached music analysis enforced a better path. How could I demand the utmost from my students if I myself was not willing to do so? In this another principle of my philosophy of education was challenged and reformed.

During my time at K-State I had also started to study the Estill Voice Model (Klimek, Obert & Steinhauer, 2005). I had the opportunity to study this in depth and teach my peers about this approach to singing through Advanced Vocal Pedagogy. For the final assignment in this class I chose to teach my peers about the pedagogy of Estill. This allowed me to start to sequence and garner even more in-depth knowledge of this technique that resulted in better teaching of Estill to my students. This class and my Educational Research class gave me the tools, skills and time to further dive into a topic that I was extremely passionate about. This translated to even more teaching strategies that I was able to reach my students with in many different ways, creating students who are more musically independent. Creating another fundamental pillar to my philosophy of music education.

The information that I garnered while attending K-State is a priceless commodity that has impacted my teaching in ways that I have not fully seen. Transferring my focus of the end product (performance) being perfect to the journey and exploration of the music has created a more rewarding experience for myself and my students. The journey is just as important as the performance and if I am not doing everything I can to empower my students with opportunities to fail and succeed during the time leading up to the performance then I am not doing my job as

an educator. A mantra that I live by comes from American Author John C. Maxwell who states, “Fail early, fail often, but always fail forward” (Maxwell, 2000). This train of thought allows myself to fail knowing that through failure I learn. If I micromanage everything in my students’ educational process then I take away their opportunity to learn, thus creating a group of people who sing only for extrinsic values, which in my opinion is never sound teaching. Through my time with K-State I have been challenged, I have failed, I have been encouraged, but more important I have been made to feel like family. I know that because of my time at K-State I will become the educator that I desire to be for my students and community.

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Appendix

5/25/2020

Identifying Estill Voice Model Traits In Music

Identifying Estill Voice Model Traits In Music

We will attempt to identify different Estill Figures by listening to different artist in different genres and styles of music! Listen to each song and select all figures that apply. Please search for an example of each song and list the amount of effort "1 being little to no effort, to 10 being maximum effort" that the performer used on each figure. Ex. TVF Thick - Effort 10

* Required

Justin Timberlake - "Cry Me A River"

1. True Vocal Fold Body Cover *

Mark only one oval per row.

	1	2	3	4	5	6	7	8	9
Thick	<input type="radio"/>								
Stiff	<input type="radio"/>								
Thin	<input type="radio"/>								

2. True Vocal Fold Onset/Offset *

Mark only one oval per row.

	1	2	3	4	5	6	7	8	9
Glottal	<input type="radio"/>								
Aspirate	<input type="radio"/>								
Smooth	<input type="radio"/>								

3. False Vocal Fold *

Mark only one oval per row.

	1	2	3	4	5	6	7	8	9
Mid	<input type="radio"/>								
Constricted	<input type="radio"/>								
Retracted	<input type="radio"/>								

4. Cricoid Cartilage *

Mark only one oval per row.

	1	2	3	4	5	6	7	8	9
Verticle	<input type="radio"/>								
Tilted	<input type="radio"/>								

Renee Fleming - O mio babbino caro

5. True Vocal Fold Body Cover

Mark only one oval per row.

	1	2	3	4	5	6	7	8	9
Thick	<input type="radio"/>								
Stiff	<input type="radio"/>								
Thin	<input type="radio"/>								

6. True Vocal Fold Onset/Offset

Mark only one oval per row.

	1	2	3	4	5	6	7	8	9
Glottal	<input type="radio"/>								
Aspirate	<input type="radio"/>								
Smooth	<input type="radio"/>								

7. False Vocal Folds

Mark only one oval per row.

	1	2	3	4	5	6	7	8	9
Mid	<input type="radio"/>								
Constrict	<input type="radio"/>								
Retracted	<input type="radio"/>								

8. Cricoid Cartilage

Mark only one oval per row.

	1	2	3	4	5	6	7	8	9
Thick	<input type="radio"/>								
Stiff	<input type="radio"/>								
Thin	<input type="radio"/>								

Jennifer Holliday - You're Gonna Love Me

12. Cricoid Cartilage

Mark only one oval per row.

	1	2	3	4	5	6	7	8	9
Thick	<input type="radio"/>								
Stiff	<input type="radio"/>								
Thin	<input type="radio"/>								

Kristin Chenoweth - "14 G"

Kristin Chenoweth

13. True Vocal Fold Body Cover

Mark only one oval per row.

	1	2	3	4	5	6	7	8	9
Thick	<input type="radio"/>								
Stiff	<input type="radio"/>								
Thin	<input type="radio"/>								

14. True Vocal Fold Onset/Offset

Mark only one oval per row.

	1	2	3	4	5	6	7	8	9
Glottal	<input type="radio"/>								
Aspirate	<input type="radio"/>								
Smooth	<input type="radio"/>								

15. False Vocal Folds

Mark only one oval per row.

	1	2	3	4	5	6	7	8	9
Mid	<input type="radio"/>								
Constrict	<input type="radio"/>								
Retracted	<input type="radio"/>								

16. Cricoid Cartilage

Mark only one oval per row.

	1	2	3	4	5	6	7	8	9
Thick	<input type="radio"/>								
Stiff	<input type="radio"/>								
Thin	<input type="radio"/>								

Billie Eilish - "Bad Guy"

Billie Eilish

17. True Vocal Fold Body Cover

Mark only one oval per row.

	1	2	3	4	5	6	7	8	9
Thick	<input type="radio"/>								
Stiff	<input type="radio"/>								
Thin	<input type="radio"/>								

18. True Vocal Fold Onset/Offset

Mark only one oval per row.

	1	2	3	4	5	6	7	8	9
Glottal	<input type="radio"/>								
Aspirate	<input type="radio"/>								
Smooth	<input type="radio"/>								

19. False Vocal Folds

Mark only one oval per row.

	1	2	3	4	5	6	7	8	9
Mid	<input type="radio"/>								
Constrict	<input type="radio"/>								
Retracted	<input type="radio"/>								

20. Cricoid Cartilage

Mark only one oval per row.

	1	2	3	4	5	6	7	8	9
Thick	<input type="radio"/>								
Stiff	<input type="radio"/>								
Thin	<input type="radio"/>								

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