

# INCLUSIVE VOCAL PEDAGOGY FOR THE CHORAL REHEARSAL

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PRONOUNS FOR ALL: SHE/HER/HERS



# WELCOME & INTRODUCTIONS

## OUR VISION

- ❖ To inspire choral directors to consider the inclusivity of their vocal warmups in the same way that they are now rethinking the inclusivity of their repertoire decisions and overall classroom culture.

# WHAT IS INCLUSIVE VOCAL PEDAGOGY?

- ❖ Creating a vocal warm-up practice that helps and encourages every singer feel great about self and their singing voices
- ❖ Creating a safe space for body work in the choral room, taking into consideration all of our singers, including but not limited to: BIPOC, ESL speakers, LGBTQIA+ folx, people with disabilities, and those from varying religious traditions
- ❖ Moving away from the traditional SATB classifications that can feel limiting and/or intimidating to some singers
- ❖ The best way to do this is to be scientifically accurate



# THE VOCAL WARM UP AS A PATHWAY TO MUSIC MAKING

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Where was each  
person 10  
minutes ago?

How am I/we  
doing today?

How am I  
responding to my  
students' energy?

# THE START OF THE REHEARSAL

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Posture &  
Alignment

Physical  
Stretching

Yoga &  
Alexander  
Technique

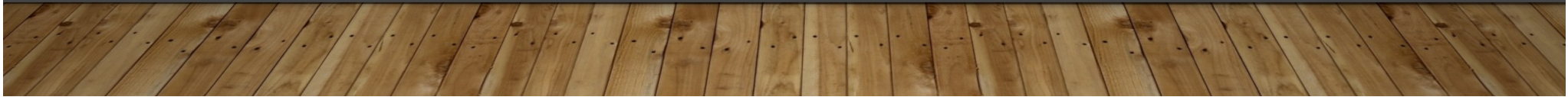


## PEDAGOGICAL REFLECTION

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- ❖ What was the inclusive language used?
- ❖ How were the movements designed to make people feel brave, comfortable, and easy in their bodies ie. ready to sing!

# THE VOCAL WARM-UP



# 4 PARTS TO EVERY INSTRUMENT

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- ❖ The vibrator (vocal folds)
- ❖ The actuator (breath mechanism)
- ❖ The resonator (bones-cartilage)
- ❖ The power source (mind)

# RESPIRATION

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## ❖ Respiration process

1. Inhalation
2. Suspension
3. Exhalation
4. Recovery



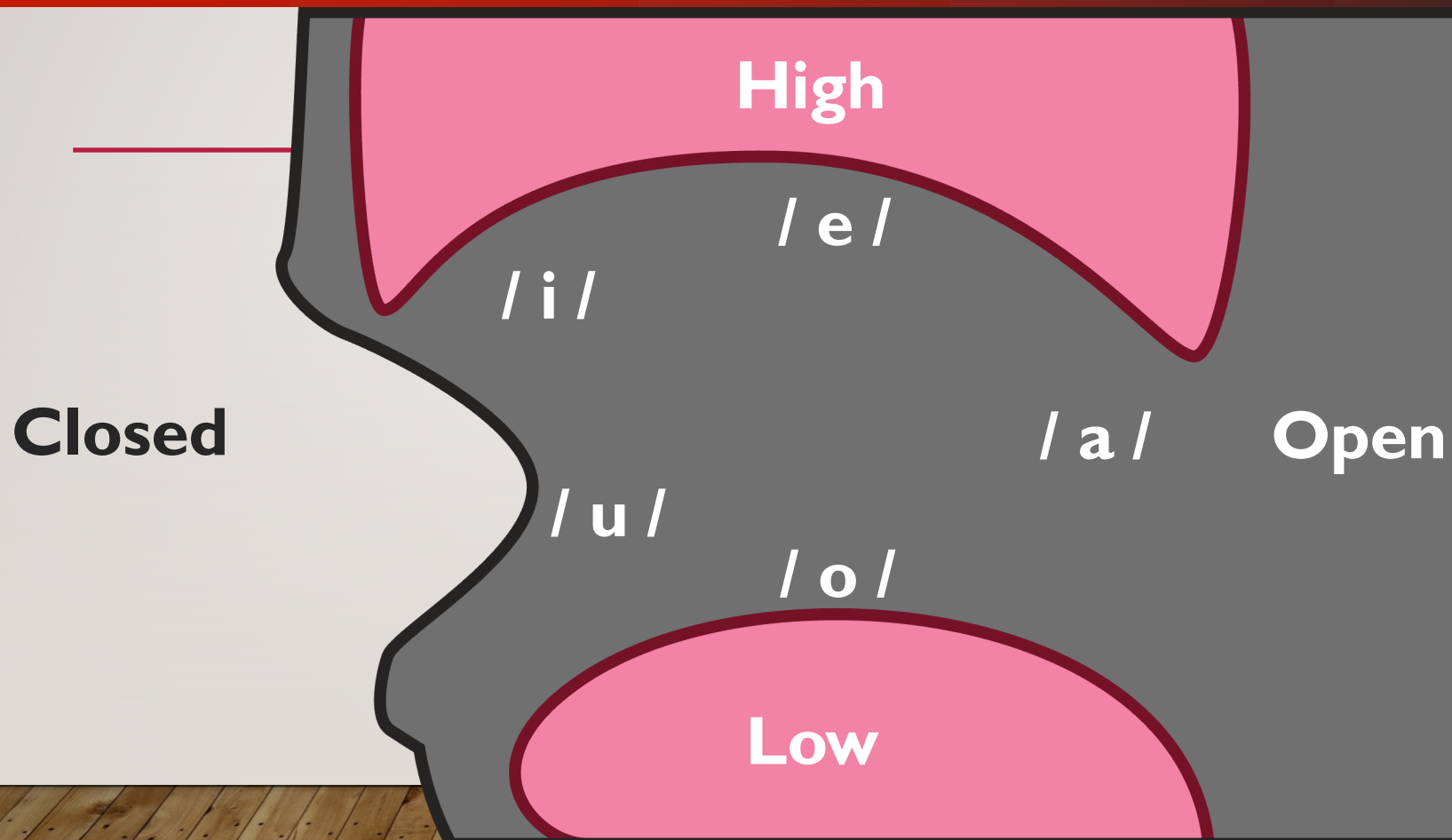


# FOUNDATIONAL VOCAL EXERCISES

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## THE STRUCTURED WARM UP

# Vowel Wheel







# PEDAGOGICAL REFLECTION

# THE POWER SOURCE: THE MIND

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- ❖ Brain power
- ❖ Positive self-talk/Positive group talk
- ❖ Body image/shaming
- ❖ Mental health
- ❖ Voice as identity



# INCLUSIVE LANGUAGE FOR THE CHORAL CLASSROOM

- ❖ Sopranos Altos Tenors Basses
- ❖ Folks/Folx
- ❖ Choir (obvi)
- ❖ Everybody/everyone
- ❖ You all/Y'all/All y'all
- ❖ Friends of the Arts

# RESOURCES

- ❖ Below are some Ally and DEI training programs, workshops, and manuals. Most educational institutions have some of these in place but here are some additional resources for further education on these issues.
- ❖ [https://www.calfac.org/sites/main/files/file-attachments/safe\\_zone\\_manual.pdf](https://www.calfac.org/sites/main/files/file-attachments/safe_zone_manual.pdf)
- ❖ <https://www.thetrevorproject.org/about/programs-services/trevor-ally-training/>
- ❖ <https://thesafezoneproject.com/courses/>
- ❖ [www.nostigmas.org/ally-training](http://www.nostigmas.org/ally-training)

# GRATITUDE

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- ❖ Thank you the ACDA Western Division Conference steering committee
- ❖ Special thank you to our mentor Professor Don Brinegar, who continues to inspire us
- ❖ Thank you to George Case for providing our retreat in Santa Fe and for being our sounding board
- ❖ We would like to especially thank our students who have taught us to understand differences, to be more aware in our inclusivity in our teaching and in our lives!





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