

Teachers' Instructional Components of Warm-up Rehearsal in Elementary School Chorus in South Korea

Seungyoun Hong

Gwangju National University of Education
Seoul, Korea

Abstract. The preliminary purpose of the study is to find out the instructional components of choral warm-up rehearsal for teachers in Korean elementary school. For the study, Focused Group Interview Method was used, and the participants were eleven Korean primary school teachers who have had school chorus conducting or instructing. This survey shows that the teachers in primary schools who have experienced instructing a school chorus do not feel satisfied with warm-up techniques in their rehearsal. The reason why the teachers are not happy or confident about warm-up routine was various, but mostly they are supposed to teach all subjects, including school chorus. They have not enough time to prepare or practice for warm-up contents. They feel something to be equipped with proper skills of the warm-up in the rehearsal to help their students sing in more enjoyable ways in school chorus. Through the study, it suggests that the regional education office must provide a proper and practical training course to the teachers who are scheduled to lead a school chorus. Besides, it suggests that several elements to consider for establishing a warm-up model and its necessary skills, which can be applied and improve musical aptitude for students who participate in the school chorus.

Keywords: warm-up rehearsal; warm-up techniques; warm-up components; elementary school chorus; school choir instruction

1. Introduction

In Korea, most students, including primary school students, are exposed to popular music too much, which may not be helpful for them, in terms of music educational development. Most experienced music teachers and conductors agree with that point. It is believed that phenomena focusing only on popular music does not form a healthy music culture. For the primary school students, should experience as many areas of music as possible. Music education at school should be the driving force for the development of this balanced music culture.

In general music education, singing and playing instruments are necessary, but

they are not enough for students' musical aptitude development. School chorus, in terms of music education, is one of the best ways to learn and experience the beauty of harmony (Hong, 2013). School chorus with general music education can provide an opportunity to accelerate the development of musical aptitude. Sight-singing skills through participating the choral music programs can be taught, and the teaching of music reading becomes a more central part of choral music education (Norris, 2004).

Gordon (2007) states that for musical aptitude development kids must be exposed to any type of music and genres and be taught both informal and formal ways. Abeles, Hoffer and Klotman (1994) emphasize that music should be introduced students in anytime but avoiding from binding students in a strict manner. Along with Germany and Australia, many countries gain great success without the formal style of a music concert. It implies that various forms and measures in school music, including chorus, should be applied. Each piece of chorus music has different chords and harmonization and using it in a school chorus is valuable.

Despite many studies on the positive educational effects and social roles of choral activities, unfortunately, the school chorus activities and the number of the students have been decreased. It was the background of the survey. The question of the study was what the problem of diminishing the school chorus activities might be. In order to find out the general reasons for declining the choral activities in schools, especially in South Korea, the related books and papers were subject to search. And the participants of the survey were interviewed with F.G.I. (Focused Group Interview) Method. The findings are that there were several fundamental causes for the reduction of choral activities in Korea.

Focusing on the matter, researcher was very interested in the warm-up components and techniques, that the teachers in the school chorus frequently use. The researcher finds that the teacher's warm-up techniques affect the students' attitude toward the rehearsal time or chorus activity. It was the warm-up techniques in rehearsal that the teachers are worried about, which means the teachers are not fully ready to lead their school chorus. Through the findings, the researcher tries to provide several suggestions for school chorus teachers and educational administrator, in terms of warm-up components.

Thus, the questions of the study are mainly two; one is what the main components of the warm-up rehearsal should be, which directly apply to the elementary school chorus in Korea. The other one is what the main reasons to hinder the teachers having time to prepare the warm-up rehearsal.

2. The values of choral activity

Jordon (1999) states that music is the binding stuff of community and the community nourished by music, and tells that music is the vehicle by which souls individually examined and explored speak to the world at large. Jordon believed that a choir or an orchestra are all composed of all of us, that gives a

powerful and compelling voice that speaks through beauty. In light of this, elementary school choir can be the beginning of the community to nourish with the beauty of music, especially harmony made by the human voice.

A study of Bell (2004) shows that the community choir singers (adult amateur singers) had a public-school choral experience from elementary school (40~60%) to high school (59~82%) musical programs as young students in the United States. Unlike adult chorus, teaching singing elementary school chorus requires the teachers (or conductors) to prepare not only in musical elements but in educational and developmental psychology ways (Lee, 2014; Hargreaves, 1986). Teaching and conducting in elementary school chorus is an exhilarating and inspiring experience. However, a teacher needs to be well equipped in many ways (Swears, 1984).

The elementary school choir provides students many invisible merits in and out of the school-level curriculum. Through the choir activities, communicative competency is one of the benefits. Harmony in the choir helps students to feel more refined and grow into a more stable and harmonious person (Hong, 2017). The chorus allows students develop sociality. The chorus creates a sense of solidarity and solidarity with each other and acts as a decisive element in the school life class (Chang, 2015).

The elementary school choir provides the best opportunity for students at their childhood time to develop their singing ability. Students can recognize their singing skills without feeling competing or failing in a large group, and they think that they belong to a group and eager there (Kim, 2018).

Furthermore, the attention and concentration participating in the chorus influence other learning (Yoon, 2012). They experience beauty through the melody and lyrics of the chorus, which leads to the formation of musical emotions. Choral experiences generally help to develop necessary music skills (Beckers & Oezdemir, 2010).

Students in a school choir become responsible for the school community and even understand the values and culture of their own. The competency that school choir children can achieve in the process is the cultural community competency. This meaningful experience will lead the students to a lifetime of music. They also recognize the aesthetic value of music through various forms of a chorus to experience the joy of expression and to develop musical talent. Because of expressing and singing in collaboration as a member of the whole rather than individual expressions in the form of the chorus, students learn the relationship with the whole through choral activities, which helps students develop sociality and learn more about themselves (Roinson & Winold, 2000).

Through choral activities, students develop a sense of harmony, improve aesthetics, creativity, and responsibility, reduce stress, and purify and stabilize their emotions to form a harmonious personality (Parker, 2010). Choral activities have a positive effect on the development of musical emotions by providing

students with beautiful chords, impressive melodies, and accurate lyrics. Choral activities, including performance on the stage, help them feel beautiful before their audience perceives their beauty (Trousdale & Willis, 2010). Choral activities help students develop essential musical areas by allowing them to more accurately grasp pitch, vocal fluctuations, and harmonies than in instrumental ensemble or piano performance (Mursell & Glenn, 1995).

3. Various warm-up in choral activities

There are numerous ways of warm-up procedures in choral rehearsals, according to the individual conductor's intention. Warm-up in teachers' instruction Hale (2018), the conductor of the Dixie State University Chamber Singers, demonstrates the choral warm-up exercise in several ways. His warm-up consists of 3 parts and starts with relaxation, posture, and breath. Next, he continues making sounds related to vowel shape and range. Finally, he ends with balance, blend, intonation, and vowel shape.

Leach (2014), professor of music and music education at the Pennsylvania State University divided his choral warm-up exercises into nine parts; 1. Physical and breathing exercises; 2. Speech to a song; 3. Song 1 descending; 4. Song 2 ascending; 5. Diction warm-up; 6. Part singing; 7. Range extension; 8. Four-part; 9. Choral warm-down.

Pedde (2011), conductor of the Indianapolis Children's Choir shows a good example of the warm-up just before the concert begins. He has the students sing using 5-note descending passages with "hee-ee-ee-ee-ee", "Ooh", "Ah" and a physical motion imitating the direction of the vowel. He also uses ascending and descending rapid 5-note pattern on "doo-bee" and "hee-ho, hee-e-e-e-e" using several half-step scales with a physical motion for each scale. Part singing follows, and it starts with chord I (do, mi, so), and as the conductor directs the part with his finger, the part pointed sings half note up or half note down which makes the choir keep their part.

Leck (2014), director and conductor of Aloha Children's Choir Festival, demonstrates rehearsal warm-up starts with a physical motion making "chee" sound in several different styles. He has the students sing using 5-note descending passages with "Ooh-oo-oo-oo-oo", "Hee", "Ah" and a physical motion imitating the direction of the vowel. Based on "do-do-do-do-do-mi-so-mi-do" scale, students sing it with neutral vowel sound like "yah-ha-ha, yah-ha-ha, ya-ha-ha-ha-ha" moving to the right and left or turning around.

Lana (2016), founder and artistic director of Cincinnati Children's Choir, starts choral warm-up with physical preparation, stretching and aligning the physical body for singing. Vocal preparation is the next step for choral warm-up, echoing siren sound warming up the head voice, chest voice and middle voice. After vocal preparation, vowel unification exercise is followed using 5-note descending passages with a pure vowel sound. She adds a physical motion to imitate and reinforce the shape and direction of the vowel. The next step for warm-up exercise is vocal agility and upper range, using ascending and

descending rapid 5-note pattern on "doo-bee". The lower range follows, and it is 3-note (do re mi) based descending exercise that helps transition from head to chest voice. Along with the exercises, Lana uses Zinga Zah song with motion and interval training. Finally, the director has students sing part-singing using solfege and major scale.

Jordan (2012), professor and director of Westminster Conducting Institute and co-director of Choral Institute at Oxford, emphasizes that choral singing especially getting energizing sound could get through 17 physical gestures; 1. up and over gesture with the heel of hand on the forehead; 2. pointing gesture; 3. finger toss into forehead; 4. forward spin; 5. breath kneading gesture; 6. body tip; 7. breath anchor and space umbrella; 8. finger twirl over the head; 9. hand dab for energy; 10. hand smoothing gesture; 11. congealing sound mixing gesture; 12. linguine pull gesture; 13. upward cheekbone brush; 14. toss open leg lift; 15. sound rolling gesture (for piano and pianissimo dynamics); 16. consonant wisp gesture; and 17. upward toss for sound weight reduction. Jordon (1993) also suggested that preparing and marking the score and breathing with and for the singers are essential for rehearsal, providing warm-up planning template for a conductor to prepare for it. His warm-up procedure follows; 1. works to rehearse; 2. relaxation activity; 3. establish six points of balance; 4. body mapping for inhalation and exhalation; 5. body mapping reinforcement phrases to be used to support above activity; 6. resonance exercise; 7. legato exercise; 8. legato exercise with a leap; 9. range extension; 10. alignment and breath reinforcement phrases for use in range extension exercise; and 11. choral ensemble warm-up (Jordon, 2005).

Kim (2018) suggests 16 warm-up scales for teachers who instruct elementary school chorus in Korea. Her case study undertakes that three excellent choral instructors who have more than 15-year experience in the teaching school chorus and got awarded for their achievement as schoolteachers. Chang (2015) develops a 24-hour choral class program and divides it into six sequences; being familiar with choral music through listening training, vocalization with body movement, singing a chorus in music textbooks in various ways, an extension of choral repertoire in daily lives, and performance in chorus style.

Kim (2017) introduces a useful and practical rehearsal method using an application for smartphone, called "TeamPI", which is provided only for primary school teachers and students in Korea. She designs this for elementary school chorus practice tool. Her choir divided into three groups, uses the application for log on, participation, vocalization practice, and the rate of mission completion. Students upload their recorded practising files and pictures on the web through the application so that teacher can notify and see what they are doing. Using this method, the researcher was quite satisfied with the result. It was reported that the method was a way for students to be more active and autonomous in participation and capable of mastering the score work and reduce the rate of absence.

Although there are many warm-up rehearsal methods for choirs in previous

studies, there is no certain way of warm-up components for elementary school chorus, which can directly apply to the elementary choral situation in Korea. The previous studies show that body moving with vocalization is a very effective way for the elementary school chorus. The participants of the survey responded that they had not used the method when they lead their school chorus.

4. Data and methods

4.1. Study design

This study was carried out as a personal research project called music education issues in elementary schools in South Korea. The data for this research were collected with F.G.I. (focused group interview) Methods.

The questionnaire for the interview was designed into two parts; 1. The interviewees' school chorus experience, their main components of the warm-up rehearsal, and their choral rehearsal procedure in a whole. 2. Multiple-choice questions, leading questions and yes or no items are not used. The interviewees' recognition degree toward warm-up techniques for the school chorus. One interpretive question (students' reactions to the teacher's warm-up), one directive questions (preparing time for warm-up rehearsal) and one hypothetical question (anything to share, in terms of main content-compositions of the warm-up and elementary school chorus) are used for the interview.

The interviewees were graduate students in the department of music education, Gwangju National University of Education. The responders were elementary school teachers and experienced school chorus instructors as well.

The schoolteachers(n=11) were asked about their experience of instructing school chorus, attitude toward warm-up rehearsal, their warm-up preparation, students' reactions to the teacher's warm-up, the amount of time for warm-up, and main content-composition of the teacher's warm-up.

From the fourth question to the sixth one, they were to respond their attitudes on an applied five-point Likert scale in three different ways; first, (1= absolutely necessary, 5= waste of time), second, (1= very well prepared, 5= hardly prepared), third, (1= very positively, 5= very negatively). The last question, main content-composition of the teacher's warm-up and anything about elementary school chorus, was open to answering.

On the questionnaire, the first question was how many years you have in school chorus instruction(it did not question if you have any experience in teaching elementary school chorus, because the interviewees who were the graduate in the researcher's class already known as they have the experience). The second question was what you think of the attitude toward warm-up rehearsal. The third question was how you prepare for the warm-up in each rehearsal. The fourth question was what the students' reactions to the teacher's warm-up. The fifth question was that how long you spend time for warm-up in each rehearsal. The sixth question was what the main content-composition of your warm-up in each rehearsal.

Table 1: The questionnaire used for the survey

Part 1.	
1	How many years of experience conducting or instructing elementary school chorus? ① under five years, ② more than six years
2	What were your main components of the warm-up rehearsal? (for example; stretching, singing some scales)
3	What was your choral warm-up rehearsal procedure? (for example; stages divided for whole rehearsal)
part. 2.	
4	What was your attitude toward the importance of warm-up in rehearsal? ① absolutely necessary, ② necessary, ③ average, ④ not necessary, ⑤ waste of time
5	How much did you put your energy into the preparation of warm-up in rehearsal? ① well prepared, ② prepared, ③ average, ④ not much prepared, ⑤ hardly prepared
6	What was your students' reactions to your warm-up contents or techniques? ① very positive, ② positive, ③ average, ④ negative, ⑤ very negative
7	How much time did you use for warm-up in your rehearsal? ① under 5 minutes, ② 5 to 9 minutes, ③ more than 10 minutes
8	Do you have anything to share, in terms of the elementary school chorus, especially warm-up techniques and rehearsals?

4.2. Data collection and analysis

The data for the study were collected with F.G.I. Methods. The researcher arranged to have each interview with the elementary school teachers who have an experience instructing or conducting school chorus, including children's choir in Gwangju Metropolitan City, South Korea. Gathering the data as possible as the interview was undertaken. Each meeting took 20 to 30 minutes to question and listen to the teachers. For the interviewees as teachers, the interviews took place between August and December 2018 and January 2019. The researcher interviewed and queried individually.

Out of the 11 interviewees, five teachers have some experience of instructing and conducting elementary school chorus under five years, while six teachers more than six-year experience. Out of them, two teachers still involve with a school choir; nine teachers are not. Eight teachers were graduated from elementary music education while three teachers graduated from other primary training.

Table 2: The participants of the survey

instructing school chorus experience		teachers' undergraduate background	
under five years	5	music education	8
more than six years	6	non-music education	3
sum	11	sum	11

5. Results

5.1. Results

Teachers' mind-set toward warm-up practice in choral rehearsal is shown as the below <figure 1>. It shows that teachers believe warm-up is not a waste of time but a necessary process in the choral rehearsal. Seven teachers respond that warm-up is necessary or absolute procedure for chorus preparation.

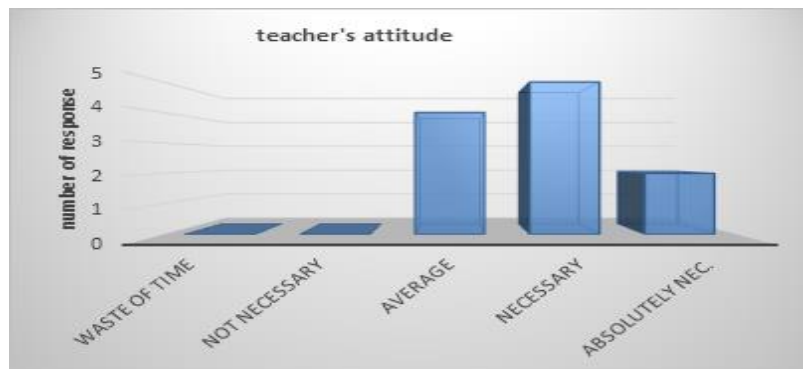


Figure 1: Teachers' attitude toward the importance of warm-up in rehearsal

Besides, teachers tell that managing school chorus is not an easy job because of the other many jobs to do in school. From establishing school choir in March every year is a big task for teachers and arranging practice time with students is also another troublesome. They say that making a practice time for their choir is about 3 to 9 hours a week. Sometimes they have to schedule for practice after school or even on Saturdays. Elementary school teachers in Korea are to teach at least 7 hours a day, which is very tough in terms of preparing for all subjects in the school curriculum. It is understandable to prepare warm-up techniques or contents in each rehearsal for the teachers in that situation is not an easy job at all.

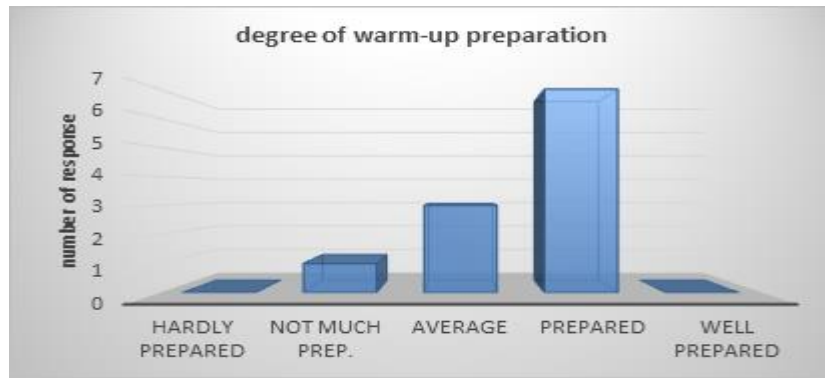


Figure 2: Teachers' preparation of warm-up in rehearsal

In <figure 2>, seven teachers believe that warm-up is necessary as early mentioned. And here none of them is hardly prepared nor very well prepared in terms of warm-up rehearsal. Out of them, only seven teachers answer that they tend to develop for warm-up contents and its orders.

As we already see in <figure 1>, it tells that the teachers' attitude toward the importance of warm-up in rehearsal is apparent. They feel that warm-up is a necessary process in each rehearsal, but they are not entirely confident about the technique. Even though they think that they need to equip with warm-up techniques, they do not put much time on warm-up preparation here.

None of the responders is in "well prepared" with warm-up technique; in the meantime, seven teachers are trying to prepare the warm-up materials for their choir and rehearsal. Also, when the teachers prepare the warm-up materials, they usually focus on the contents thinking about vowel sound practice with several scales. Interestingly they did not use any physical motions when their students sing for warm-up scales.

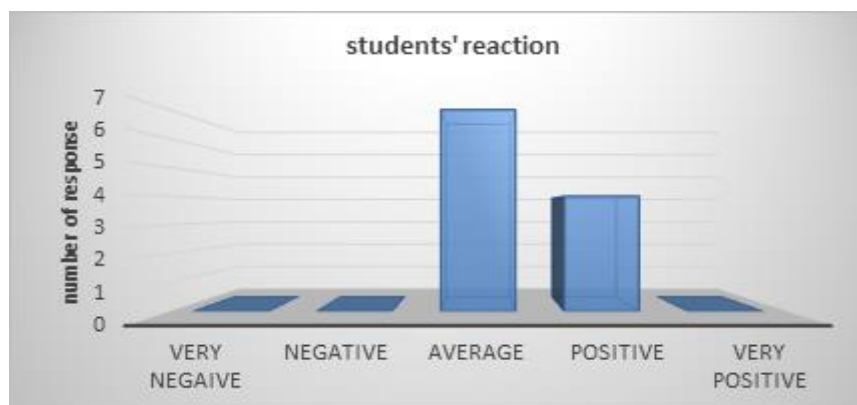


Figure 3: Students' reactions to the teachers' warm-ups

Interestingly the reflection of the students, as we see in <figure 3>, who participate in a choral rehearsal with their teachers is not good enough for the teachers' expectation. There is no 'very negative reaction' of the students toward the warm-up time with their teachers and 'very positive reaction' as well. Only

four teachers see that their students are 'positive reaction' toward the warm-up time. It seems that the students who have experienced their teachers' warm-up technique tend to be reluctant to join in the warm-up process.



Figure 4: The amount of time for warm-up

In the <figure 4>, all teachers in the survey use warm-up time within 10 minutes, which is short amount of time. While seven teachers spend under 5 minutes for their warm-up rehearsal, four teachers answer that they spend more than 5, but less than 10 minutes. Again, teachers did not use any physical motions in their warm-up time, especially vowel and consonant, using scale practice. They use only one or two vowel(s) or consonant(s) singing scales, which is very monotonous.

With the question of having anything to share, in terms of the elementary school chorus, especially warm-up techniques and rehearsals, the response of the teachers was various. The warm-up stage and rehearsal procedure they use, however, were so similar that it could be categorized into two parts in warm-up and into three parts in rehearsal procedure.

As we see in <Table 3> all teachers, both the under five-year experienced teachers and more than six-year experience ones answer that their warm-up is consist of mainly two things; body warm-up and scale singing. For the body warm-up, teachers have their students stretch out to relax their necks, shoulders, and legs. Right after body warm-up, teachers have the students sing some scales using 3 to 8 musical notes, half or whole tone upward and downward steps, which is fundamental. Besides, they plan from 15 to 30-week course for school chorus and have 1 or 2 performance(s) in school festival or for some special occasion.

Table 3: Main components of the teacher's warm-up in rehearsal

Warm-up stages	Main content-composition of warm-up in a choral rehearsal
Stage 1	To have students stretch, relaxing
Stage 2	To have students sing some 3-note to 8-note scales (half or whole tone)

One teacher, however, who has three-year experience of instructing elementary school choir specifies his warm-up procedure that his warm-up takes about 10 minutes talking about whether to open students' mind, stretching a little bit, and vocalizing with vowels like 'eeh', 'e', 'ah', 'oh', and 'oo'. After that, he has students sing in harmony for balancing and blending with tonic, dominant and subdominant chords.

The six-year experienced teacher explains her warm-up procedure that her warm-up takes about 10 minutes greeting with each other and warming up with body stretching, posture, breathing, expression, and thrills on diction. A female and 3-year experienced teacher describes her experience with the rehearsal, especially warm-up timetable. She had two times a day; morning at 8 to 8:40, afternoon at 12 to 12:30.

Her warm-up usually takes less than 10 minutes and begins warm-up with greeting hi-five and welcoming her students, in which she checks her students' condition. Right after that, she has the students stretch their body, focusing on body centralized. After finishing it, breathing and vocalization are following, checking her students singing with the diaphragm. The rest of the responders did not explain what they have experienced in detail.

Table 4: The teachers' general choral warm-up rehearsal procedure

Each Rehearsal				
Stage 1		Stage 2		Stage 3
Warm-up	⇒	Part practice	⇒	Whole part practice

Generally, the teachers of the study have warm-ups in their choral practice in the first stage of each rehearsal. And the teachers' warm-ups consist of basically two things; 1. body stretching and relaxing, 2. singing some scales using pure vowels and consonants. Two teachers answer that choral warm-up is the same with rehearsal, which is a misunderstanding. The nine teachers can distinguish the difference between rehearsal and warm-up. Choral rehearsal is a practice for performance on a stage in a required or desired occasion. In each rehearsal, there is a warm-up procedure.

All answer that they have three general stages for each rehearsal. They have three steps to follow rehearsal that warming up in the first stage, part practice in the next stage, and whole part practice in the last stage. After less than 10-minute rehearsal, they have students practice in each and whole parts in a conventional way.

Although the elementary choir regarded as no special choral, you can expect the results of good practice when you prepare to be rehearsing carefully considering the psychological characteristics of children and their feelings. The performances are very helpful in improving self-esteem and increasing creativity and expression as well.

Children's choirs are much less focused than adult choirs, so careful preparation is needed, such as the speed and height of the conductor's speaking, moderation of unnecessary movements by the conductor, and language distinction. Always in front of the child, the conductor must realize that it is a mirror to the children.

Another thing to consider to focus on practising with the children is to think about organizing things, such as the practice room, to tune the piano, to prepare the scores, and to ensure that the conductor and the teacher adhere to the timeliness, the unnecessary jokes, the environmental matter, the psychological matter and the mood. It is sweet, and even if it is not a good practice room, you can reduce distractions by paying attention to what is said above before practice.

5.2. Discussion

1. Through this survey, we could see that preparing warm-up techniques or contents in each rehearsal for the teachers is not easy to do. The main reason for it is that teaching all subjects, as elementary school teachers, makes them put preparing warm-up techniques or contents aside and even reluctant to instructing or conducting school choir.
2. School chorus activities, especially in elementary schools, are decreasing. The cause of the problem is on the side of teachers or the side of students. Students in a school choir tend to be reluctant to follow the instructions if their teacher is not ready enough for the rehearsal. They need to be continuously stimulated during the whole rehearsal procedure and practising time. The participants of the survey answered, and they seemed to agree with that point.
3. The amount of time for warm-up in elementary school chorus needs to be considered. Through the survey, teachers put their time less than 10 minutes for their warm-up procedure. The warm-up technique, however, was not obvious for the attendants. They did not use anybody movements when their school choir members are singing or vocalizing in vowels or some scales in upwards and downwards.
4. Through the survey, it is clear that teachers' warm-up components are not enough to stimulate their students to follow the warm-up procedure with willingness. The assignment of the conductors of the elementary school choir is to create warm-up components and skills.
5. A limitation of the study was that the number of the participants was too

small and that the results of the research come from only a part of South Korea. So, it is difficult to generalize the results to any school chorus in any places around the world.

6. Conclusion

In order to find out the general reasons for declining the choral activities in a school, especially in South Korea, the related books and papers were subject to search. And the participants of the survey were interviewed with F.G.I. (Focused Group Interview) Method. The findings are that there were several fundamental causes for the reduction of choral activities in Korea. After the outcome of the survey, the research tries to suggest make up the problem, declining the choral activities in a primary school in Korea.

One of them was that the scope of the events is reduced due to the abolition of choral competitions. Also, there is no incentive or inducement for teachers to lead a school chorus. It was hard for teachers to establish school chorus recruiting the members and getting supports from the principle of their school. But mostly, teachers are not fully ready to lead and conduct their school chorus.

Focusing on the matter, I was very interested in the warm-up components and techniques, that the teachers in the school chorus normally use. The researcher finds that the teacher's warm-up techniques affect the students' attitude toward the rehearsal time or chorus activity. It was the warm-up techniques in rehearsal that the teachers are worried about, which means the teachers are not fully ready to lead their school chorus.

As early mentioned, students in choir, especially in elementary school, need to be continuously stimulated during the whole rehearsal section. Otherwise, they are reluctant to follow the instructions of their teacher or conductor. Repeating for just part song practice or same pattern of warm-up cannot give them any musical inspiration. That would affect students unmotivated and even hindrance for the whole ensemble rehearsal.

There is no absolute way of the warm-up procedure. This study would not try to find the complete form of warm-up practise either. This study, however, shows that teachers who have experienced instructing a school chorus in Korea do not feel confident about warm-up techniques in their rehearsal. Although the teachers are aware of being needy to equip the leading and instructing warm-up rehearsal skills for their choir, they tend to be reluctant to prepare the contents of the warm-up.

The students' reflection of their teachers' warm-up techniques or contents is not good enough and even unwilling to join their warm-up process within 10 minutes. Through the study, the teachers notice that warm-up time does not affect much on students' attitude toward the chorus. Even less than 5-minute warm-up students cannot pay attention if a teacher's warm-up technique or its contents is poor.

Based on the study, the components of the elementary choir warm-up should be considered as follows; 1. warm-up should improve students' musical aptitude, 2. warm-up should provoke fun and exciting, 3. warm-up should support in music educational ways, 4. warm-up should help the choir make balancing and blending sound. 5. warm-up should help students explore their sound, the neighbour's music, their own space and neighbour's space.

Through the findings, the researcher tries to provide several suggestions and implications for school chorus teachers and educational administrator, in terms of warm-up components.

1. Teacher as a choral director should fully be aware of vocalization mechanism. The principle of voice production is fundamental and essential to any conductor of the chorus. Mainly three parts of the body are related to making a sound; respiratory part, phonation part, and resonance part.
2. Teacher as a choral director should acquire children's vocal timbre characters. Children's vocal quality is different from adults' one. Before young students facing or experiencing the voice changing, the teacher can help the students find the most beautiful and unique timbre of their sound through proper vocalization.
3. The length of warm-up time is less important than the contents. The teacher should prepare warm-up techniques for students who are quickly losing their interest in the singing practice to focus on the teacher's instruction and the whole rehearsal time.
4. Any pieces of music for performance should be thoroughly studied and ready to start with students. When the teacher begins with a repertoire for his or her choir, the collection must be various at least four different styles in time or moods. Most of all, the level of the repertoire must be suitable for his or her choir. Not too much natural or difficult to read music and sing in range.
5. Regional education office must provide a complementary or remedy education for teachers who wants to lead school chorus, which is needed and urgent for successful choral instruction.
6. Regional education office music establishes a choral score bank or archive for elementary school chorus is required so that teachers can easily access and find suitable chorus piece for preparation. It can be an effective way for primary school chorus to spread out and more active.

Many music teachers and educators in Korea are worried that students are too much exposed to popular music, which is not proper material to enhance students' musical aptitude or musical development. It is expected that more students join school chorus activity and enjoy their beauty. A school must provide students to experience harmonization and art of singing together. At this point, the teacher's role as a choral conductor is significant. Through increasing teacher's ability to instruct school chorus, students in the choir can taste real delight and beauty of harmony in music and school life.

7. References

- Abeles, H. F., Hoffer, C. R., & Klotman, R. H. (1994). *Foundations of music education*. Schirmer books.
- Beckers, E., & Oezdemir, M. (2010). *Interim report evaluating the project: Each child has its voice*. Kassel, Gustav Bosse Verlag.
- Bell, C. L. (2004). Update on community choirs and singing in the United States. *International Journal of Research in Choral Singing*, 2(1), 39-52.
- Chang, E. U. (2015). A development of music program for chorus vitalizing in elementary school. *Korean Journal of Research in Music Education*, 44(2), 142-162.
- Demorest, S. M. (2004). Choral sight-singing practices: revisiting a web-based survey. *International Journal of Research in Choral Singing*, 2(1), 3-10.
- Gordon, E. E. (2007). *Learning sequences in music: a contemporary learning theory*. Chicago, IL: GIA.
- Hah, S. S. (2017). *Survey on the operation of the after-school chorus and a study on effective instruction research* (Master's thesis). JoongAng University, South Korea.
- Hale, R. (2018, February 9). Choral warm up #1: Full vocal warm up [Video file]. Retrieved from <https://www.youtube.com/watch?v=tnJW-8a26OA>
- Hargreaves, D. J. (1986). *The developmental psychology of music*. England: Cambridge University Press.
- Hong, S. Y. (2017). An analyzing study of partial 2 part-chorus in the 5 and 6th grades' music textbooks. *Korean Journal of Music Education Technology*, 30, 55-72. <http://doi.org/10.30832/jmes.2017.30.55>
- Hong, S. Y. (2013). A preliminary study on instructional methods of singing activities based on Gordon's music learning theory: concentrated on the 3rd grade in elementary school. *Korean Journal of Research in Music Education*, 42(3), 357-385.
- Im, H. J. (2014). *Analysis of operational facts for school choruses in Seoul* (Master's thesis). Seoul National University of Education, South Korea.
- Jordon, J. (2012, November 12). All exercises. James Jordan, Choral singing step by step (G-7934) – GIA [Video file]. Retrieved from <https://www.youtube.com/watch?v=v2zWZQ4f2zs>
- Jordon, J. M. (2005). *Evoking sound: the choral warm-up methods, procedures, planning, and core vocal exercises*. Chicago, IL: GIA.
- Jordon, J. M. (1999). *The musician's Soul*. Chicago, IL: GIA.
- Jordon, J. M. (1993). *Rehearsal technique: A guide for planning the choral rehearsal*. Chicago, IL: ECS.
- Jordon, J. M. (1987). The pedagogy of choral intonation: efficient pedagogy to approach an old problem. *The Choral Journal*, 27(9), 9-16.
- Kim, Y. A. (2017). *Using small groups' effect of rehearsal plan of elementary school choir* (Master's thesis). Gyeongin National University of Education, South Korea.
- Kim, H. Y. (2018). *A study on elementary school choir rehearsal techniques for teachers* (Master's thesis). Korea National University of Education, South Korea.
- Lana, R. (2016, January 26). CCC vocal warm up techniques [Video file]. Retrieved from <https://www.youtube.com/watch?v=n0AiGYVI9G4>
- Leach, T. (2014, October 2). Tony Leach: Choral warmups [Video file]. Retrieved from <https://www.youtube.com/watch?v=4Yu5uJ-1oIM>
- Leck, H. (2014, January 16). Aloha children's choir festival 2013 "warm-ups" [Video file]. Retrieved from <https://www.youtube.com/watch?v=Lkal4Hzhxcw>
- Lee, D. H. (2007). *Children's Choir Directing*. Seoul, Korea: JoongAng Art.
- Lee, D. H. (2014). *To become a wonderful choral conductor*. Seoul, Korea: JoongAng Art.

- Mursell, J. L., & Glenn, M. (1935). Tran. by Korean Music Education Study (1995). *The psychology of school music teaching*. Seoul, Korea: Sekwang Publishing.
- Norris, C. E. (2004). A nationwide overview of sight-singing requirements of large-group choral festivals. *Journal of research in music education*, 52, 16-28.
<http://doi.org/10.2307/3345522>
- Parker, E. C. (2010). Exploring student experiences of belonging within an urban high school choral ensemble: An action research study. *Music Education Research*, 12(4), 339-352. <http://doi.org/10.1080/14613808.2010.519379>
- Pedde, J. (2011, December 19). ICC-behind the scenes-warmups [Video file]. Retrieved from <https://www.youtube.com/watch?v=TiRMOtw1VUI>
- Rao, D. (1993). *We will sing! Choral music experience for classroom choir*. New York, Boosey & Hawkes.
- Roinson, R., & Winold. (1995). A. Huh, Y. (Trans.). (2000). *Choral Literature*. Seoul, Korea: Kyobo Moongo.
- Swears, L. (1984). *Teaching the elementary school chorus*. West Nyack, N.Y.: Parker.
- Tipps, J. W. (2003). A preliminary study of factors that limited secondary school choral involvement of collegiate choral singers. *International Journal of Research in Choral Singing*, 1(1), 22-28.
- Trousdale, A. & Bach, E. Willis, E. (2010). Freedom, physicality, friendship and feeling: Aspects of children's spirituality expressed through the choral reading of poetry. *International Journal of Children's Spirituality*, 15(4), 317-329.
<https://doi.org/10.1080/1364436x.2010.529874>
- Yoon, S. W. (2012). An operational system design for chorus education in elementary and secondary schools. *Journal of Music Education Science*, 14, 81-98.