Emporia State University
Spring 2011

Syllabus: MU 480
Choral Techniques

Spring 2011

Instructor
Dr. Carol J. Krueger
(620) 341-5436
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Office Hours
M-F, 2:00-2:50 PM

Beach Music Hall, Room 302

Required Texts
Herman, Sally, Building a Pyramid of Musicianship, Curtis Music Press/Neil Kjos Music Co., 1988

Recommended Texts
Ostrander and Wilson, Contemporary Choral Arranging. [784.1 Os7c]
Small and Bowers, Strategies for Teaching Elementary and Middle-Level Chorus.

Class Schedule
Monday, Wednesday, Friday 11:00-11:50 AM Chorus Room

Emporia State University’s faculty, including professional education and content area faculty, support a program designed to transform candidates into professionals. To help all students learn, the professional must have a command of content, critical ideas, and skills, and the capacity to reflect on, evaluate, and learn from their practice so that it continually improves. While there are different ways that successful professional educators can be highly effective, six proficiencies emerge from a shared evidence-based understanding of how to foster student learning. These six proficiencies define the Professional: providing service to society; applying interdisciplinary scholarly knowledge; engaging in effective practice; responding to uncertainty and change; relying on self-reflection; and belonging to professional community.

Candidates study, learn, and grow in an academic setting that integrates and highlights the connections among general studies, content studies, professional studies, and clinical experiences. Moreover, the candidate preparing for a career in the field of education or an allied health field is immersed in an academic milieu that values a number of tenets the faculty see as essential for the professional development and growth of teachers, other school personnel, and those in the helping professions: the value of diversity, the relevance of authentic assessment, the essentials of professionalism, the importance of collaboration, the usefulness of technology, and the power of reflection. ESU’s professional education programs as well as the non-professional education programs offered within The Teachers College devote themselves to the proposition that candidates who learn and grow in such an atmosphere and who integrate knowledge, theory, and practice demonstrate the proficiencies of the Professional at the time of program completion.

This course addresses the following Knowledge, Skills, and Dispositions outcomes:

Candidates exhibit knowledge of: (K)
1. subject matter content and content-specific pedagogy that inform the basis for entitlement to practice.
2. on-going developments in subject matter content, curriculum planning, instructional theory and practice, classroom management, and assessment.
3. a repertoire of teaching and learning strategies, designed to help students increase their power as learners.
4. various instructional strategies that can be used to meet the needs and learning styles of individual students.
5. a variety of assessment strategies to diagnose and respond to individual learning needs.
6. teamwork and practices for creating healthy environments for learning and teaching.

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Candidates demonstrate practical ability to: (S)
1. integrate and use concepts from their general, content, and professional studies in their educational environment.
2. demonstrate professional performance that incorporates theory, research, and practice in order to help all students learn.
3. integrate knowledge across and within disciplines.
4. use knowledge of subject matter content and instructional strategies to meet the widely-diverse needs of the students they educate.
5. determine and assess what students need to know and be able to do in order to succeed.
6. utilize creative planning and curriculum integration to promote learning of all students.
7. create learning experiences commensurate with a student’s level of readiness.
8. assess their educational practices, modify their assumptions and actions, and expand their repertoire of skills.
9. make use of appropriate technology to support student learning.
10. integrate effective behavior management into all interactions with students.
11. apply a variety of instructional strategies and materials to promote student learning, critical thinking, and problem solving.
12. employ appropriate assessment techniques in order to measure student performance and growth.
13. develop a storehouse of learning strategies that help students understand and integrate knowledge.
14. recognize and appropriately respond to the need for on-going self-development and professional development in response to professional standards of practice.

Emporia State University will make reasonable accommodations for persons with documented disabilities. Students need to contact the Director of Disability Services and the professor as early in the semester as possible to ensure that classroom and academic accommodations are implemented in a timely fashion. All communication between students, Disabilities Services, and the professor will be strictly confidential.

The Department of Music follows the ESU Academic Dishonesty Policy. Any student found using another person’s work as though that work were his/her own, or any student who knowingly permits another student to use his/her work will be given a grade of F for this course.

The student will demonstrate the following knowledge:

- An understanding of the development of choral music in America; (K-1)
- An understanding of the importance of a personal philosophy concerning the value and function of school choral music and how philosophy drives policy/curriculum; (Portfolio Item 14) (K-1)
- An understanding of the learning process as it relates to the development of sight-reading and aural skills; (Portfolio Item 6: Gordon Music Literacy) (K-2)
- An understanding of the vocal mechanism/vocal development and techniques for building choral sound with adolescent voices including: An understanding of curriculum and instructional delivery including:
  - physical problems which may develop if the voice is used inappropriately;
  - teaching strategies designed to develop and maintain vocal health and proper vocal production at all levels;
  - adolescent voice classification, characteristics, symptoms of change, ranges, and timbres; diction;
  - the organization and training of singers in the performance of appropriate vocal/choral literature. (K-1)
- An understanding of curriculum and instructional delivery including:
  - the national and state music standards for arts education and how music relates to other teaching fields;
  - planning instruction based on curriculum goals/objectives and students' experiences;
  - advantages and limitations associated with various instructional strategies;
  - when and how to adjust plans based on student responses and other contingencies;
  - how to use a wide variety of school and community materials and human and technological resources. (K-2, K-3, K-4))
- An understanding of classroom management including:
  - the use of appropriate and effective classroom and behavior management techniques and how to discipline students; (K-6)
- An understanding of assessment including:
  - characteristics, uses, advantages, and limitations of different types of assessments appropriate for the choral/general music classroom;
  - how to evaluate one's performance as a teacher. (K-5)
- An understanding of the organizational skills integral to the successful administration of a choral program
including:

- scheduling, recruitment, support groups;
- selection, purchase and maintenance of resource materials, equipment, and performance attire; budget preparation and management;
- performance; and field trips. (K-6)
- An awareness of the importance of professional development and a teacher’s professional responsibilities including:
  - professional literature, research, organizations, and other resources for continuing professional development;
  - the importance of keeping accurate records, especially those related to federal, state, and district policies, and other records with legal implications;
  - Appropriate professional behavior. (S-14)

**The student will develop skills in the following areas:**

- effective and efficient rehearsal planning and rehearsal techniques which facilitate the learning process; (S-4)
- audition procedures, voice placement within the ensemble and choir formations; (S-8)
- accompaniment, playing (correctly) the piano from open score (at least two parts simultaneously); (S-9)
- error detection (melodic and rhythmic accuracy, style, intonation, etc.); (S-1)
- diagnosing choral problems; rehearsal pacing and communication; (S-1)
- using appropriate warm-ups and movement in the rehearsal; (S-11)
- selecting appropriate choral and vocal solo literature for use with adolescent singers; (S-4)
- utilization of score reading, stylistic analysis, rehearsal management, performance practices, and conducting techniques while conducting ensembles; (S-1)
- presenting the Gordon Music Literacy process (tonal, rhythm, melodic) and applying it to literature; (Portfolio Item 6) (S-2)
- interpretation of representative works of the past and present and evaluating the quality of musical works and performances; (Kansas Standard #6; Portfolio) (S-1)
- analysis of discipline problems and development of appropriate strategies (pacing, motivation, etc.); (S-10)
- using the voice effectively in demonstrations. (S-1)
- effective choral arranging for middle school and high school choirs. (Portfolio Item 12) (S-6)
- preparation of an annual choral budget (Portfolio Item 13) (S-3)

You are responsible for the completion of the following:

- **Resource Notebook/File:** (S-13) The resource notebook/file should contain National Standards [http://www.menc.org](http://www.menc.org), class notes, outlines of assigned readings and videos, handouts, field observations, lesson plans, self-evaluations, teaching resources such as catalogues, Chorus Handbook, etc. The notebook must have a clear organizational scheme. The purpose of the notebook is to provide a resource for your internship and first year of teaching. **[Must be completed in a satisfactory manner to pass the course]**

**Due on or before final exam**

- **Field-based Observations:** (S-7) Observe two different choral teachers then document, reflect on, and analyze the teachers’ style/behavior and student response and to synthesize information in the following areas: teaching method, learner response, the teacher’s manner, conducting effectiveness, classroom management style, and any other pertinent information you observe. **[Must be completed in a satisfactory manner to pass the course]**

- Complete two periods (50 minutes if in a standard school; 80-90 minutes if in a block schedule school) of observation, one in a junior high/middle school, the other in a high school choral classroom (See I and II below). Call each teacher for permission to do so two days before you hope to visit. Respect their wishes if they have other activities or crucial rehearsals at the times you want to visit.

- Write a detailed report for each visit. Date the entries along with the teacher’s name, school, class size, and grade level. Describe the activities observed, your degree of participation (did you sing?), positive (and not so positive) teaching practices, e.g. classroom management, student feedback to teacher, teacher modeling, etc. Also observe the students’ reactions to the lesson for that day, his/her peers in the choir, the teacher, the atmosphere in the room, use of the piano, etc. **See below for more**
Specific observation reporting requirements:

- Visit a public school choral rehearsal and observe the amount of time devoted to teaching vocal technique, music reading, and music fundamentals within the period. If warm-ups and sight-singing are employed, is there an obvious connection between the warm-ups/sight-singing and the music to be rehearsed? How does the director improve the choir’s sound within a group setting? Discuss the rehearsal techniques used, the interaction between students, and the interaction between the teacher and the students. Write a detailed summary of this observation. **Due: March 1**

--ESU Choral Invitational, March 15: Observe at least one choir clinic and write of summary of observations. **Due: March 18**

--Visit a public school choral rehearsal at a different school, and outline, in detail, all the events/happenings (“blow-by-blow”) in the rehearsal from beginning to end (what teacher says, how students respond, how long teacher focuses on one section of music or one problem, what the teacher doesn’t notice, students who are not paying attention, phrases/analogies teacher uses, when/how much the teacher models with her voice, do students seem to understand what’s asked of them, etc.) Take “short-hand” or bring a recorder if needed (be sure to get permission to record) to keep up with the pace. Do the teacher’s gestures relate to what is being asked musically of the ensemble? **Due: no later than the last day of final exams.**

- **Evaluating Choral Literature and Choral Performances:** [Kansas Standard 6] (S-4)
  - Select five (5) quality, choral octavos that (a) would form a balanced concert program (Opener/Closer, 5 historical periods, sacred/secular, a cappella/accompanied, major/minor, a variety of genres—motet, madrigal, mass, chant, part song, folksong, world music, etc., and personnel—Unison, SA/TB, SSA/TBB, SATB). (b) would be appropriate for a SATB high school choir with little to no reading, choral or vocal skills. Summarize each octavo: Be sure to include rhythm and tonal patterns, harmony skills, vocal issues, dictation, placement in curriculum time frame, historical context. The collected works and cpdl.org are great sources, especially for high school literature. (50 points) **Due March 28**

  - Listen to a minimum of three (3) audio or video recordings of a variety of choirs (middle school treble, middle school mixed choir, high school mixed, high school women, high school men) and complete a Choral Performance rubric for each. (b) Observe and listen to at least one small ensemble at ESU Small Ensemble Festival on March 8*. Complete a Choral Performance rubric for each ensemble; (50 points) **Due: March 16**

- **Choral Arrangement:** Write an arrangement of a folk tune or a spiritual for an average middle school choir (SA, SSA, SAB, or SATB), with piano. Use appropriate ranges for the voices. Composition must be completed using Sibelius or Finale. Make copies for the class and conduct your arrangement. (75 points) [Portfolio #12] **Due April 28**

- **Choral Budget:** (S-1) Prepare an annual budget for the choral area at a 3-A school. The following considerations must be included: (1) responsibility for grades 6-12; (2) travel between two buildings which are two blocks apart and are relatively new; (3) 6th grade chorus (20 students), a non-select 7-8 treble chorus (32 students), a 7-8 male chorus (23 students), a high school mixed chorus (36 non-select), and a high school select ensemble (16 students). Categories to include: books, choral music and recordings; piano; office equipment; choral room risers; choral folders; AV equipment; sound systems; computer hardware and software; choral attire (tuxes, dresses, etc.). (50 points) [Portfolio #13] **Due May 2**

- **Philosophy Essay:** (S-2) Prepare a minimum five-page music education philosophy essay that address these issues (a) Why should chorus and general music be taught at the secondary level? (b) Which music concepts should be taught? (c) What should be included in a secondary music program? (d) Which instructional methods would you use in teaching at this level? The paper must include five sources (three books and at least two journals) properly cited with references (Turabian Style Format) and biographical information. (75 points) [Portfolio #14] **Due April 1**

- **Changing Voice Assessment:** (S-5) Select a minimum of 4 middle school singers (2 female and 2 male singers) and assess their changing voice progress a minimum of 3 times. Each assessment should be a minimum of 3 weeks apart. Chart the progress and write a brief summary for each assessment. (75 points) **Due April 22**

- **Micro-Teaching experiences:** (S-11)
  - **Vocal Technique:** One 8-10 minute warm-up in class [Feb. 10]; one with a beginning level chorus [TBA]; one with the A Cappella Choir [TBA]; (25 points per lesson 75 points) Must be completed by March 15.

- **Musical Literacy and Musicianship:** Three lessons in class, (rhythm-Feb. 28, tonal-March 7, and
integrating tonal and rhythm-March 16) (8-10 minutes per lesson); minimum of one lesson at the middle school or high school [Must be completed by April 1]. (50 points per lesson; 200 points) [Portfolio 6]

- **Musical competency:** Must demonstrate ability to sight-sing (a cappella, hand signs, solfege, Takadimi rhythm syllables) at an eighth grade level in order pass course.

- **Choral Rehearsal:** 3 teaching/conducting a choral selection lesson (A Cappella Choir (2) and a middle school or high school choir) (50 points per lesson; 150 points) [Must be completed by April 18]
  - **Musical competency:** on video, prior to the micro-teaching, student must demonstrate ability to (a) read open score: play two parts and sing one part/play one part and (b) play accompaniment.

- **Each micro-teaching experience requires:**
  - A complete verbatim lesson plan; due the class period before the mini-teaching experience. Three copies are required (a) instructor, (b) peer evaluator and (c) self.
  - Appropriate student assessments.
  - Appropriate octavo for application of skill; score must be marked (potential trouble parts, analysis of vocal concerns and musical considerations, diction (IPA, translation), conducting issues, harmonic progression, form, etc.)
  - Teaching (Each lesson must be recorded on memory card***)
  - A self-evaluation report; due the class period after each experience.
  - A peer evaluation and conference; due the class period after each experience.

***You will forfeit your opportunity/right to teach if you do not have your own memory card, and 3 copies of the lesson plan, octavo, & student assessment.

- **Exam:** Final exam. (S-4) (100 points) [May 12, 10:10-Noon]

### Musical Competencies

Throughout the semester, you will be expected to demonstrate the following either in the context of micro-teaching, in class, or in private meetings with the instructor.

- Ability to sight-sing (a cappella, hand signs, solfege, Takadimi rhythm syllables) at an eighth grade level.
- Ability to read open score (play 2 parts and sing 1 part, play 1 part)
- Ability to play the accompaniment to the choral literature selected for micro-teaching.

**Note:** To pass this course all musical competencies, field-based observations and resource notebook must be successfully completed.

### Evaluation

<table>
<thead>
<tr>
<th>Evaluation</th>
<th>Points</th>
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<tbody>
<tr>
<td>Choral Arrangement</td>
<td>75</td>
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<tr>
<td>Philosophy Essay</td>
<td>75</td>
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<tr>
<td>Choral Budget</td>
<td>50</td>
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<tr>
<td>Evaluate Choral Octavos</td>
<td>50</td>
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<tr>
<td>Evaluate Choral Performances</td>
<td>50</td>
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<tr>
<td>Changing Voice Assessment</td>
<td>75</td>
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<tr>
<td>Micro-Teaching Experiences</td>
<td>425</td>
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<tr>
<td>Outlines of Videos/Books</td>
<td>100</td>
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<td>Final Exam</td>
<td>100</td>
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### Grading:

- A (90-100): Superior work, unusual degree of initiative
- B (80-89): Excellent, above average work
- C (70-79): Average, good work

**NOTE:**

- Written assignments will be penalized one letter grade per day late.
- To pass this course all musical competencies, field-based observations, and resource notebook must be successfully completed.
D (60-69): Below average work

F (0-59): Unacceptable work

The university has adopted the +/- grading system. It will be followed in this class. Failure to complete the choral arrangement, choral evaluation, philosophy essay, budget, changing voice project, mini-teaching experiences, or choral literature project will lower your final computed grade by one full letter grade. Two of these projects not completed will lower your grade by two full letters.

You should attend all class meetings for this course. Absence from more than 10 percent of the scheduled class sessions, whether excused or unexcused, is excessive and the instructor may choose to exact a grade penalty for such absences. Only two absence will be allowed for MU 480 before the grade is reduced by a minimum of one full letter grade. Students should save their excused absences for illness or emergencies in order to avoid having their grade reduced. If the student anticipates absences in excess of 10 percent of the scheduled class sessions, the student must seek prior approval from the instructor before the last day to change schedule as published in the Master Schedule of Classes.

If you must miss a class, please inform the instructor prior to your absence. You will be responsible for all work due and assignments given during your absence.

Make-up tests for any graded in-class work (e.g. quizzes, tests) will only be offered in instances in which there are substantial valid reasons for the absence and appropriate documentation is presented. Short quizzes are not announced; they will occur regularly; you miss class at your own risk. Grades on late assignments will be reduced by one letter grade per day.

Without exception, grades on late assignments or reports will be lowered one letter for each day they are late. An assignment is late if it is not handed in during class on the day assigned. Please type or print, neatly, all assignments.

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<th>Assignment Check Sheet</th>
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Name: ______________________

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<tr>
<th>Assignment</th>
<th>On Time</th>
<th>Possible Points</th>
<th>Points Earned</th>
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<tbody>
<tr>
<td>1. Micro Teaching: Vocal Warm-up/Technique (3 @ 25 points)</td>
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<tr>
<td>(a) Class: [Feb 10]</td>
<td>Y</td>
<td>75</td>
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<td>(b) A Cappella Choir [TBA]</td>
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<td>(c) Middle School or High School [TBA]</td>
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<td>TBAs Must be completed by March 15</td>
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5. Micro Teaching: Musical Literacy—Middle School or High School  
[Must be completed by April 1]  Y   N   50
6. Evaluate Choral Octavos (5 octavos) [Due March 28]  Y   N   50
7. Evaluate Choral Performances (minimum of 4) [Due March 16]  Y   N   50
8. Philosophy Essay [Due April 1]  Y   N   75
9. Micro Teaching: Choral Rehearsal (3 @ 50 points)  
[Must be completed by April 18]  Y   N   150
10. Changing Voice Assessment Project [Due April 22]  Y   N   75
11. Choral Arrangement [Due April 28]  Y   N   75
12. Final Exam [May 12, 10:10-Noon]  Y   N   100
13. Resource Notebook [Standards, Outlines of Readings, Videos, etc.]  
Due on or before final exam.  Y   N   Pass/Fail
14. Field-based Observations: Due March 1, 18 and on or before final  
exam.  Y   N   Pass/Fail
15. Musical Competencies: Demonstrated proficiency at:
   a. Open score reading on piano  Y   N   Pass/Fail
   b. Playing piano accompaniment  Y   N   Pass/Fail
   c. Sight singing at eighth grade level (Solfege/Takadimi)  Y   N   Pass/Fail

Total Points: 1000

Final Grade: ______

DAILY SCHEDULE

Being prepared for class includes your being ready to discuss or lead a discussion on the assigned reading(s) and/or videos, etc.

Jan. 19  Introduction, Overview, European Roots, Choral Music In America, Collins, 
Chapter 1 & 2

21  Developing a Personal Philosophy of Choral Music Education. Collins Chapter 3  
Prepare a minimum five-page music education philosophy essay that address these issues (a) Why should chorus and general music be taught at the secondary level? (b) Which music concepts should be taught? (c) What should be included in a secondary music program? (d) Which instructional methods would you use in teaching at this level? The paper must include five sources (three books and at least two journals) properly cited with references (Turabian Style Format) and biographical information. (75 points) [Portfolio #14] Due: April 1

21  Strategies for Teaching, Characteristics of a Master Teacher, Collins, Chapter 4-5

28  Understanding the Adolescent, Historical Approaches to Training the Changing Voice, Collins, Chapter 6-7, Assignment: Freer Videos (3)

31  Dealing with Adolescent Voices, Collins, Chapter 10; Strategies for the Changing Voice, (Barham 3-17) The “Test,” Begin the Testing Process with Speaking, Begin
the Process with Singing, Specific Components of the Test, How Often to Test, Immediately after the Test, Deal with Register Changes, Partner Grouping, Self-Classification, No Girls Allowed, Girls Allowed, Recommendations

**Field Assignment: Assessment of Middle School Voices; Due April 22**
Select a minimum of 4 middle school singers (2 female and 2 male singers) and assess their changing voice progress a minimum of 3 times. Each assessment should be a minimum of 3 weeks apart. Chart the progress and write a brief summary for each assessment.

Feb.  1  Vocal Technique/Building Tone/The Voice Mechanism: Collins, Chapter 11
*Tom Cleveland “Voice Tour” (video) 783.2 C599*

7  Vocal Technique/Building Tone: Warm-ups, posture, breath, falsetto & head voice, resonance. Krueger Packet, Barham 35-48; *Jeff Johnson: Ready, Set, Sing* (video)

8  Vocal Technique/Building Tone: Relaxation, Flexibility, Vowel Unification, Diction, Vowels, Diphthongs/Triphthongs, Consonants, Latin Diction, Choral Tone; Krueger Packet; Collins, pg. 283-315; Barham, 5-48

10  **Micro-Teaching: Choral Warm-ups**
Assignment: Choral Warm-ups with A Cappella Choir and Public School; Must be completed by March 15.

11  **Developing Harmony Skills in the Choral Setting**, Krueger Packet; Assignment: Teach Rote Song

14  **Developing Harmony Skills in the Choral Rehearsal**, Krueger Packet; *Teach Rote Song*

15  **Developing Harmony Skills in the Choral Rehearsal**, Krueger Packet; *Teach Rote Song*

17  **Teaching Music Literacy and Musicianship Skills: Rhythm**, Krueger Packet
*The Ways Children Learn Music; Progressive Sight Singing*

22  **Teaching Music Literacy and Musicianship Skills: Rhythm**, Krueger Packet
*The Ways Children Learn Music; Progressive Sight Singing*

23  **Teaching Music Literacy and Musicianship Skills: Rhythm**, Krueger Packet
Collins, pg. 244-271, *Progressive Sight Singing*; Verbatim Lesson Plan Due

24-25 Attend KMEA Convention in Wichita

28  **Micro-Teaching: Rhythm**

Mar.  1  **Teaching Music Literacy and Musicianship Skills: Tonal**, Krueger Packet
Collins, pg. 235-244, *Progressive Sight Singing*

2  **Teaching Music Literacy and Musicianship Skills: Tonal**, Krueger Packet
*Progressive Sight Singing*

3  **Teaching Music Literacy and Musicianship Skills: Tonal**, Krueger Packet
*Progressive Sight Singing*, Verbatim Lesson Plan Due

7  **Micro-Teaching: Tonal**

8  **Small Ensemble/Madrigal Choral Festival**: Observe a minimum of two ensembles; complete Adjudication Form; Due March 15

9  **Teaching Music Literacy and Musicianship Skills: Melodic**, Krueger Packet, *Progressive Sight Singing*
14 Teaching Music Literacy and Musicianship Skills: Melodic; Krueger Packet, Progressive Sight Singing, Verbatim Lesson Plan Due

15 Choral Invitational Workshop: Observe a minimum of 1 choir; write summary of observations. Due March 18

16 Micro-Teaching: Melodic
Assignment: Teach Rhythm, Tonal or Melodic lesson in public school; Must be completed by April 1


Choral Literature Assignment; Select five (5) quality, choral octavos that (a) would form a balanced concert program (Opener/Closer, 5 historical periods, sacred/secular, a cappella/accompanied, major/minor, a variety of genres—motet, madrigal, mass, chant, part song, folksong, world music, etc., and personnel—Unison, SA/TB, SSA/TTB, SATB. (b) would be appropriate for a SATB high school choir with little to no reading, choral or vocal skills. Summarize each octavo: Be sure to include rhythm and tonal patterns, harmony skills, vocal issues, diction, placement in curriculum time frame, historical context. The collected works and cpdl.org are great sources, especially for high school literature. Due March 28

18 Repertoire Skills--Selecting Quality Literature: cont.

21-25 Spring Break

28 Repertoire Skills--Programming: Discuss your programming for your school’s choirs using choral music given to you during previous class

30 Rehearsal Planning: Long-term Rehearsal Planning & Short-Term Rehearsal Planning, Hylton 47-54; Collins, pg 343-356; Krueger Packet


4 Rehearsal Planning & Techniques: Score Preparation, Rehearsal Communication, Use of Imagery versus Musical Terminology, Importance of Rhythmic Integrity, Style, Interpretive Factors; Collins, pg. 316-342, 368-403; Hylton 54-66; Up Front, pg. 211-230

6 Rehearsal Planning and Techniques: Diagnosing Choral Problems, Intonation, Correcting Other Vocal Problems; Choral Blend – View & discuss The Perfect Blend, DVD - Dr. Tim Seelig; Krueger Packet; Up Front

8 Evaluating and Assessing Choral Performance: Krueger Handout; FVA; Assignment: Evaluate a minimum of three choral performances. Due: March 15

11 The Score: Analyzing a Choral Score, Context, Examining Broad Outline, Detailed analysis, Score Study Applications Hylton, 149-156, Score Preparation for the Choral Conductor; Krueger Packet

13 Arranging Music for Choirs: Overview, Introduction, Voice Types & Combinations, Ostrander and Wilson, 1-6; Assignment: Select folk song or spiritual

15 Arranging music for choirs: Musical Notation; Ostrander and Wilson, 6-17
Submit your choice for a folk song or spiritual

18  Arranging music for choirs: Basic Harmonic Principles, Keyboard Accompaniment, Ostrander and Wilson 18-55; Planning the arrangement, 115-123, Due: April 28

20  Administration: Introduction, Organizational Principles, Recruitment, Scheduling, Choral Handbook; Collins, Chapter 16, Handouts

22  Administration: Budget, Fundraising, Facilities/Equipment, Technology, Choral Library, Wearing Apparel, Parents’ Organizations; Collins, Chapter 17; Due May 2

25  Evaluation and Assessment: Evaluation of Students, Choral Program; Krueger Packet; Collins 437-441

27  Classroom Management: Collins, Chapter 15, Krueger Packet

28  Choral Classes, Specialized Vocal Ensembles and Musicals: Beginning, Intermediate and Advanced Choirs, Men’s and Women’s Choir’s, Show Choirs, Madrigal Ensembles, Vocal Jazz, Barbershop; Collins, Chapter 8 & 9; Hylton 244-249

29  Perform Choral Arrangements; Final Exam preparation

Mary 2  Wrap-up & Review [www.teachermovie.com]

12  Final Exam [10:10-Noon]

Bibliography

Books:
MU 480: Choral Techniques

Course Contents

Philosophy
- Four established philosophies that relate to Choral Music Education: Naturalism, Idealism, Realism, & Pragmatism; Application of philosophies
- Aesthetic Philosophies that relate to Choral Music Education: Referentialism, Formalism, Expressionism, Other perspectives, The Aesthetic Experience
- Justifying the inclusion of music in the curriculum

Teaching Strategies
- Music Learning
  - Learning Theories (Gestalt, Cognitive, Metacognitive, Behavioral, Developmental)
  - Types of Learning (Affective, psychomotor, cognitive)
- Children as Learners
  - Learning Styles
  - Multiple Intelligence
  - Gender, ESOL, Learning Disabilities
- Music Teaching
  - Effective Teaching
  - Lesson Plans
  - Preparation: instructional goals and objectives; sequencing goals and objectives
  - Selecting learning experiences: general and specific instructional strategies; advantages and limitations
  - Provide purpose—present and clarify objectives
  - Motivate—secure attention and commitment
  - Establish learning readiness
  - Provide appropriate situations and activities
Provide feedback on performance
Adjust plans based on student responses and other contingencies
Instructional Techniques
Guiding student responses
Motivating students
Organization and Management
Discipline—Teaching Students to Care
Suggestions for establishing desirable classroom behavioral patterns and habits
Analyzing problems and developing appropriate strategies
Home-School-Community
Assessing Teaching and Learning

Choral Curriculum
Planning the Curriculum
National and State Standards for Arts Education
A Sequential Plan: Beginning, Intermediate, and Advance Chorus
Course Offerings
Scheduling: Block, Traditional
Performances
Contests and Competitions
Assessment
Types of appropriate assessment
Suggested rubrics
Evaluating your teaching

Vocal Techniques
The Vocal Mechanism: Posture, Breath, Phonation, Resonance, Vocal Health (physical problems)
Teaching Vocal Technique Through the Choral Warm-Up
Diction: Vowels, Diphthongs and Triphthongs, Consonants
Choral Tone: Teaching strategies for the development and maintenance of healthy vocal/choral tone production
Using the voice effectively in demonstrations
The Adolescent Voice
Symptoms and Characteristics of Change
Historical Approaches to the Male Changing Voice
Early Methods
Duncan McKenzie’s Alto-Tenor Plan
Frederick Swanson
Irvin Cooper’s Cambiata Concept
Dealing with Adolescent Voices in the choral classroom
Selecting Appropriate Vocal/Choral Literature: organization and training of singers

Music Reading/Theory
Music Reading
Basic Melodic & Rhythmic Reading Methods; Hand Signs
Vocal Pitch Exercises
Scope and Sequence Techniques
Musicianship Skills: Dictation, Audiation, Error Detection, Composition, Improvisation
Teaching theory via the Choral Rehearsal

Developing Harmony Skills
Sequencing literature

Rehearsal Planning and Techniques
Score Preparation and Presentation
Selecting Literature
Guideline for Selecting Choral/Vocal Literature
Programming Music
General Tips
Sacred Music
Locating Quality Choral/Vocal Literature
Creating Music Files
Analyzing the Score
Aural and Visual Study; Marking the Score
Score reading
Styles and performance practices
Repertoire
Application
The Choral Rehearsal
- Rehearsal Planning
  - Pre-rehearsal activities
  - Auditions
  - Voice Placement
  - Choir Formations
- Step-by-Step rehearsal process; Flow-Chart
- Other Aspects of the rehearsal
  - Rehearsal pacing; communication
  - Using recordings; Using the piano; Using the voice
  - The Accompanist
  - Using movement in the rehearsal
  - Evaluation of the rehearsal
  - The first rehearsal
- Practical Suggestion for the Choral Rehearsal
- Diagnosing Choral Problems

Choral Administration
- Scheduling
- Promoting and Recruiting
- Recommendations for Recruiting
- Parent Organizations/Support Groups
- Management
- Choral Policies/Handbook
- Choral Music Library
- Budget Management
- Selection, purchase, maintenance of resource materials, equipment, and performance attire
- Fundraising
- Organizing performances, contests, competitions, field trip

Professional Development and Responsibilities
- Professional organizations, literature, and research
- Teachers’ rights/responsibilities; code of ethics
- Complying with the law; legal implications of accurate record keeping
- Internship
- Interviews, Job Search, Advanced Degrees