

**DEPARTMENT OF MUSIC AND THEATRE
THE UNIVERSITY OF NORTH ALABAMA**

**Choral Techniques
Fall 2013**

COURSE SYLLABUS

Course Number: MU 394-01

Contact/Credit Hours: 2/2

Professor: Dr. Ian Loepky

Office: Choral and Recital Room, MB 146

Phone: 256.765.4515

Email: irloepky@una.edu

Office hours: 9-11 a.m. Monday-Friday or by appointment. Best reached by email for assistance.

Meeting time and place: Monday and Wednesday, 8:00am-8:50am, MB 146

Texts: Kenneth H. Phillips, *Directing the choral music program*. Oxford: Oxford University Press, 2004

Brinson, Barbara A. *Choral music methods and materials: developing successful choral programs (grades 5 to 12)*. Belmont, CA: Wadsworth Group, 1996

The equivalent of a late will be deducted for every day after Wednesday 11 September 2013 that you cannot produce a copy of these materials.

Other source texts (all are on reserve in the Music Library or in instructors' library):

Sally K. Albrecht, ed.. *The choral warm-up collection*. Van Nuys, CA: Alfred Publishing Co., Inc., 2003.

Don L. Collins, *Teaching choral music*, 2nd ed. Upper Saddle River, NJ: Prentice-Hall Inc., 1999.

Harold Decker and Julius Herford, *Choral conducting symposium*, 2nd ed. Upper Saddle River, NJ: Prentice-Hall Inc., 1987.

John B. Hylton, *Comprehensive choral music education*. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1995.

Elizabeth A.H. Green, *The modern conductor*, 6th ed. Upper Saddle River, NJ: Prentice-Hall Inc., 1997.

Gordon H. Lamb, *Choral techniques*, 3rd ed. Boston: Wm. C. Brown Publishers, 1988.

Barbara Lewis, *Syllabi for music methods courses*, 2nd ed. Reston, VA: MENC, 2002

Ray Robinson and Allen Winold, *The choral experience: literature, materials, and methods*. New York: Waveland Press, 1992.

Paul F. Roe, *Choral music education*, 2nd ed. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1983.

Homer Ulrich, *A survey of choral music*. San Diego: Harcourt Brace Jovanovich, Inc., 1973.

Course Goals and Objectives:

This course will prepare the student to:

1. Make critical studies of choral scores for the purposes of rehearsal.
2. Evaluate the quality of choral works and performances.
3. Create and maintain an efficient and effective rehearsal.
4. Develop the ability to assess and correct all qualitative aspects of a choral sound in rehearsal, including (but not limited to): intonation, phrasing, dynamics, rhythmic precision, diction, balance, and tone quality.
5. Explore rehearsal strategies to promote vocal health of all choristers as well as strategies for the prevention and cure of vocal faults.
6. Refine conducting techniques and connect them to real-time sound events in the choral rehearsal (i.e. “what they see is what you get”).
7. Administer and manage a comprehensive choral program, including aspects such as: programming, touring, auditioning, recruiting, budgeting, and other administrative duties.
8. Use various resources to assist in acquiring quality music literature and information about the choral field.
9. Understand the various historical styles of choral music.
10. Create simple arrangements of folk tunes for use in a choral classroom.

The prospective teacher will demonstrate

Standard	Assessment
290-3-3-.32(2)(f)1.(i) Knowledge of vocal and pedagogical skill sufficient to teach effective use of the voice.	Unit tests, class assignments, final exam
290-3-3-.32(2)(f)1.(ii) Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for choral music.	Unit tests, class assignments, final exam
290-3-3-.32(2)(f)1.(iii) Knowledge of physical problems which may develop if the voice is used inappropriately.	Unit tests, class assignments, final exam
290-3-3-.32(2)(f)1.(iv) Knowledge of teaching strategies designed to develop and maintain vocal health and proper vocal production at all levels.	Unit tests, class assignments, final exam
290-3-3-.32(2)(f)1.(v) Knowledge of the organization and training of singers in the performance of appropriate choral literature.	Unit tests, class assignments, final exam
290-3-3-.32(2)(f)2.(iii) Ability to teach beginning vocal techniques individually, in small groups, and in larger classes.	Unit tests, class assignments, final exam
290-3-3-.32(2)(f)2.(iv) Ability to use the voice effectively in demonstrations.	class assignments

Required Work

Work for this course will consist of the following:

1. Quizzes

44% (4 quizzes X 11% each)

2. Projects

56% (7 projects X 8% each)

1. Quizzes

- a. Quizzes will be given on the days noted on the master schedule. Makeup quizzes will only be given if the absence in question is proven excused (see below for definition of “excused.”).
- b. Questions for the quizzes may be true/false, multiple choice, short answer, or essay.
- c. All questions will be derived from the assigned readings and class notes (proportionately weighed towards class notes).
- d. These are open-book quizzes—you may use any materials you like (i.e. bring your textbooks and your notes).
- e. **Purpose: extensive background and resources for the choral teacher.**

2. Projects

- a. **Membership in a professional music organization.** You must show proof of application and membership in one of these organizations. You may join both for a bonus mark of 5%. Joining both organizations *now* is highly recommended for all future choral conductors—you will belong to them eventually anyway! Both are nationally-renowned organizations and your membership is easily transferable from state to state.
 - i. **American Choral Directors Association** (register online at <http://acdaonline.org/formregistry>). Student rate is \$35.00.
 - ii. **MENC: The National Association for Music Education (Alabama Music Educators Association and Alabama Vocal Association)** (register online at <http://www.menc.org/about/view/menc-membership-applications>). Collegiate rate is \$22.00.
- b. **Warm-up plan:** see Phillips p. 366 #1 for assignment. Refer to Albrecht text in library for additional materials. Provide as much detail as possible (but not to exceed one typed single-spaced page). Your plan must include the rationale for each warm-up.
- c. **Observations:** You will be expected to attend a minimum of two choral rehearsals and present evaluations with reference to the type of program, forces used, repertoire chosen, and constructive critical comment on the performance. The student should check choices with the instructor before attending.
 - i. Your observation should at least two pages for full marks.
 - ii. You may attend and evaluate a third choral rehearsal for a bonus mark of 5%.
- d. **Score preparation assignment:** You will be given a blank copy of a movement of Poulenc’s *Gloria* and a recording of the same. You will be asked to mark your score as if preparing this piece for rehearsal. You will be asked to supply the following:
 - i. The overall structure/form of the piece, and all phrase groupings within this structure (i.e., account for every single bar).
 - ii. Translation of text above or near the original.
 - iii. All important cues, entrances, and cutoffs.

The lecture the week before this assignment is due will instruct you in all you need to know. Mark all cues in red, emphasize all performance items in blue (dynamics, crescendo/decrescendo, tempi changes, etc.), all structural/phrasal items in green, and anything else in regular pencil.

- e. **Sample program:** see Phillips p. 366 #4a and b1. This assignment is modified as follows:
 - i. You may set different parameters i.e. a church choir, a community choir, an elementary school choir, etc. Number of voices and quality of ensembles are at your discretion within reason, but be realistic (you are not allowed to have Chanticleer or the St. Olaf Choir!).
 - ii. Time limit is 60 minutes (no intermission)
 - iii. You are encouraged to use pieces in the UNA Choral Library and other local school choral libraries for this assignment. You must include one copy of each piece. See the instructor for a list of local choral directors and locations.
 - iv. No more than 25% of this program may be from online sources such as CPDL.
 - v. A few selections in languages other than English are desirable.
 - vi. A theme is helpful but not necessary.
- f. **Choral Arranging:**
 - i. You will submit an arrangement of a tune for at least four voices (SATB recommended; SSAA or TTBB are acceptable). Plan for a chorus of average high school skill level. You may write your own tune if you like. Arrangements (or re-arrangements) of previous work is perfectly acceptable.
 - ii. Total length will not be less than sixteen bars without repeats.
 - iii. Your arrangement will NOT be graded on matters of style or compositional “language”, but on a difficulty level appropriate to the age group. This will include, but not be limited to, matters of range, voice leading, language, harmonic/rhythmic complexity, and other practical matters.
 - iv. Handwritten assignments will not be accepted.

Format of all written assignments

Assignments will be deducted the equivalent of one grade letter per class period due; any assignment submitted late will be returned with a grade but without comments.

Anything other than Times New Roman 12 point font, double-spaced, and 1” margins will be returned ungraded.

Class participation

In addition, attendance will be taken at each class period, and each unexcused absence will result in a deduction of 2.5% from your final grade. Two lates equal one absence. An absence is considered excused if it can be supported with documentation from an authority figure that it was unforeseeable and unavoidable. Excessive absences will be dealt with according to UNA policy. Outside obligations must not conflict with your being on time for all classes.

Grading Scale: A (90-100), B (80-89), C (70-79), D (60-69), F (0-59)

Course Outline (as of 11 January 2012; subject to change and revision)

Date			Topics	Readings	Other assignments, exams
August	21	W	Introduction, syllabus		
	26	M	Developing a Choral Music Education Philosophy Brinson's dilemma - Which chorus would you eliminate? Intrinsic vs. extrinsic Qualified vs. certified Confidence vs. ego The cruel rule Musicians vs. educators	Phillips Ch. 2 Brinson Ch. 1	
	28	W	Vocal Development	Phillips Ch. 13, 14 Brinson Ch. 10	Project #1: Membership in either ACDA or MENC (proof of application due.)
September	4	W	What you will need Elements of the voice Posture and breathing Vocal registers Resonant tone production Diction Expression		
	9	M	Creating effective warm-ups Your warmup mantra: body, breath, ear voice Energizing the body Energizing the breath Energizing the ear Energizing the voice	Phillips Ch. 15	
	11	W			Quiz #1
	16	M	Repertoire and Performance Practices: Renaissance and Baroque Chant examples Desprez – El Grillo Palestrina – Sicut cervus Praetorius – Lo how a rose Byrd – Ave verum corpus Tallis – If ye love me Morley – Now is the month of maying Monteverdi – Si, ch'io vorrei morire Carissimi - Jepthe Schütz – Cantate domino Bach – Passion chorale from St. Matthew Passion Bach – “Dona nobis pacem” from B minor Mass Handel – “For unto us a child is born” from Messiah Purcell – “Come away, fellow sailors” from Dido and Aeneas	Phillips Ch. 18	Project #2: Warmup Plan (due Monday 15 Feb.)
	18	W	Repertoire and Performance Practices: Classical to Early Romantic		

			<p>Vivaldi – Mvt. I of Gloria (D43) Mozart – Ave verum corpus Mozart – “Lacrimosa” from Requiem (D38) Haydn – “The heavens are telling” from The Creation (D76) Mendelssohn – “He, watching over Israel” from Elijah (D32) Mendelssohn – Die Nachtigall (A986) Schubert – “Sanctus” from Deutsche Messe (German Mass) Schubert – Ständchen (A941)</p>		
	23	M	<p>Repertoire and Performance Practices: Romantic Brahms – O Schöne Nacht (A268) Brahms – “Wie lieblich sind deine Wohnungen” (D75) Faure – “Kyrie and Requiem” from Requiem (D13) Saint-Saens – “Finale” from Christmas Oratorio (D24) Rachmaninoff – “Borogoditsye Devo” from All-night vigil (or Vespers) (A1094) Stanford – The Blue Bird Bruckner – Locus iste Dvorak – Songs of Nature</p>		Project #3: Observation #1 (due Monday 1 Mar.)
	25	W	<p>Repertoire and Performance Practices: Modern Stravinsky – Movement I of Symphony of Psalms Poulenc – Gloria (mvt. I) Britten – Rejoice in the Lamb Hindemith – “La Biche” from Six Chansons (A680) Ives – Sixty-Seventh Psalm (A389) Durufle – Requiem, mvt. 1 Copland – The promise of living Thompson – Choose something like a star (A272) Pärt – “Credo” from Berliner Messe Hogan – My soul’s been anchored (A864) Thomas – Keep your lamps (A950) Henderson – Missa brevis (Gloria) Schafer – Epitaph for Moonlight Lauridsen – O nata lux (A823) Whitacre – Water night (A897)</p>		
	30	M			Quiz #2
October	2	W	<p>Choral program management, promotion, recruitment, and auditions Efficient vs. Effective: the Covey Chart Beyond SATB: Men’s Women’s, and Show Choir Attracting singers The audition</p>	Phillips Ch. 4, Brinson Ch. 2, 3	

	7	M	Musical analysis and score preparation Why learn your score in advance Internalizing your piece Score marking Anticipating problems in rehearsal Translations	Phillips Ch. 10 Brinson Ch. 7	
	9	W	Rehearsing the chorus I Observing others in action Getting extra-musical details worked out Short-term rehearsal planning Isolating and combining—ending with context	Phillips Ch. 17, Brinson Ch. 8	
	14	M	Rehearsing the chorus II Long-term rehearsal planning Comprehensive musicianship (history, form) Use of the piano Phillips: 50 ways to be efficient Common ensemble problems you can anticipate		
	16	W	Working with adolescent singers The challenge of the teacher of adolescents Female voice changes Male voice changes Repertoire for this age group	Phillips Ch. 7, Brinson Ch.11	Project #4: Score preparation assignment
	21	M			Quiz #3
	23	W	Classroom management and discipline Management: more order is better than less Four modes of discipline Your code of conduct Rehearsal for rehearsing Understanding their age Behavior management in rehearsal	Phillips Ch. 8 Brinson Ch 9	
	28	M	Administration I Delegating help Budgeting and the classroom environment Fundraising do's and don't's	Phillips Ch. 6,	Selection for lab chorus due
	30	W	Administration II Block scheduling and attendance Evaluation, assessment, and grading Seating charts and seating arrangements: advantages and disadvantages		
November	4	M	Administration III Uniforms and music storage The choral library : cataloguing and filing Folders Copying music and copyright issues	Brinson Ch. 13	
	6	W	Administration IV Making your program indispensable: madrigal dinners, musical theatre productions, singing at sports events,		

			intra-school concerts, inter-school concerts, honor choirs, rewards to stimulate pride and motivation		
	11	M	Choosing music for effective and efficient programming I Overplan rather than underplan Using themes for concerts Finding music: (catalogues, other concerts, internet resources, repertoire lists, reading sessions)	Phillips Ch. 9, 19 Brinson Ch. 5, 6	Membership in either ACDA or MENC (proof of <i>membership</i> due)
	13	W	Choosing music for effective and efficient programming II , Programming and programs Issues with sacred music in the public classroom Programming like a symphonist The printed program		
	18	M	Other performances: tours and festivals The dress rehearsal Technical matters Tours and festivals: pros and cons	Phillips Ch. 11	Project #5: Sample program
	25	M	Guest Lecturer: “What I wish I had been taught in MY choral education classes at University”	TBA	
	27	W			Quiz #4
December	2	M	Choral arranging Selecting a tune Ranges Length Balancing unity with variety	Materials provided	
	4	W	Catch-up day		Project #6: Choral Arranging Project #7: Observation #2