

Tuesdays, 6-7:15 p.m./Thursdays, 2-3:15 p.m.

PROFESSOR: James F. Daugherty
Office: 448 Murphy Hall
Office Hours: Mon. Noon- 1:00 p.m., Thurs 1:00-2:00 p.m., or by appointment.
Email: jdaugher@ku.edu

GRADUATE ASSISTANTS Evan Edwards
Office: 562 Murphy Hall
Office Hours: Tuesday 10 - 11 a.m., Friday 10 - 11 a.m.
Email: evanucm@ku.edu

: Alan Martin
Office: 576 Murphy Hall
Office Hours: TBA
Email: alanmartin@ku.edu

Caitlin Teters
Office: 565 Murphy Hall
Office Hours: Tuesday 2 -3 p.m., Thurs 10 - 11 a.m.
Email: caitlin.teters@gmail.com

COURSE WEB SITE: <http://people.ku.edu/~jdaugher>

COURSE PURPOSE: This course is organized around Twenty Questions every teacher of choral music K-12 should be able both to answer and demonstrate competency in addressing. Class readings, projects, activities, and discussions are designed to assist you in addressing these questions by attention to the (a) concepts, (b) research base, and (c) professional practices associated with each question.

TWENTY QUESTIONS

1. How can I think critically about choral pedagogy, in order to develop and continually refine a philosophical stance that can (a) sustain and inform me in my teaching career, and (b) contribute to the advancement of the profession?
2. How do I apply knowledge about how human voices are “made and played,” in order to teach students of all ages and abilities how to (a) sing alone, (b) sing with others, and (c) take proactive care of their voices?
3. How do I diagnose and correct individual and group vocal inefficiencies exhibited by my students?
4. How do I audition and classify voices?
5. What do I do when students cannot match pitch or are otherwise insecure singers?
6. How can a working knowledge of IPA (International Phonetic Alphabet) help me teach choral diction and tone effectively?
7. Where do I find age-appropriate choral literature, and how do I select, order, and study it?
8. How do I program a choir concert?
9. How do I recruit and retain students in my choral program?

10. How do I include students with various physical and learning disabilities in my choirs?
11. How can I meaningfully incorporate the National Standards into my choral program using both instructive and constructive approaches?
12. How, in choral contexts, how do I assess and evaluate student learning, and how do I equip students to assess their own learning and that of the choir as a whole?
13. How do I learn to listen to, diagnose, enable, and provide constructive feedback for the choral sound produced by an ensemble at various points in time?
14. How can I structure choir rehearsals for optimal learning, efficiency, and productivity?
15. What resources do I need to know about, in order to plan (a) a school musical, (b) a madrigal dinner, (c) a choir trip?
16. How do I organize and administer a choir program in terms of (a) curricular structure, (b) budget, (c) keeping organized, (d) public relations, (e) fundraising?
17. How do I take a proactive stance toward discipline and behavior management in choir contexts?
18. How do I teach sight-singing in a choral rehearsal context?
19. How do I teach choral improvisation?
20. How do I conduct myself as a choral music professional?

COURSE PRE-REQUISITES: (1) Admission to the MEMT Professional Sequence. (2) MEMT 331: Choral Conducting Clinic. CO-REQUISITE: MEMT/VOIC 408: Vocal Pedagogy.

TEACHER EDUCATION STANDARDS addressed by this course are posted on the MEMT web site: <http://www2.ku.edu/~memt/courseobjectives.html#memt450>.

COURSE ORGANIZATION: Tuesday evening class meetings entail participation and leadership in Rock Chalk Singers, a choir composed of class members and area secondary school students, grades 8-12. Thursday afternoon class meetings are participatory seminars. On time completion of readings prior to the Thursday seminar is presumed and expected. Seminar sessions focus on supplementing/going beyond the basic material in the readings.

REQUIRED TEXTS ($N = 3$):

Brinson, B. & Demorest, S. (2014). *Choral music: Method and materials*. Boston: Schirmer/Cengage
ISBN 13: 978-1-133-59966-1

Davids, J. & LaTour, S. (2012). *Vocal technique: A guide for conductors, teachers, and singers*. Long Grove, IL: Waveland Press. ISBN 13: 978-1-57766-782-7

Gumm, A. (Ed) (2006). *Choral director's cookbook*. Chicago: Meredith Music. ISBN 84088-12643-8

SUGGESTED FOR STUDENTS WHO HAVE NOT TAKEN MEMT 431 CHORAL DICTION:

Wall, J. (1989). *International phonetic alphabet for singers*. Dallas: Pst, Inc. ISBN 18777651508

HIGHLY RECOMMENDED TEXT:

Thurman, L. & Welch, G. (Eds) (2000). *Bodymind and voice: Foundations of voice education*.
3 vols. Denver: National Center for Voice & Speech. ISBN 0-87414-123-0

Keep the books from this course! They are the beginning of your professional library. These books will be more, not less, expensive if you sell them and have to repurchase later. In addition: the Wall workbook will also be used in MEMT 431 Choral Diction. The Davids/LaTour text will also be used in vocal pedagogy courses.

REQUIRED EQUIPMENT: Either a cell phone (or other personal device) for recording your Rock Chalk Singers conducting/rehearsing, or an 8GB SD (or SD-HC) Memory Card for recording your conducting/rehearsing on the MEMT camera. Only SD functions with our cameras. We recommend you save your recordings. They may be useful for interviews. Make sure the person videorecording you has your phone or SD card and knows how to use it prior to the rehearsal.

COURSE CALENDAR: A course calendar with assignments and downloads is posted on the course web site. N.B. Reading assignments must be completed prior to the class session for which they are listed. The instructor reserves the right to institute unannounced pop quizzes on the reading material. The web site calendar is the official calendar for this course. *Consult it often.*

ATTENDANCE POLICY: Miss no more than two (2) class meetings for any reason. Failure to complete this requirement will result in lowering the final grade one increment for each transgression. Any pattern of tardiness to class will entail a meeting with the instructors to discuss the problem and modify such behavior. N.B. Rock Chalk Rehearsals are class meetings.

COURSE EXPECTATIONS: Be consistently “at the top of your game” for this capstone course. Seminar sessions and projects assume prior and thorough engagement with class readings and other assignments, professional-level preparation, planning, and organization, and evidenced mastery of skills acquired in prior MEMT courses. Ability to transfer, make connections, and apply learning in previous courses to the MEMT 450 context is assumed and expected.

COURSE REQUIREMENTS

All assignments must be completed and turned in on, or before, the due dates listed on the course calendar in order to receive credit. No assignments will be accepted late. All assignments must be typed/word-processed unless otherwise specified.

1. **PERIODIC QUIZZES ($N = 10$) ON THE COURSE READINGS.** At times of the instructors' choosing there will be brief, unannounced quizzes on the assigned readings for a particular week. These brief, 2 -3 question quizzes, administered at the beginning of Thursday seminars, will not play "gotcha" by asking arcane questions. Rather, they are designed to demonstrate that you (a) have read and digested the major points/ideas/concepts of the particular reading and (b) are keeping up with the reading assignments. Should you fail a quiz, you have the option of submitting an annotated outline of the readings in question no later than the next Thursday seminar in order to erase the failing quiz grade.

2. **PROJECTS ($N = 7$).** Details of each project are included at the end of this syllabus. These projects are competency based. That is, on time and thorough completion of each project will earn the maximum number of points assigned for that project and a grade of EC (“Expected Competency”). Students who achieve a grade of NY (“Not Yet”) on any project will have one opportunity to submit a revised project without penalty, as long as the original submission was on time. If competency is not met on the second submission, the instructor will assign an earned points total for that project (less than the maximum possible).

3. **ROCK CHALK SINGERS LEADERSHIP.** Each student in the course will assume leadership responsibilities in Rock Chalk Singers. These responsibilities include both in-rehearsal ("on stage") and outside of rehearsal ("off stage") assignments. Both kinds of responsibilities are essential to successful choral teaching. In-rehearsal responsibilities include conducting/rehearsing, accompanying, as well as leading warm up, sightsinging, choirbuilding, IPA, and vocal anatomy/voice care segments. Out of rehearsal responsibilities include recruitment, publicity, planning, setting up the rehearsal room, record keeping, preparation and grading of online rehearsal modules, preparation and printing of the concert program, filming, design of T shirts, coordination of social activities, communiqués, anticipating and planning for dress rehearsal and concert logistics, giving individual voice lessons, equipment management, name tags, concert recording, after-concert reception, and other activities. In this way, students will gain some experience with both the instructional and nitty-gritty details of choral music teaching.

N.B. MEMT 450 students are expected to dress appropriately/professionally for Rock Chalk Singers rehearsals. No tee shirts, flip-flops, etc., etc. Dress the part. Professional form of address is Mr. or Ms. Do not introduce yourself as "Hey, I'm Jay," or whatever.

4. **ROCK CHALK SINGERS SELF-EVALUATIONS.** *Each time* you lead an in-rehearsal segment in Rock Chalk Singers you will (a) videotape your segment, and (b) submit via email (within 48 hours) a self-evaluation reflecting on what went well, what you think could be improved, and what you learned from the experience. Some weeks that may entail two self-evaluations. You may, for instance, be conducting and also leading that rehearsal's warm up sequence. A videotape and self-evaluation are required for each activity. These self-assessments count for 15% of the final course grade. The ability to self-evaluate accurately and in a timely fashion is a necessary skill for successful teaching. Timely submission is imperative; therefore, self-evaluations received after the 48 window will not be credited.

Email your self-evaluations to jdaugher@ku.edu with a copy to evanucm@ku.edu. Use "Rock Chalk Self-Eval (followed by a shorthand notation of the segment you are evaluating, e.g., WarmUp, Sight Singing, Choir Builder, Anatomy Moment, IPA Moment)" as the subject of the email. Write the self-evaluation in the body of the email; do not include attachments. For each self evaluation: (a) watch/reflect upon your video, and (b) write:

What Went Well & What I Want to Improve (in these areas):

Nonverbal behaviors

Verbal behaviors

Pacing

Feedback

Choral/Vocal Sound

Other (as applicable)

Be as specific as possible. All self-evaluations are due within 48 hours of the event or prior to the next class meeting. Self-evals received after that time will not be credited.

The instructors are happy to arrange individual meetings at any time a student wishes feedback or help with Rock Chalk Singers teaching-conducting.

5. **TAKE HOME TEST.** This test will be distributed approximately two weeks before it is due to be turned in. The test is open-book and open-notes. It is geared toward assessing your thoughtful engagement with and understanding of the readings, discussions, and techniques of this course. It will require you to think. It will presuppose you have completed all reading assignments to date and are able to make transfers from them. In completing the test, you may consult any books, articles, handouts, or notes of your own taking that you wish to consult. You may not, however, consult with any other person while completing the test.

6. **CHORAL METHODS RESOURCE NOTEBOOK.** You will compile a complete, usable, and practical Resource Notebook you can consult and use during your first few years of teaching. *This notebook should be compiled throughout the semester, not left for the last minute.* The purpose of this resource is

to enable you to “hit the ground running” in your first job. Details on what should be included in the notebook are found in the last part of this syllabus.

7. VOCAL ANATOMY/PHYSIOLOGY & VOICE ACOUSTICS COMPETENCY TESTS. No student can pass MEMT 450 without having scored 90 or above on these tests. Most students will take the tests in conjunction with MEMT/VOIC 408.

CRITERIA FOR FINAL COURSE GRADE:

READING QUIZZES:	10 points
SYLLABUS QUIZ:	1 point
PROJECTS (N=7): 30 Total Points	
Recruiting Project (Individual)	3 points
Pubertal Voice Assessment Project (Partnered)	7 points
Assessment in Choral Contexts (Individual)	4 points
Electronic Learning Project (Partnered)	5 points
YouTube Choral Sound Diagnosis Project (Partner)	4 points
Choral Literature Project (Individual)	6 points
Choir Handbook (Individual)	5 points
ROCK CHALK SINGERS: 25 Total Points	
Leadership Tasks (In and out of rehearsal)	10 points
Self-Evaluations	15 points
TAKE HOME TEST	20 points
RESOURCE NOTEBOOK	<u>10 points</u> 100 points

There will be no final examination for this course.

A=93-100 points, B=85-92 points, C=77-84 points, D=70-76 points, F=69 points or below. Plus or minus grades may be given at the instructor's discretion. No grades of Incomplete will be given for this course.

Should a student have difficulty in demonstrating a particular competency on one of the projects, there will be no grading penalty in terms of the final course grade, as long as (a) a first, good faith effort is made on time and (b) the project is re-done to meet competency in a reasonable amount of time. *We want you to succeed.* Do not, however, take advantage of this stance by being habitually unprepared.

Can every student potentially earn a final grade of A in this course? Sure. Why not?

PARTICIPATION IN A CLASS RESEARCH PROJECT. One point extra credit will be given students who choose to participate in a research project related to the topics of the course. Details will be announced.

ADDITIONAL TOPIC SEMINARS: At the request of class members, additional meetings may be held to discuss important topics of interest and concern. These special topics seminars will be scheduled at your convenience. Attendance is optional.

PROFESSIONAL ORGANIZATIONS; Student membership in the KU collegiate chapters of NAFME: The National Association for Music Education and the American Choral Directors Association (ACDA) is strongly encouraged.

NOTE

The Academic Achievement and Access Center (AAAC) coordinates academic accommodations and services for all eligible KU students with disabilities. If you have a disability for which you wish to request accommodations and have not contacted the AAAC, please do so as soon as possible. They are located in 22 Strong Hall and can be reached at 785-864-4064 (V/TTY). Information about their services can be found at <http://www.access.ku.edu>. Please contact me privately in regard to your needs in this course.

NOTE

Academic misconduct by a student shall include, but not be limited to, disruption of classes; threatening an instructor or fellow student in an academic setting; giving or receiving of unauthorized aid on examinations or in the preparation of notebooks, themes, reports or other assignments; knowingly misrepresenting the source of any academic work; unauthorized changing of grades; unauthorized use of University approvals or forging of signatures; falsification of research results; plagiarizing of another's work; violation of regulations or ethical codes for the treatment of human and animal subjects; or otherwise acting dishonestly in research or academics. A number of sanctions may be imposed on a student for academic misconduct, ranging from admonition to expulsion from the University. Sanctions may include a reduction of grade for the specific assignment/exam or for the entire course. The University's policy regarding academic misconduct, including a complete list of potential sanctions, is located at <http://policy.ku.edu/governance/USRR#art2sect6>.

APPENDIX: PROJECT DESCRIPTIONS AND REQUIREMENTS

1. RECRUITMENT PROJECT

Recruitment is a necessary and ongoing task for choral teacher-conductors. This project serves to introduce you to the “Wonderful World of Choir Recruitment” through a real-world task: making a concerted effort to recruit students for Rock Chalk Singers in a limited amount of time. Through this project you will learn something not only about the process of recruitment in general, but also something about your own strengths and weaknesses as a choir recruiter, in particular.

Sometimes, beginning teachers believe all they have to do is make an announcement or post a flyer and students will flock to them in droves. Such is not the case. Moreover, new teachers often are often hired after the close of the previous school year and/or after the close of registration for classes. Thus they face the first-year task of recruiting students in a very limited time frame and without the benefit of an established reputation among students.

Your goal is to recruit at least one person, and preferably two people, into this year’s Rock Chalk Singers. You will be graded on (a) how well you devise and implement a recruitment plan and (b) how well you evaluate thoughtfully, critically, and realistically your recruitment efforts.

Rock Chalk Singers is an intergenerational ensemble comprised of area secondary school students (grades 8-12), KU senior music education students enrolled in MEMT 450, and other KU students who may desire to participate. Membership for non-MEMT 450 students requires only the submission of an application form (see the Rock Chalk Singers web site for details). The first rehearsal of Rock Chalk Singers this year is on Tuesday, September 15, 6:00-7:15 p.m., Murphy 575. Your recruitment project must be completed and a self-evaluation form submitted no later than class time Thursday, September 10.

Follow these action steps:

1. Thoroughly familiarize yourself with the material on the Rock Chalk Singers web site [<http://web.ku.edu/~cmed/RockChalkSingers/>]. Understand the mission of this group, its expectations, and what it has to offer to prospective singers. Be sure to review and understand the application process.
2. Complete these background readings in recruitment strategies for school-based, for-credit choirs:

Brinson/Demorest text Chapter 2
 Peterson article, “Recruiting for the Choral Ensemble by Emphasizing Skill and Effort”
 Dunn handout, “Getting and Keeping Students”

Think of which strategies might apply to a unique group like Rock Chalk Singers.

3. Build a list of prospective contacts ($N=5$). The following persons are eligible to participate in Rock Chalk Singers: (a) students in grades 8-12 known to you, either personally or through their parents, and (b) KU students (particularly in other majors) who may want to sing without the heavy commitment of a for-credit ensemble, or who may want to learn to sing.

Consider (as either prospects or sources of information): friends, roommates, church/synagogue/mosque acquaintances, neighbors, girlfriends or boyfriends, relatives, etc.

4. Devise a recruitment plan tailored to each prospective contact you have identified. Beside each person’s name write:
 - (a) the mode of initial contact approach (e.g., personal conversation, social networking site, email, through a mutual friend, etc.), and
 - (b) your working notion of what the particular “drivers” or motivators may be for each particular person on your contact list (musical, vocal, social, resume-building, being with friends, being around

KU and/or college students, having a girlfriend, boyfriend, or sibling in the group, doing you a favor, etc.).

Note: Past experience suggests that personal conversation with the prospective singer is important. Thus, while you may use other modes of contact to initiate or follow up on personal conversation, do not neglect to speak directly with the prospective student (either face to face, preferably, or by phone).

5. Carry out the plan. Once you recruit two people you may stop. Otherwise, continue until you have followed your plan with at least five people. You may, of course, recruit more than two people and/or follow your plan with more than five people.

6. Submit in typed hard copy a project self-evaluation (see below).

Recruitment Project Self-Evaluation

Respond to the questions below in writing and submit in hard copy by the due date listed on the course calendar. Your writing should not exceed 2 typed pages. Bulleted lists are fine.

Your Name: _____ Date submitted: _____

I. Describe your recruitment plan for each person on your working contact list of prospective singers, and how you implemented that plan.

II. Describe your encounters with each of the people you contacted, including specific reflections on why your efforts worked or did not work with each of those people. Be very specific.

III. From your experience in this project, what have you learned about the general process of recruiting singers for your choirs?

IV. From your experience in this project, what have you learned about yourself specifically as a choir recruiter, e.g., your own strengths and weaknesses as a recruiter?

V. What specific things might you do/implement/seek out to improve your skills as a choir recruiter?

Finally, list the names and email addresses of persons you have successfully recruited, so that we can be sure to send them a welcoming email and check to see if their completed application is on hand:

2. PUBERTAL VOICE ASSESSMENT PROJECT

Using the Pubertal Voice Assessment Protocol (distributed in class), you and another MEMT 450 student will meet with a volunteer pubertal or pubertal singer, carry out the specified procedures, and submit a written report of data obtained and your conclusions based on that data. This written report will have two parts: (a) the completed assessment protocol form, and (b) your prose conclusions and reflections.

N.B. You will want to bring an audio recording device when you do this project. In the beginning stages of acquiring skills in individual voice assessment, having a recording allows you to re-check what you heard and what data you recorded on the form.

3. METHODS OF ASSESSMENT IN CHORAL CONTEXTS PROJECT

This project has two parts: (a) completion with competency of the Assessment Module (online); and (b) submission of a written plan detailing how students in your chorus class will be assessed/graded using multiple means of assessment that includes at least one student self-assessment component. The written

plan will take the form of a handbook or syllabus segment that explains to students, parents, and administrators how students in your class will be assessed and evaluated throughout a semester. It will become the assessment/evaluation segment of your choir handbook project.

4. ELECTRONIC LEARNING PROJECT

This is a joint project undertaken by you and a class colleague. You will plan and implement an electronic/online module that addresses one of the compositions being rehearsed in Rock Chalk Singers or another composition of your choice in terms of: (a) incorporating two or more of the National Standards, and (b) featuring both instructive and constructive learning opportunities. Part of this project also entails assembling MIDI files of each vocal line, plus a full MIDI performance (all parts + any accompaniment).

Previous Rock Chalk Singer modules and other online choir modules may be used as templates. You do not have to mount the finished modules on the server. You will, however, need to provide all url hyperlinks, pictures, and/or midi and other sound files necessary for such.

5. YOU TUBE CHORAL SOUND DIAGNOSIS PROJECT

Directions: (a) Partner with another class member. (b) Together, select 4 videos posted on YouTube of performances or rehearsals by middle, jr. high, or sr. high school choirs, according to criteria in the paragraph below. (c) Then identify one piece or one section of a piece on each video on which to focus your attention. (d) Together, decide what is the particular “it” (inefficiency or less than desirable choral sound) most in need of help with this particular ensemble. (e) Decide what explicit, behavior-physiology oriented strategies, both short-term and long-term should be employed to correct the identified inefficiency. (f) Choose one video evaluation to present in class.

Of your 4 videos: (a) one must be of a beginning type of ensemble (either jr. high or high), one (b) must be of an advanced type of ensemble (either jr. high or high), and (c) two of the ensembles examined must be performing the same piece. Beginning/advanced designations are to be decided in terms of mastery of efficient choral/vocal technique, not simply in terms of age, difficulty of literature performed, name of group, etc. A well-taught non-auditioned ninth grade choir, for example, could be significantly more advanced in terms of choral/vocal technique than a less well-taught select high school chamber choir of juniors and seniors.

Note: Do NOT focus on such score-based, musicological elements as rhythmic precision, dynamics, interpretation, phrasing, etc. [Those types of inefficiencies certainly merit a teacher’s attention, but not for this particular project]. Rather, focus on the choral sound produced by this particular ensemble at a particular point in time. Then identify what in your combined judgment is the most apparent symptom in need of help, and offer explicit, behavior oriented short-term and long-term corrections.

For example: Breathy sound in (identify precisely where). Short term strategy: staccato exercises. Longer term strategy: work on mastery of appoggio, then vocalises that target fuller adduction of the vocal folds. Do not propose generic solutions such as “work on breath management.” Rather, task analyze precisely what produces insufficiently managed breath in this instance, and specify precisely what teaching and rehearsal strategies could address it.

This mini-project is similar to the diagnosis and correction of individual voice inefficiencies as discussed in the McKinney handout and in MEMT 408. However, in this case your task is to focus upon group vocal sound in the context of a chorusing effect. The project aims to stretch your thinking and diagnostic skills in the arena of conglomerate sound. In so doing, you may focus either on the choir or on the conductor or both.

Report your analyses and correctional strategies in this format on a submitted hard copy:

Video 1.

- (a) YouTube url:
- (b) Brief description of the ensemble, what piece is being sung, and, if applicable, which section of the piece you are addressing.
- (c) Describe what you identified as the choral sound phenomenon most in need of attention, and why.
- (d) Specify your short-term strategies for correction, and state precisely why each strategy would be applicable/helpful.
- (e) Specify your longer-term strategies for correction, again stating precisely why each strategy, in your judgment, would be applicable/helpful.

Follow the same outline for Videos 2, 3, and 4.

Finally, choose one of your videos/analyses to present as a case study in class.

6. CHORAL LITERATURE PROJECT

There are three phases to this completed project, which will be turned in as a bound document.

A. Choose and assemble $N=8$ compositions you can use during your first semester of choral teaching. In order to choose wisely, you should carefully consult as many resources (state or recommended lists, online resources, publisher's resources, concert programs, etc.) as possible.

Among your 8 compositions should be:

- 2 Elementary or Children's Choir Pieces, unchanged voices
- 3 Middle School/Jr. High Pieces, mixed changing voices (including one female-only or one male-only piece)
- 3 Sr. High School Mixed Voice pieces of contrasting difficulty (including one female-only or one male-only piece)

- 1 Female Choir piece (included among your Middle & High School choices)
- 1 Male Choir piece (included among your Middle & High School choices)

These should be "first semester" pieces. You may use compositions downloaded from the web, single xeroxed copies (remember you can also select/borrow pieces to xerox single copies of in Dr. Daugherty's file notebooks if desired), or original copies. These will be returned to you. Your selections should exhibit, according to your value system, both musical and pedagogical merit.

N.B. SAB arrangements, by and large, are not acceptable for changing/pubertal voice ensembles. "By and large" means there are, of course, exceptions. But any SAB arrangement must be evaluated very carefully, particularly with respect to the "B" part, the tessitura of which may often lay in changing male passaggi (transitions between registers), or not be efficiently accessible for certain stages of male voice change.

B. For each piece (on a separate sheet of paper):

- a. specify major vocal (i.e., physiological) skills/concepts that can be taught, giving a brief description of how each identified skill/concept can be taught using this piece
- b. list major musical concepts/skills that can be taught, supplying a brief description of how each identified skill/concept can be taught using this piece
- c. specify the National Standards you can teach with this piece, giving a brief description of how each standard you select might be taught
- d. for the middle school/jr high school pieces, note any modifications that may need to be made in the scored voice parts or assignment thereof in order to accommodate all stages of male or female voice change

C. Answer this interview question (in writing):

Job Interviewer (e.g., music supervisor, principal): Can you name for me two or three pieces that you think are particularly well suited for middle school/jr. high school choirs, and tell me why they are good for this age group?

You: Name the pieces. State, concisely, why they are suitable, using as many criteria as you can: vocal range, vocal demands, tessiturae; allows for switching of parts; not a slow tempo; it appears on a national or state list; text is suitable (why); it can be used to teach/learn according to two or more National Standards (which ones). Your answer must be limited to 3-5 sentences, a concise, knowledgeable paragraph/short answer.

N.B. Your bound project should contain, in this order:

- (a) A cover sheet listing/naming in order your 8 choral compositions;
- (b) Copies of each of the 8 choral compositions.
- (c) Short Statements outlining the points in Part B above.
- (e) Your short paragraph answer to the interview question.

7. CHOIR HANDBOOK

CHECKLIST FOR DOING THE CHOIR HANDBOOK:

___ You must do your handbook in electronic form. At the very least, this means a pdf file or downloadable document. Preferably, it should be in web page/html form. Submit your handbook either by emailing a url where it can be accessed, or on a disc.

Required Minimum Contents: (Review the online handbook examples for ideas/starting points)

___ Specify on title page/splash page if the handbook is for all your choirs at a specific school, or just one ensemble (e.g., beginning, intermediate, advanced). Make sure the rehearsals and performances in your required dates section reflect the reality of the group for whom this handbook is intended.

___ Brief philosophical statement (e.g., Why should students study/participate in choral music? Why should they want to be in your class/program? What will they gain from your class/program?).

___ Brief description of all choirs are available in your program and who may participate in each. Questions you will want to ponder for this description: (a) Do you have an ensemble open to anyone who wishes to sing? (b) Do you offer any separate classes for males/females? (c) Will you have co-curricular opportunities, such as barbershop quartet(s), small chamber groups, etc?

___ Brief description of all co-curricular opportunities available to students, e.g., district/regional choir, all state chorus, solo and ensemble festival, etc.

___ Class Expectations & Procedures (keep them succinct/memorable). What may students expect daily from this class/program? What does this class/program expect of students?

___ Class Management/Discipline Plan, including penalties for infractions. Be sure to include some reference to group travel and other off campus events. Be sure you have a series of meaningful penalties/interventions before a school administrator becomes involved, except, of course, for those infractions (e.g., drugs, theft, bodily harm, etc.) that automatically go to someone above your pay grade.

___ Specific Assessment/Grading Procedures (See Assessment Project, #3 above)

___ All required dress rehearsal and performance dates for the year

___ Some basic information on vocal care/maintaining vocal health

___ Any fees (e.g., rental of choir outfits) entailed with your program. How much, when due, etc. Include a well-worded statement for students who may not be able to afford such fees.

___ If there is to be any student fundraising, include a description of procedures, guidelines, accounting, etc.

___ Any other interesting/succinct/informative bits of information (e.g., quote or saying, pertinent images, artwork, strategies for sight-singing and practice, etc.) with direct bearing on this class.

___ A separate letter to parents/guardians (detachable/downloadable/linked from the handbook itself) with provision for both parent/guardian and student signatures. There is an example to download on the handbook web page.

Remember, ideally a Choir Handbook is a growing/evolving document. You eventually want it to be student-edited if possible. In your first year, however, you do not want to present students with a fait accompli, a massive volume reflecting only you. You do not want to institute any dramatic or drastic changes. Especially if there has not been a handbook previously, you simply want to stick to the basics. You can build from there in succeeding years.

TIPS: Be sure *every* letter is returned, signed by parents and/or guardians. This measure will save you loads of trouble if there is a dispute later on. Consider the first grade of the year being a quiz on the Handbook. You might stipulate that students who have not returned their signed letters cannot take the quiz until they do so, and after such and such a date they will receive a failing grade on the quiz. Or, conversely, you might make receipt of the signed parental letter count as 10 pts or 20 pts of the quiz grade.

Example of a Handbook Letter

Dear Parent/Guardian:

Thank you for the privilege of teaching your child this school year! I look forward to working closely with you and communicating with you, so that together we can make this year one of rewarding educational and musical experiences for your son or daughter.

Please take a moment to read the PVHS Choir Handbook. It contains important information regarding required dates, events, and expectations. After you have read it, please sign and return the form at the of this page, indicating that you have read the Handbook, understand the requirements, and are aware of the other information it contains.

If at any time you have questions or concerns, please do not hesitate to contact me.

Sincerely,

James F. Daugherty
Director of Choral Activities

Name of Student: _____

Name of Parent/Guardian: _____

We have read the Choir Handbook and understand the information about expectations, required events, and other choir policies.

Signature of Parent/Guardian Date

Signature of Student Date

RESOURCE NOTEBOOK REQUIREMENTS

Compile a complete, usable, and practical Resource Notebook you can consult and use during your first few years of teaching. *This project should be compiled throughout the semester, not left for the last minute.*

Your notebook must contain in easily located/identifiable tabbed sections:

(a) Table of Contents (no need to supply page numbers, simply the list the order in which major sections of your notebook appear;

(b) A First Section that contains each of the following:

15 vocalise/warm up exercises in staff notation each followed by a short explanation of what voice building skill the exercise addresses/how you might use it;

12 appealing rounds in staff notation you can teach by rote to various age groups (4 for children/elementary school choirs; 4 for middle school/jr high school choirs; 4 for high school and adult choirs);

10 choirbuilding exercises in staff notation (your “sure fire greatest hits” selection, organized according to easy, medium, and advanced difficulty—include more easy and medium than advanced);

5 partner songs that can be taught by rote (N.B. a single “partner song” consists of two or more songs that can be sung simultaneously, e.g., “Row, row, row your boat” paired with “Frere Jacques” = one partner song);

5 ready to go “Name That Tune” exercises (3 of which contain solely step wise or tonic triad intervals). “Name That Tune” exercises are familiar/recognizable melodies written on the board or otherwise displayed. Students silently/mentally sing them, then raise their hands when they think they can identify the melody, or name that tune;

xeroxable template and complete directions for the “Make a Larynx” project (used in MEMT 408, vocal pedagogy);

a hard copy of your complete Choir Handbook

(c) Thereafter, organize the remainder of your Resource Notebook with handouts, readings (including brief xeroxed sections from textbooks), class notes, and other resources related to each of the Twenty Questions around which this course is organized.

Be sure that you include somewhere each of the following:

-your complete choral literature/National Standards project, including scores;

- the McKinney Summary Sheet “Diagnosis and Correction of Vocal Inefficiencies” (MEMT 408);
- the Make a Larynx project template and directions (from MEMT 408);
- a hard copy of your electronic learning/choir online project, plus hard copies of 3 additional electronic learning/choir online templates of your choosing that incorporate activities, questions, or ideas that vary from those used in your project;
- resources for intake or getting to know you auditions, including reading passage examples, s/z ratio directions, simple vocal health questions, posture/extrinsic muscle observations, determination of speaking voice fundamental frequency (SFF), sample audition forms, etc.;
- age-specific (children’s voices, middle/jr high school voices, high school voices, adult voices) repertoire lists/recommendations;
- multiple* examples of assessment forms/strategies/rubrics for choral music classes;
- xeroxed excerpts or lists from relevant chapters/parts in the Phillips text, specifically, and other texts, as desired, that you thought particularly valuable/useful

N.B. These are not the *only* things you include after the first section.

You may group/arrange resources (after the first section) in your Notebook according to each of the Twenty Questions, or you may group them according to broader themes (two or more Question). Whatever the organizational scheme chosen, make sure the labeling of each section of this part of your Resource Notebook reflects that scheme. Your Notebook should reflect some selectivity and synthesis on your part. In other words, it should not be simply a scrapbook of every handout or reading you have. Rather, it should evidence, by a short statement written on or attached to each item, why this particular item is one you think you should save for future reference when you are teaching.

Once your Notebook has been compiled and organized, go back and include a Table of Contents page at its beginning.

SUMMARY/CHECKLIST OF COURSE ASSIGNMENTS (Check Online Course Calendar for Due Dates. Check Syllabus for Full Descriptions/Explanations):

Weekly Readings/Discussions/Reflections on the Twenty Questions

Quiz on the course syllabus

Periodic, unannounced quizzes on the readings

Weekly Rock Chalk Singers Leadership, Participation, Self-Evaluations

Completion of 7 Projects:

Recruiting Project

Pubertal Voice Assessment Project

Assessment in Choral Contexts

Electronic Learning Project

YouTube Choral Sound Diagnosis Project

Choral Literature Project

Choir Handbook

Take Home Test

Resource Notebook