

University of Utah
School of Music

Choral Rehearsal Techniques
MUSC 3760 3 credit hours
4:10-5:00 MF Lecture
4:10-5:00 W Laboratory

Dr. Jessica Napoles
Office Hours:
3-4 p.m. MWF
DGH 256 581-7368

Course Prerequisites: music education major, Introduction to Music Education, 2 semesters of Conducting, all with grades of C or better

Required Textbooks: *The Jenson Sight Singing Course*. David Bauguess (about \$3)

Other textbooks on reserve: folk song books and the binder with all of the choral music for labs

Readings can be found on the **Canvas** website (through cis):
Learning to Conduct/Rehearse (Kohut/Grant)
The Choral Program. Ch. 16 (Bowers chapter)

Materials: SD card, 2 stopwatches

Course Objectives: At the end of the course, the student will be able:

1. To develop an awareness of resources appropriate for choral instruction in various settings
2. To develop skills in teacher delivery, rehearsal pacing, sequencing, and confidence-building in the choral teaching setting
3. To promote collegiality among students through professional behavior and resource sharing
4. To develop effective rehearsal plans, including assessment opportunities and accommodations for special learners and ELL students, and demonstrate flexibility in implementation
5. To develop competencies in solfege syllables and Curwen hand signs
6. To gain familiarity with a wide variety of repertoire from all the major style periods, for a variety of teaching settings
7. To develop “teacher behaviors” consistent with certification standards: regular planning, punctuality, positive demeanor, and attendance.

Assignments:

1. Peer Teaching Practica (20 points each) **120 points**
- Teach a rote song, add an ostinato (nonverbal lesson)
 - Teach an unfamiliar song by rote without speaking
 - Create an original ostinato
 - Conduct a piece using the layering technique
 - Pick a problematic section in your piece and employ the layering technique and “positive impatience” to secure pitches and rhythms in all four parts
 - Conduct a piece using the rehearsal hierarchy
 - Secure a problematic section by rehearsing with a neutral syllable on a single pitch until rhythms are secure, then change to written pitches on a neutral syllable, then change to words
 - Conduct a piece and work for a target goal of your choosing, only using 7 words or fewer to give instructions.
 - Conduct a piece and incorporate at least one of the Bowers’ rules of transfer (Ch. 16) in your teaching.
 - Critical Thinking (unison piece)
 - You will focus on securing pitches and rhythms as quickly as possible in one section of your piece. In this rehearsal, you will incorporate activities for critical thinking, as discussed in class. Engage your students, ask questions, etc.

In order to receive full credit for practica:

- (a) Rehearsal/Lesson Plans and score studies must be submitted to the instructor before each practicum. If you do not have a plan, you forfeit your opportunity to teach that day and do not receive credit.
- (b) You must dress in appropriate professional attire (no flip flops, no jeans, no shorts, etc.)
- (c) Other criteria will be determined on a per-assignment basis and are listed in the binder on reserve in the music library.

Please note that practica may not be made up. If you are not in class on the day of your practica, you do not earn points for that assignment. Switching with a colleague in the case of emergencies is encouraged.

Choose your piece by perusing the reserve folder in the music library, xeroxing a copy for yourself, then posting on Dr. Napoles’ door your selection with the library #.

2. Sight-singing competency **10 points**
Students will demonstrate sight-singing competency by singing an 8-measure exercise in solfege and with hand signs for the professor with fewer than 3 errors in rhythm or pitch.
3. Post-rehearsal self-observations **50 points**
After each of your teaching practica, you will complete a self-observation (see post-evals on Canvas). These are due on the Monday following your teaching segment. (10 points each). You do not need to complete one following your final piece.
5. Classwork/Homework Assignments **50 points**
Completion of assigned worksheets, readings, etc. is expected. You will receive full credit if all assignments have been turned in, completely, competently, and on time. Half credit will be deducted for each assignment turned in late or incompletely or unsatisfactorily. No assignments will be accepted after 48 hours past the due date. All assignments must be typed (except MBSV video).
6. Repertoire Project **20 points**
You will peruse several different choral octavos in a variety of voicings and make some decisions about appropriateness, accessibility, and possible uses for each piece. I will place a binder in the library reserves with the octavos for you to evaluate.
7. Choral Rehearsal Observations **30 points**
You will observe two choral rehearsals in the public schools and write an observation for each, using the form provided on Canvas.
8. Perform warmups **10 points**
You will lead 3 warmups for the class and provide a rationale for each, including what you hope to accomplish with each warmup.
9. Volunteer for ACDA state conference **10 points**
The Utah state chapter of ACDA is having a conference on Friday, September 18th and Saturday, September 19th. There are volunteer opportunities during this conference (which is being hosted here at the University of Utah). In

order to earn your 10 points for this assignment, you will be expected to assist for a 4-hour shift. One of these may

count for a choral observation if you attend the Honor Choir rehearsal.

Participation/Professional Behavior

Regular attendance is expected and required. There is no differentiation between excused and unexcused absences. You are not penalized for the first 3 absences. For each subsequent absence, your grade is deducted by one letter grade. If you have perfect attendance, you earn a bonus 10 points. Two tardies are equivalent to one absence. Leaving early is the same as being tardy.

Exception: School-sponsored activities are considered field trips and do not count against you (i.e. Marching Band trips). A letter from a faculty member will be required.

Please note that all assignments must be completed in order to receive an A. In other words, you may not choose to skip a particular assignment if you wish to receive an A. All assignments must be turned in on time (at the beginning of the class period) in order to receive full credit. All written assignments must be typed. Late assignments can be turned in up to 48 hours after the due date and will receive partial credit (at the discretion of the instructor). After 48 hours, no assignments will be graded, and the student will receive no credit. If you are absent on the day an assignment is due, you are still responsible for turning it in on time (coordinate with a colleague).

Grading:

- A: 275-300 points, all assignments turned in promptly.
- B: 245-274 points
- C: 215-244 points
- D: 185-214 points
- F: 184 points or fewer

Note: No Incompletes will be given. The only exception to this rule is if a student has not returned borrowed teacher materials. The teacher reserves the right to use pluses or minuses at her discretion.

NO CHILDREN IN CLASS, NO LAPTOPS, NO CELL PHONES

Academic Honor Code: Students are expected to: (1) adhere to generally accepted standards of academic honesty, including but not limited to refraining from cheating, plagiarizing, research misconduct, misrepresenting one's work, and/or inappropriately collaborating; and (2) adhere to the previously prescribed professional and ethical standards of the profession or discipline for which the student is preparing, as adopted or recognized as authoritative by the relevant academic program. (See "University of Utah Student Code" for details and sanctions for non-compliance.)

The University of Utah School of Music seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in this class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Olpin Union Bldg, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations.

Daily Schedule subject to change at instructor discretion

Monday 8/24 Classes Begin Class Orientation/ Syllabus Example of Rote Song Lesson planning	Wednesday 8/26 Class Orientation (Lab) Lab: Rote Song/Ostinato (nonverbal)	Friday 8/28 Lesson Planning, score study
8/31 Video: WTSIWYG Thomas/Eichenberger	9/2 Lab: rote song/ostinato	9/4 discuss layering technique, feedback from rote song
9/7 LABOR DAY. No Class.	9/9 Lab: layering technique	9/11 Reading: Rehearsal Procedures (Reserve- Kohut/Grant, Ch. 8) K/G Reading Guide Due
9/14 Independence Hierarchy	9/16 Lab: layering technique	9/18 Guest Speaker: Dr. Jeffery Redding ACDA State Conference
9/21 Direct Instruction, Sequential Patterns, discuss rehearsal hierarchy	9/23 Lab: layering technique	9/25 Sequencing/Task Analysis choral observations discussed
9/28 adapting choral lit	9/30 Lab: rehearsal hierarchy	10/2 Choral resources, rounds, partner songs, etc.
10/5 MBSV Thomas/Armstrong video	10/7 Lab: rehearsal hierarchy	10/9 Reading: Chapter 16 Jordan/Holt book (Bowers' chapter) Reading Guide Due Discuss rules practica
10/12 Fall Break	10/14 Fall Break	10/16 Fall Break
10/19 Evaluating Choral Repertoire, discuss projects	10/21 Lab: rehearsal hierarchy	10/23 NO CLASS. Field experience.
10/26 Vocal Technique/ Choral Tone Issues	10/28 Lab: 7 words or fewer	10/30 Perform warm-ups
11/2 Perform warm-ups	11/4 Lab: 7 words or fewer	11/6 sight-singing resources reviewed 1st choral rehearsal observation due
11/9 Critical Thinking, discuss critical thinking practica	11/11 Lab: 7 words or fewer	11/13 Music Ed Issues
11/16 1 st day of school activities	11/18 Lab: Rules of transfer	11/20 sight-singing games Echo Chain Singing
11/23 Lab: Rules of Transfer	11/25 No class. Happy Thanksgiving.	11/27 No class. Thanksgiving

11/30 Sight-singing competencies performed. Sign up for a time during class.	12/2 Lab: Rules of transfer	12/4 Lab critical thinking Repertoire Projects Due
12/7 Lab: Critical Thinking 2nd choral reh. obs. due	12/9 Lab: critical thinking	12/11 No class.
12/14 Final Exam Week (No Final Exam)		

Student Name: _____

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<u>Assignment:</u>	<u>Total Points Possible:</u>	<u>Points Earned:</u>
1. rote song practica	20	_____
2. layering technique practica	20	_____
3. rehearsal hierarchy practica	20	_____
4. 7 words or fewer practica	20	_____
5. rules of transfer building practica	20	_____
6. critical thinking practica	20	_____
7. rote song post-evaluation	10	_____
8. layering post-evaluation	10	_____
9. rehearsal hierarchy post-evaluation	10	_____
10. <7 words post-evaluation	10	_____
11. rules of transfer post-evaluation	10	_____
12. Singing/solfege competency	10	_____
13. choral rehearsal observation #1	15	_____
14. choral rehearsal observation #2	15	_____
15. Repertoire projects	20	_____
16. Classwork/Homework Assignments		
Kohut/Grant reading	20	_____
MBSV video assignment	10	_____
Bowers Ch. 16 in Jordan/Holt	20	_____
17. Perform warmups	10	_____
18. Volunteer at ACDA conference	10	_____
Participation/Professional Behavior		
Total # of Days absent: _____		
Deductions of 1 letter grade past 3 ()		
Total Points:	300	_____
Your Grade: _____		

(Recall that you will only receive an A if all work has been completed.)