MEMT/COND 820:
ADV. CHORAL CONDUCTING & REHEARSAL TECHNIQUES
SUMMER 2007 MONDAY-FRIDAY 1:15.-3:55 P.M., JUNE 5-22

PROFESSOR: James F. Daugherty
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Office: 448 Murphy Hall
Office Hrs: By appointment.

COURSE WEBSITE & CALNDAR: http://people.ku.edu/~jdaugher; from this home page click on “Current Courses, then click MEMT/COND 820 (user name and password are both "dinky" for protected materials).

COURSE PURPOSE: This course is designed for practicing choral music educators to refine their skills in choral conducting and rehearsal techniques, to think logically about the paradigms of the profession, and to expand their understandings of choral music-making both artistically and scientifically.

This course, including its approaches and skill sets, is predicated upon five assumptions: (a) the whole body is the conducting gesture, (b) conducting has meaning only with reference to its contexts (we conduct people, not scores), (c) conducting and teaching are two sides of the same coin, if not synonymous terms, (d) conducting instrumentalists and conducting singers, though sharing certain similarities, also involve some skills particular to each type of undertaking, and (e) choral teacher-conductors need to be aware of and contribute to their profession’s knowledge base.

OBJECTIVES: 1. Acquire and expand conducting gestural vocabulary through mentored conducting lab experiences.
2. Understand relationships between gesture and choral sound.
3. Increase skills in efficiently diagnosing and nurturing choral ensemble performance.
4. Increase understandings of choral sound, what it is, and how to develop and refine it in rehearsal contexts.
5. Explore current best practice with respect to rehearsal techniques and choral pedagogy.
6. Become acquainted with research literature on choral conducting and rehearsing.
7. Begin to distinguish between research-based and non-research based choral methods.
8. Gain a working acquaintance with computer technology in enhancing the goals and objectives of the course.


Blank videotape(s) or disc(s) for recording your conducting and your conducting and warm up experiences throughout the course. The type of tape or disc to have will be announced in class.
COURSE REQUIREMENTS:

1. Conduct/Rehearse chosen choral literature as scheduled.
2. Complete a conducting evaluation form (online) by 8 PM the day of each conducting experience.
3. Mentor MEMT 331 conducting students.
4. Complete seminar readings, as assigned, and contribute to class discussion of the same. The instructor reserves the right to give pop quizzes.
5. A Critical Analysis of a book (either a conducting text, or a choral methods/rehearsal text) from the suggested list, or another book chosen in consultation with the instructor. The analysis will take the form of a written paper, 5-6 pages. An oral, in-class presentation (20 minutes), including distribution of a handout, will also be done.
6. A Research Analysis of a data-based research article related to choral pedagogy.
   Complete/submit the review forms (xeroxed for each member of the class), provide a copy of the article for each class member, and lead a class discussion on the research article.

CONDUCTING CALENDAR AND EVALUATION FORMS: Found online at the class web site. Consult it frequently.

ATTENDANCE POLICY: Students may have only one absence for any reason (including illness, school sponsored activity, personal days) during this summer course. No documentation is required. For the second and each succeeding absence, the final course grade will be lowered by two letters for each absence. Highly unusual/exceptional circumstances will be decided on a case by case basis.

If a student finds she or he must be absent on a day he or she is scheduled to present/conduct before the class, notification prior to the class meeting is required (this may be accomplished by emailing the instructor) AND the student is expected to arrange to trade conducting or presentation times with another student so that the class schedule is not adversely affected.

EVALUATION/ASSESSMENT: This is a competency based course. Your final course grade will be determined according to the following criteria:

- **A** = All course requirements completed on time and with exceptional competency.
- **A-** = All course requirements completed on time and with competency.
- **B** = All course requirements completed with competency, one or two are tardy or done in haste.
- **C** = All course requirements completed, the majority with competency and on time.
- **F** = Not all course requirements completed.

There will be no written tests or examinations. No grades of Incomplete will be given in this course.

NOTE: The staff of Services for Students with Disabilities (SSD), 135 Strong, 785-864-2620 (v/tty), coordinates accommodations and services for KU courses. If you have a disability for which you may request accommodation in KU classes and have not contacted them, please do as soon as possible. Please also see the instructor privately in regard to this course.
TENTATIVE SEMINAR CALENDAR

WEEK ONE: June 5-8
TUES, JUNE 5: Overview of Seminar Portion of the Course
    A View from Mars

WED. , JUNE 6: “Between Blink! and On Bullshit: How do we know what we know as choral music professionals?”
Readings: “Voice Science in the Choral Rehearsal”
    “Rethinking Choir Pedagogy” (chapter excerpt)
    “Redesigning Traditional Conducting Patterns”

THURS. , JUNE 7: “Distinguishing Research from Testimony”
Readings: “Vocal Training in Chorus”
    “Acoustic Analysis of the Singing and Speaking Voice in Singing Students”
    “Learning to Perform Benjamin Britten’s Rejoice in the Lamb: The Perspectives of Three High School Choral Singers”

FRI, JUNE 8: “Scientific Understandings of Choral Sound”
Readings: “Choir” (book chapter)
    “Rethinking How Voices Work in Choral Ensemble”
    “Choir Acoustics: An Overview of Research Published to Date”

WEEK TWO: June 11-15
MON, JUNE 11: “Choral Conducting Philosophy 1”
Reading: Durrant, Chapters 1-3

TUES., JUNE 12: “Choral Conducting Philosophy 2”
Reading: Durrant, Chapters 4-6

WED., JUNE 13: “Choral Conducting Practice 1”
Reading: Durrant, Chapters 7-8
THURS, JUNE 14: “Choral Conducting Practice 2”
   Reading: Durrant, Chapters 9-11

FRI., JUNE 15: Sharing of Ideas: Literature, Programming, WarmUp, Sightreading, Whatever
   Each person brings in handout form (enough handouts for the whole class) a specific idea, technique, or literature recommendation.

**WEEK THREE: June 18-22**

MON, JUNE 18: Critical Analyses Presentations I
   See guideline in syllabus. Your critical analysis paper is due on the day you present.

TUES, JUNE 19: Critical Analyses Presentations II
   See guideline in syllabus. Your critical analysis paper is due on the day you present.

WED., JUNE 20: Research Analyses Presentations I
   See guideline in syllabus. Your research analysis form is due on the day you present.

THURS., JUNE 21:
   See guideline in syllabus. Your research analysis form is due on the day you present.
   Course Evaluations.

   You’re done 😊
CRITICAL ANALYSIS GUIDELINES

Read critically and become thoroughly familiar with the content, perspective, and methodology of a chosen text on choral methods or choral conducting. The content part is easy. The perspective and methodology will entail some detective work/critical thinking on your part.

1. Write a critical analysis paper. Papers should be 5-6 pages, double spaced, APA format. Include a bibliographic citation of your text immediately after the title of your paper, prior to the first paragraph you write. Suggested format:

   Perspective (1-2 pages). What is the theoretical worldview or bias of this author? How does the author know what he/she knows? Why? What evidence supports your judgment in this regard? Can you isolate a brief quote from the book that encapsulates the author’s approach?

   Content of the Book (1 page). Give in outline form the major content covered by the book. You may be able to duplicate the Table of Contents. You may have to conflate/reduce it to fit in one page.

   What specific content is research-based and what specific content appears to be based on opinion or tradition? (1 page). First, combine this part of the paper with the previous page (Content of the Book) by some system of starring or footnoting. Then on this page, supply reasons for your judgment, ideally taking in brief detail a segment of the book that is research-based and a segment of the book that is opinion/tradition to serve as examples.

   What, in your judgment, is the strength of this particular book/perspective? Why? (1 page).

   What, in your judgment, is a particular weakness of this particular book/perspective? Why? (1 page).

   What did you learn from reading this book/completing this analysis that was of benefit to you? (1 page)

2. Prepare and lead a class presentation (15 minutes, plus 10 min for discussion), along with a handout for the class that includes a bibliographic citation and whatever else you choose. You may use powerpoint if you wish; you do not have to. For this presentation, briefly isolate and convey what in your judgment is the theoretical worldview or bias of this author and why. Then spend most of the time on sharing with the class a particular approach or technique or idea contained in the book that you think is interesting or important, either positively or negatively, for professional practice.
SOME SUGGESTED BOOKS FOR CRITICAL ANALYSIS
Others may be chosen in consultation with the instructor.

Some Suggested Methods Books:


Historical choral methods books (e.g. 1837-1950) are also a possibility. Dr. Daugherty has many such items, if interested.

Some Suggested Conducting Books:

RESEARCH ANALYSIS GUIDELINES

Choose a data-based, research study bearing on choral pedagogy from one of the following journals: *Journal of Research in Music Education, International Journal of Research in Choral Singing, Bulletin of the Council of Research in Music Education, Choral Journal* (be careful! Many articles in Choral Journal are not research-based), or *Journal of the Acoustical Society of America*. Articles from other sources may be used after consultation with the instructor about the particular article.

Complete one of the following research analysis forms for your article. Transfer the particular form into your own word processing program and space/format as desired. Electronic copies of these forms in .doc format may be downloaded from the course calendar on the class web site.

For your in-class presentation (10 minutes), distribute to the class xerox copies of both the article and your research analysis form. If you have questions about the methodology of your chosen article, feel free to discuss them with Dr. Daugherty.

Keep in mind that this type of project is in miniature form the kind of thinking and summarizing you will be doing for the Review of Literature Chapter in your master’s thesis or project.
RESEARCH ANALYSIS FORM A (for non-experimental quantitative, historical, philosophical, or qualitative studies)

Complete bibliographic citation of the article (APA format):

Type of research:

Purpose of the study:

Methodology (include any non parametric statistical measures performed, if applicable; for historical or philosophical studies, specify as best you can the type of philosophical or historical methodology employed):

Results/Conclusions of the study:

Recommendations made for future research:

Your evaluation/assessment of the integrity and importance of this research:
RESEARCH ANALYSIS FORM B (for quantitative studies with experimental or quasi-experimental designs, i.e. some variable is manipulated)

Complete bibliographic citation of the article (APA format):

Type of research:

Purpose of the study:

Independent variable (The effect of….):

Dependent variable (The effect of the above on…..):

Design (statistical, pre-post, reversal, etc.):

N =

Number of groups:

Methods/Procedures:

Statistical analyses (list tests):

Graphic analyses (list titles):

Results:

Discussion/Conclusions:

Recommendations for future research:

Your evaluation/assessment of the integrity and importance of this research:

Generalization possibilities to other subjects and situations: