MEMT/COND 820-823:
ADV. CHORAL CONDUCTING & REHEARSAL TECHNIQUES
SUMMER 2013 MONDAY-FRIDAY 9:15 - 11:50 a.m.

PROFESSOR: James F. Daugherty
(email: jdaugher@ku.edu)
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 pedagogues 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.

REQUIRED MATERIALS:

MacKay, G. “Mimes and Conductors: Silent Artists” (distributed)

An SD Memory Card for recording your conducting and warm up experiences throughout the course

COURSE REQUIREMENTS:

1. Conduct/Rehearse chosen choral literature and lead warm-up/sight-reading/choirbuilding segments as scheduled.
2. Complete a conducting evaluation form (online) of each conducting experience. Submit it by no later than the time announced.
3. Mentor MEMT 331 conducting students.
4. Complete seminar readings and projects/reflections, as assigned, and contribute to class discussion of the same. The instructor reserves the right to give pop quizzes.
5. Analysis of Video *What They See, You Will Get* (See online course calendar for guidelines).
6. 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 (15 minutes), including distribution of a handout, will also be done.
7. 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 website. 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.

As long as a first, good-faith effort to demonstrate a particular competency was made and made on time, students may, without penalty, re-do or re-take any assignment until competency is achieved (with the exception of attendance/reading/participation, of course). The final class meeting is the deadline for demonstrations of competency.

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

NOTE: The KU Office of Disability Resources (DR) coordinates accommodations and services for all eligible students with disabilities. If you have a disability and wish to request accommodations and have not contacted DR, please do so as soon as possible. Their office is located in 22 Strong Hall; their phone number is 785-864-2620 (V/TTY). Information about their services can be found at [http://www.disability.ku.edu](http://www.disability.ku.edu). Please also contact Dr. Daugherty privately in regard to your needs in this course.
TENTATIVE SEMINAR CALENDAR

IJRCS = International Journal of Research in Choral Singing. These articles may be accessed at www.choralresearch.org

Starred* readings are available electronically from the course calendar page on the course website under “Seminar Calendar & Electronic Readings:"


Other articles will be distributed.

WEEK ONE: June 4-7

TUES, JUNE 4:  Overview of Seminar Portion of This Course
Choral Journal/ACDA Exercise: Who are these people? Why are they doing & saying the things they do (i.e., what assumptions drive them)?
Orientation to Graduate Study at KU
Library Electronic Databases
Choosing Presentation Dates: Critical Analysis & Research Analysis

WED, JUNE 5:  How Do We Know What We Know as Choral Music Professionals?
Discussion of Application of Critical Thinking Skills to Choral Conducting Contexts & Received Assumptions

Readings Due:  *“On Knowing What We Know” (pp 3 – bottom of p 11) in the Rethinking Choir Pedagogy excerpt
A Quantitative Content Analysis of In-Text Citations in Choral Pedagogy Books Published Between 1989-2009 (Jones) _ IJRCS 4(2)
*“The Misunderstanding of Music” (Welch)
*“F. Melius Christiansen…” (Latimer/Daugherty)
*Annis Choral Journal Letter & Responses

Assignment Due:  Identifying “Driving” or “Architectural” Assumptions
   Type, copy, and bring to class (one copy for each member of the class plus the instructors) a single page that contains the following:
      1. Heading: Annis Debate
         (a) Succinctly state Annis’ primary driving assumption/belief
         (b) List succinctly 3 of the strongest propositions you can think of to support Mr. Annis’ position
         (c) List succinctly 3 of the strongest propositions you can think of to defeat Mr. Annis’ position
2. Heading: Christiansen Assumptions
   (a) List succinctly 3 assumptions that “drove” Christiansen (there are many, but choose just 3)
   (b) Identify among the 3 assumptions you list any that you think still “drive”/inform the profession, and briefly state why.

THURS. , JUNE 6:  Scientific Understandings of Choral/Vocal Sound & Their Practical Applications in Voice-centered Pedagogy
How to Complete a Research Analysis Form
Readings Due:  **“Rethinking How Voices Work in Choral Ensemble” (Daugherty)
                **“Choir” (Ternstrom/Parna book chapter)
                **“Chorusing Effect” section from *Rethinking Choir Pedagogy* (pp 14-22)
Editorial: Voice Care Training for Choral Conductors -IJRCS 4(2)
*Perceptual and acoustic measures of SATB choir performances on two types of portable choral riser units in three singer spacing conditions (Daugherty, Manternach & Brunkan)

FRI. , JUNE 7:  Becoming Knowledgeable & Critical Appreciators of Research I
Lens:  IJRCS and KU affiliated research
Writing Assignment
Due:  Complete a Research Analysis Form on one of the studies from today’s readings. Read them both, however.
Readings Due:  *Student voice use and voice health during an all-state chorus event (Daugherty, Manternach & Price)
               The Effects of Watching Three Types of Conductor Gestures and Performing Varied Gestures Along with the Conductor on Measures of Singers' Intonation and Tone Quality (Brunkan) -IJRCS 4(2)

WEEK TWO: June 10-14

MON, JUNE 10:  Becoming Knowledgeable & Critical Appreciators of Research II
Lens:  IRJCS and KU affiliated research
Writing Assignment
Due: Complete a Research Analysis Form on one of the studies from today’s readings. Read them all, however.

Readings Due: *Monkey See, Monkey Do? The effect of non-verbal conductor lip rounding on visual and acoustic measures of singers’ lip postures. (Daugherty & Brunkan)
Assessing and Enhancing Feedback of Choral Conductors Through Analysis and Training (Biddlecombe) - IJRCS 4 (1)

TUES, JUNE 11: “Choral Conducting Philosophy 1”
Reading Due: Durrant, Chapters 1-3

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

THURS, JUNE 13: “Choral Conducting Practice 3”
Reading Due: Durrant, Chapters 7-8

FRI, JUNE 14: “Choral Conducting Practice 4”
Reading Due: Durrant, Chapters 9-11

WEEK THREE: June 17 - 21

MON, JUNE 17: Sharing of Ideas & Expertise:
Literature, Programming, WarmUp, Sightreading, Whatever
Each person brings in handout form (enough handouts for the whole class) a specific idea, technique, lesson place, rehearsal activity, or literature recommendation, etc. Present it to the class (5 min.).
TUES, JUNE 18:  Critical Analyses Presentations I

See guideline in syllabus. Your critical analysis paper is due on the day you present.

WED, JUNE 19:  Critical Analyses Presentations II

See guideline in syllabus. Your critical analysis paper is due on the day you present.

THURS, JUNE 20:  Research Analyses Presentations I

See guideline in syllabus. Your research analysis form is due on the day you present.

FRI. JUNE 21:  Research Analyses Presentations II & Wrap Up

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 orientation/worldview/bias of this author? How does the author know what s/he 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 (10 minutes, plus 5 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 assumption, approach/technique or assertion 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:


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

Some Suggested Choral 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*, *Journal of Voice*, 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. It is exactly the type of research article analyses you will do for your comprehensive examination (if you are pursuing the non-thesis route to degree).

Research analysis forms may also be downloaded from the course calendar page in .doc format to facilitate spacing/formatting for use with a particular article.

**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:
FINAL GRADE CHECKLIST: COND/MEMT 820

NAME ___________________________________________

GRADE CRITERIA:
A   =  All course requirements completed on time and with exceptional competency.
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<tr>
<th>Requirement</th>
<th>Date Completed or Submitted</th>
<th>Not Completed</th>
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<tr>
<td>1. Posted introduction on bulletin board</td>
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<td>2. Evoking Choral Sound Demo</td>
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<td>3. Evoking Choral Sound Evaluation</td>
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<td>4. Dates you led warm-ups</td>
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<td>5. All warm-ups self-evaluated?</td>
<td>Yes</td>
<td>No</td>
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<td>6. Led Sightreading with Solfegge</td>
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<td>7. Led Choirbuilding with Solfegge</td>
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<td>8. Turned in copy of your choirbuilding exercise.</td>
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<td>9. First Review of Eichenberger</td>
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<td>10. Second Review of Eichenberger</td>
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<td>11. Mentored 331 student:</td>
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<td>12. Number of class absences (list dates):</td>
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<td>13. Conducting Experiences/Evaluations:</td>
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<td>Free Choice</td>
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Self-evaluation

List all other times you conducted and indicate with a check mark if you submitted a conducting eval form:

14. Architectural Assumptions Assignment: ______Yes ______No
15. Completed First Research Analysis Form: ______Yes ______No
16. Completed Second Research Analysis Form: ______Yes ______No
17. Completed Shared Idea/Expertise: ______Yes ______No
18. Final Research Analysis Presentation: ______Yes ______No
19. Final Research Analysis Written/Submitted: ______Yes ______No
18. Critical Analysis Presentation: ______Yes ______No
18. Critical Analysis Paper: ______Yes ______No

Keep this document. Record when you complete assignments during the semester. Turn it in on the last day of class.