MEMT 331: CHORAL CONDUCTING CLINIC
MWF 11:00-11:50 A.M.

INSTRUCTORS: James F. Daugherty (email: jdaugher@ku.edu) Sarah Cosgrove (email: skc2005@ku.edu)
Office: 448 Murphy Hall 562 Murphy Hall
Office Hrs: MW 11:50 a.m.-1:00 p.m., T/TR 11 a.m. - Noon
or by appointment

GRADUATE ASSISTANT : Valerie Slattery (email: valerieslattery@hotmail.com)
Office: 562 Murphy Hall
Office Hrs: T/TR 11 a.m.-Noon

Course Calendar & Web pages: For protected materials: Username = dinky  Password = dinky
http://people.ku.edu/~jdaugher
http://www.ku.edu/~memt/courseobjectives.html#memt331

COURSE PURPOSE: This course serves a dual purpose in the music education and music therapy curricula. As part of a three-course sequence that includes MEMT 117, 231, 331, it provides opportunity for you to develop and refine (a) your own singing skills, (b) your skills in helping others learn to sing, (c) your knowledge of choral repertoire and score study, and (d) your knowledge of the pedagogy of group or choral sound. As part of a two-course conducting sequence that includes MEMT 246 and 331, it provides opportunity for you to refine your conducting and rehearsing skills. This course also serves as a foundation for some skills continued at a more advanced level in MEMT 450 (Choral Methods).

Teacher education standards and objectives met by this course are permanently posted on the MEMT web site: http://www.ku.edu/~memt/courseobjectives.html#memt331

COURSE OBJECTIVES: 1. Refine choral conducting and rehearsal leadership skills via regular practice in front of an ensemble; specific, regular feedback from the instructor and peers; and regular self-evaluations.
2. Reflect critically upon relationships between gesture and choral sound.
3. Increase skills in diagnosing and correcting choral ensemble performance.
4. Demonstrate competency in using methods of direct instruction in a choral rehearsal setting.
5. Demonstrate competency in designing and leading sequenced choral
warm ups that include both solfegge-based choirbuilding exercises
sight-singing exercises that employ Curwen hand signs.

6. Demonstrate competency in choral score study.
7. Demonstrate competency in planning rehearsals geared to the National Standards.
8. Demonstrate competency in keyboard skills sufficient to play warm-up exercises and to lead a rehearsal from the keyboard.
8. Gain a working knowledge of professional associations such as ACDA, MENC, MTSA, etc.
9. Gain a working acquaintance with computer technology in enhancing the goals and objectives of the course.
10. Schedule at least one time during the semester to review your videotape with the instructor.

REQUIRED MATERIALS: Blank VHS-C (Daugherty) or VHS (Cosgrove) videotape for recording your conducting and warm up experiences throughout the course.

Internet Access.

Chapel Hill, NC: Hinshaw Music.

COURSE REQUIREMENTS:

1. MEMT 331 students will conduct and sing in the class ensemble. All students are expected to “give good class,” i.e., engage whole-heartedly in the ensemble, treat student conductors with respect, and offer constructive, positively phrased comments to peers. This class will be a safe, supportive environment in which to grow, and in which to refine skills.
2. Post a brief self-introduction on the course web site prior to the second class meeting.
3. During the semester, complete, as scheduled on the course calendar, two web modules: (a) Sequential Teaching Cycles/Direct Instruction; (b) Choral literature on the web.
4. Lead and videotape an in-class “Evoking Choral Sound” demonstration.
5. Submit via email a self evaluation/review of your “Evoking Choral Sound” demonstration, following the directions on the course calendar.
6. Conduct as scheduled.
7. An electronically submitted self-evaluation of the videotape of each conducting and leading warm-up experience is due no later than the time/date announced. For conducting, use the Conducting Evaluation Form on the web site. For warm ups, use the Warm Up Evaluation Form on the web site.
8. View the Eichenberger video as noted in the course calendar and write two 2.5-page (double spaced) reviews/analyses considering/discussing ways in which this approach and specific suggestions on the video might benefit your own conducting. These reviews may be submitted via email. If emailed, write “Eichenberger Review” as the subject of the email. Be sure that the body of your email is roughly equivalent to 2.5 double-spaced pages of type. Check course calendar for due dates. If you prefer, you may view the video in one setting and submit one review covering the entire video, about 5 pages, double-spaced.
9. Demonstrate competency in score study/analysis by submitting the materials specified. (Goes into your portfolio).
10. Demonstrate competency in rehearsal planning using the National Standards by submitting the materials specified. (Goes into your portfolio).
11. Demonstrate in-class keyboard competency sufficient to play warm up exercises and to lead the bulk of one rehearsal from the keyboard. (Students who cannot demonstrate keyboard competency will be given an Incomplete in this course).
12. Submit on DVD/CD a video that demonstrates competency in choral conducting and rehearsing. (Goes into your portfolio). Conducting: Efficient, readable/communicative, gestures evoke desirable choral sound. Rehearsing: Competency in direct instruction, sequencing, pacing, amount of teacher talk, evidence of ensemble progress/learning. N.B. Because this video segment becomes a part of your portfolio and may be viewed by State Department of Education officials and/or prospective employers, “dressing the part” does become a consideration.
13. Mentor a 231 student conductor.
14. Attend one professional meeting (CMENC, ACDA, MTSA) during the semester (summer session excepted).
15. Turn in Final Grade Checklist. Criteria for your final course grade are on this checklist.
16. Participate in the class research project, if there is one.

COURSE CALENDAR: Found online at the class web site. Consult it frequently.

ATTENDANCE POLICY: Students may have only 3 absences for any reason (including illness, school sponsored activity, personal days) during this course. No documentation is required. For the fourth and each succeeding absence, the final course grade will be lowered by one letter for each absence. Highly unusual and truly 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.

This attendance policy seeks to balance the laboratory-ensemble nature of the course (one learns by doing, and one cannot learn if he or she fails to show up) with the recognition that class members are pre-professionals in music education and music therapy and thus can handle necessary absences according to the expectations typically encountered in a professional employment situation.

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 so as soon as possible. Please also see the instructor privately in regard to this course.
MEMT 331 assignments before the upcoming Wed. class meeting: Post to the web site a personal introduction. Prepare an Evoking Choral Sound Exercise (consult web site link for details).

EVALUATION/GRADING. This is a competency-based course. By fulfilling all requirements listed on the Grade Checklist (attached to this syllabus and also available on the course web site) in a competent and timely fashion, students receive a grade of A. Competency is determined by the instructor, according to the requirements detailed in this syllabus. “Timely” refers to turning in materials on time and attempting competencies as scheduled on the course calendar. Should a student have difficulty in demonstrating a particular competency, there will be no grading penalty in terms of the final course grade as long as (a) a first, good-faith effort to pass a particular competency is made on time and (b) the competency is ultimately demonstrated by course’s end according to a timeframe jointly worked out by the student and the instructor (which may entail extra, out of class help sessions). N.B. We want you to succeed. Do not, however, take advantage of this stance by being habitually unprepared.

There will be no written tests or examinations.

No final grade will be awarded without turning in a completed Grade Checklist.

No passing grade will be given students who fail to demonstrate any of the expected competencies.

No grades of Incomplete will be given in this course, with the sole exception of failing to demonstrate keyboard competency.

Can every student potentially earn a final grade of A in this course? Sure. Why not?
MEMT 331 COMPETENCY CHECKS

1. SCORE STUDY/ANALYSIS

Submit in conjunction with your first round conducting in the Classical/Romantic cycle:

A. A xeroxed copy of the score, color-coded per the system outlined in class, with a basic harmonic/rhythmic analysis written in pencil below each staff group and penciled breathing marks above each voice line.

B. Typed sheet(s) containing:
   i. A brief paragraph on composer/lyricist background
   ii. A brief paragraph on performance practices of the period relevant to the piece
   iii. Textual/Diction Analysis, including
      1. Translation of the text (if in another language)
      2. Typed text of the piece, sufficiently spaced to allow you to:
         a. Underline those syllables receiving agogic stress
         b. Mark with a those syllables that should not receive stress
         c. Write above each line of text a pronunciation plan. Use IPA if you know it. If not, use “tone syllables” or some other approximation.

C. A listing of anticipated problems and proposed solutions associated with teaching this piece. These items might be related to specific intervals (melodic or harmonic), tricky rhythm, diction, phrasing, vocal production (particularly passagio and higher frequency contexts), tuning, etc. etc. Underneath each enumerated item, briefly describe a proposed solution/approach to overcoming that problem with your ensemble.

2. WRITTEN LESSON PLAN GEARED TO NATIONAL STANDARDS

This plan may be written (outline form, bullets, etc. are acceptable along with brief sentences) according to any lesson plan formatting you are comfortable with. It must contain/specify: (a) the piece, (b) at least TWO National Standards you will be
addressing (one, obviously, will be “singing alone and with others”; you will need to incorporate another standard as well in this rehearsal), (c) specific goals of this particular rehearsal, (d) a plan for sequencing the rehearsal, along with (e) a brief, chronological description of particular rehearsal activities, and (f) how the success of the rehearsal can be evaluated both by you and the students in your choir.

3. KEYBOARD COMPETENCY

A. Incorporate into your warm-up one segment where you play vocalises/exercises, using arpeggios, chords, and pentatonic scales both descending and ascending.

B. Lead one rehearsal from the keyboard (either standing or sitting) where you play parts or provide simple accompaniment. Depending on the piece and your particular rehearsal goals, you do not have to play the entire time. However, you must clearly demonstrate an ability to serve as sole rehearsal accompanist for an ensemble in a way that assists ensemble progress.

C. Verbally announce prior to beginning a chosen warm-up segment or rehearsal that you will be demonstrating keyboard competency. You may choose which of your scheduled warm-ups or rehearsals will be used to demonstrate keyboard competency.

4. DVD/CD OF YOUR BEST CONDUCTING/REHEARSING

A. Your conducting should be: (a) efficient, (b) readable, with (c) gestures clearly related to evoking desirable choral sound in the particular piece being sung.

B. Your rehearsing should demonstrate competency in: (a) using methods of direct instruction (task, practice, specific feedback), (b) sequencing rehearsal events, (c) crisp rehearsal pacing, and in (d) eliciting ensemble progress (things should sound better when you end than when you began).

GRADING OF COMPETENCY REQUIREMENTS:

One of two grades will be given for each of the competencies described above: (a) DC = Demonstrates Competency and (b) NY = Not Yet Demonstrative of Competency.

A grade of DC indicates that you have fulfilled each and every requirement listed with each competency. A grade of NY indicates that you have not yet demonstrated competency, either by being as yet not ready to do so or by omitting one or more of the materials/demonstrations required for each competency.