MEMT 231  PERFORMANCE CLINIC: CHORAL  SUMMER 2005
M-F 1:15-4:00 PM

INSTRUCTOR: James F. Daugherty
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Office Hrs: By appointment.

Course Webpage: http://people.ku.edu/~jdaugher
For protected materials: Username=dinky  Password=dinky
This syllabus also available online.

Course calendar is online. Be sure to check it for assignments, scheduling, and other important information.

COURSE PURPOSE: This course serves a dual purpose in the music education and music therapy curricula. As a part of the three-course sequence that includes Performance Media: Voice, Performance Clinic: Choral, and Conducting Clinic: Choral, it provides the opportunity for students to develop (a) their own singing skills, (b) their skills in helping others learn to sing, (c) their knowledge of choral repertoire and vocal ensemble music, and (d) their knowledge of group vocal pedagogy. As part of the three course conducting sequence, it provides the opportunity for students to develop their knowledge of conducting and rehearsal techniques. The knowledge base underlying the course includes information concerning vocal production, vocal repertoire, vocal pedagogy. This course also serves as a foundation for some skills addressed at a more advanced level in MEMT 450 (Choral Methods).

Teacher education standards and objectives met by this course are permanently posted on the course web site.

COURSE OBJECTIVES

Specific objectives for MEMT 231 students include: (1) Regular participation in a laboratory choral ensemble experience; (2) Demonstrating basic knowledge of vocal anatomy and vocal health/care in a way that can be shared with students and clients; (3) Demonstrating ability to structure and successfully lead a sequenced choral warm-up; (4) Demonstrate knowledge of Curwen hand-signs in sightsinging; (5) Exploring age/period specific choral literature and appropriate rehearsal techniques; (6) Learning basic choral conducting and rehearsal techniques.
by observation of MEMT 331 students; (7) Participate in a mentored learning situation with an MEMT 331 student conductor, and conduct the class in a basic rehearsal by semester’s end; (8) Completion of a project that focuses upon a specific area of interest in relating the materials of this class to a music education or music therapy context; (9) Demonstrate acquaintance with basic principles of rehearsal structure, score marking, auditioning/voice compatibility placement, and sequential teaching cycles in choral rehearsal via participation in class discussions/exercises; (10) Working knowledge of professional associations such as ACDA, MEMT, MTSA; (11) Working acquaintance with computer technology in enhancing the goals and objectives of the course.

INSTRUCTIONAL METHODS: This class is a laboratory music performance (singing, conducting, rehearsal leadership) clinic. The laboratory experience will be supplemented by demonstrations, lectures, internet assignments, and discussion.

MATERIALS: There are no required texts to purchase for this class. Each student must have internet access and a blank VHS-C videotape for use during the semester. Other materials may be given out periodically or placed on library reserve.

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 me privately in regard to this course.

REQUIREMENTS: 1. MEMT 231 students will 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 develop skills. 2. Lead a sequenced choral warm-up in-class. (videotaped) 3. Self-Evaluation/Review of videotape of your warm-up. Use Warm-up Evaluation Form on web. Due no later than the time announced. 4. Complete the six web assignments by dates listed on the course calendar. The web assignments must be completed prior to class on the day due. The seven assignments are: Personal Introduction; Vocal health/voice care; History of Choral Conducting; Renaissance/Baroque literature; Classical/Romantic literature; Twentieth century/Multicultural literature. 5. Demonstrate mastery of Curwen hand signs/solfegge by
singing with hand signs four scales ascending and
descending: major, pure minor, harmonic minor, melodic
minor. Check on the web site for illustrations. You may
arrange to sing your scales at any time during the semester,
but no later than the date listed on the course calendar.

6. Meet with student mentor and conduct in class (videotaped).
7. Review of your conducting. Use Conductor Evaluation
Form on web. Due no later than the time announced.
8. Complete an individual mini-project proposal and the mini-
project itself by the dates due.
9. Participate in the class research project, if there is one.
10. Turn in final grade checklist.

ATTENDANCE: Students may have only one absence for any reason
(including illness, school sponsored
activity, personal days) during this intensive summer
course. No documentation is required. For the second and
each succeeding absence, the final course grade will be
lowered by one letter 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/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 (we learn by doing, and we
can’t learn if you are not present) with the recognition that
class members are pre-professionals in music education and
music therapy and can handle necessary absences
according to the expectations typically encountered in a
professional employment situation.

There will be no written tests or examinations.

DAILY COURSE SCHEDULE: It is online. Check it.

MEMT 231 students have two web assignments due
before the next class meeting: (1) Post a brief
personal introduction that helps your colleagues get
to know you better; (2) Complete the Voice
Care/Vocal Health module.
PROJECT OVERVIEW:

You will complete an individual mini-project that makes sense to you in terms of your career goals and the materials and experiences of this class. Relevance, usefulness, and creativity are encouraged. Projects may be written (3-4 pages), videotaped/recorded, or web-based. Due dates for the project proposal and the final project itself are listed on the course calendar on the web site. There is a penalty for late proposals or projects. Written projects must be typed, double-spaced, and include all references consulted.

The project proposal consists of a paragraph describing your proposed project, emailed to the instructor by the date due (put “MEMT 231 Project Proposal” as the subject heading). Briefly describe your idea and the types of materials or resources you will explore. The instructor will then engage in dialogue with you on your particular project.

Some examples of past projects:

Web page or electronic learning module

A brief 3-4 page review of two journal articles or a book chapter on a relevant topic of interest

An observation log and brief evaluation of what you learned from 2 visits to a local school choral rehearsal (may not be the same as submitted for another MEMT course).

A videotape of you leading a rehearsal or working with clients in a group singing context

A review of choral literature for a specific age group or voicing

An interview

Some subject/topic areas of previous projects: warm-ups, sight reading, vocal health, barbershop singing, children’s voices, adolescent voices, older adult voices, choral literature, rehearsal techniques, music therapy incorporating group singing, rehearsal organization, choir formations and spacing, a choral composition, a multicultural choral arrangement, working with students with disabilities in a choral context, the National Standards for Music Education, preparation of a student practice tape for a particular choral piece, etc., etc. You are by no means limited to these examples.