MEMT 450  Choral Methods  Fall 2010
Tuesdays, 6-7:15 p.m./Thursdays, 1-2:15 p.m.

PROFESSOR:  James F. Daugherty
Office: 448 Murphy Hall
Office Hours: Mon. 12-1:00 p.m., Thurs 2:15-3:15 p.m., or by appointment.
Email: jdaugher@ku.edu

GRADUATE ASSISTANT:  Jeremy N. Manternach
Office:  576 Murphy Hall
Office Hours: Wed. 10-11 a.m. Thurs. 10:30-11:30 a.m.
Email: jmanter@ku.edu

COURSE WEB SITE:  http://people.ku.edu/~jdaugher

COURSE PURPOSE: This course is organized around Twenty Questions every teacher of choral music K-12 should be able both to answer and demonstrate competency in addressing. Class readings, projects, activities, and discussions are designed to assist you in addressing these questions by attention to the (a) concepts, (b) research base, and (c) professional practices associated with each question.

TWENTY QUESTIONS

1. How can I think critically about choral pedagogy, in order to develop and continually refine a philosophical stance that can (a) sustain and inform me in my teaching career, and (b) contribute to the advancement of the profession?

2. How do I apply knowledge about how human voices are “made and played,” in order to teach students of all ages and abilities how to (a) sing alone, (b) sing with others, and (c) take proactive care of their voices?

3. How do I diagnose and correct individual vocal inefficiencies exhibited by my students?

4. How do I audition and classify voices?

5. What do I do when students cannot match pitch or are otherwise insecure singers?

6. How can a working knowledge of IPA (International Phonetic Alphabet) help me teach choral diction and tone effectively?

7. Where do I find age-appropriate choral literature, and how do I select, order, and study it?

8. How do I program a choir concert?

9. How do I recruit and retain students in my choral program?

10. How do I include students with various physical and learning disabilities in my choirs?

11. How can I meaningfully incorporate the National Standards into my choral program, using both instructive and constructive approaches?

12. How, in choral contexts, how do I assess and evaluate student learning, and how do I equip students to assess their own learning and that of the choir as a whole?
13. How do I learn to listen to, diagnose, enable, and provide constructive feedback for the choral sound produced by an ensemble at various points in time?

14. How can I structure choir rehearsals for optimal learning, efficiency, and productivity?

15. What resources do I need to know about, in order to plan (a) a school musical, (b) a madrigal dinner, (c) a choir trip?

16. How do I organize and administer a choir program in terms of (a) curricular structure, (b) budget, (c) keeping organized, (d) public relations, (e) fundraising?

17. How do I take a proactive stance toward discipline and behavior management in choir contexts?

18. How do I teach sight-singing in a choral rehearsal context?

19. How do I teach choral improvisation?

20. How do I conduct myself as a choral music professional?

PRE-REQUISITES: (1) Admission to the MEMT Professional Sequence. (2) MEMT 331: Choral Conducting Clinic. CO-REQUISITE: MEMT/VOIC 408: Vocal Pedagogy.

TEACHER EDUCATION STANDARDS addressed by this course are posted on the MEMT web site: http://www2.ku.edu/~memt/courseobjectives.html#memt450.

COURSE ORGANIZATION: Tuesday evening class meetings entail leadership and participation in Rock Chalk Singers, a choir composed of class members and area secondary school students, grades 8-12. Thursday afternoon class meetings are participatory seminars.

REQUIRED TEXTS ($N = 4$):


REQUIRED FOR STUDENTS WHO HAVE NOT TAKEN MEMT 431 CHORAL DICTION:


HIGHLY RECOMMENDED TEXT:

Keep the books from this course! They are the beginning of your professional library. These books will be more, not less, expensive if you sell them and have to repurchase later. In addition: the Wall workbook will also be used in MEMT 431 Choral Diction. The Rundus and the McKinney texts will also be used in vocal pedagogy courses.
REQUIRED EQUIPMENT: A 2GB SD Memory Card for recording and self-evaluating your Rock Chalk Singers experiences throughout the course. It cannot be larger than 2GB. If it’s smaller than 2GB you may not have sufficient memory for your recordings. Be sure you bring your memory card to each Rock Chalk Rehearsal at which you assume a rehearsal leadership role.

COURSE CALENDAR: A course calendar with assignments and downloads is posted on the course web site. N.B. Reading assignments must be completed prior to the class session for which they are listed. The instructor reserves the right to institute unannounced pop quizzes on the reading material. The web site calendar is the official calendar for this course. Consult it often.

ATTENDANCE POLICY: Miss no more than two (2) class meetings for any reason. Failure to complete this requirement will result in lowering the final grade one increment for each transgression. Any pattern of tardiness to class will entail a meeting with the instructor to discuss the problem and modify such behavior.

COURSE EXPECTATIONS: Be consistently “at the top of your game” for this capstone course. Seminar sessions and projects assume prior and thorough engagement with class readings and other assignments, professional-level preparation, planning, and organization, and evidenced mastery of skills acquired in prior MEMT courses. Can/Should every student aspire to receive an A in this course? Yes.

COURSE REQUIREMENTS

All assignments must be completed and turned in on, or before, the due dates listed on the course calendar in order to receive credit. No assignments will be accepted late. All assignments must be typed/word-processed unless otherwise specified.

1. HAT JOURNALS. Keep an ongoing journal with entries for each class meeting of the course. For each entry, briefly address these three items:
   (a) H=Huh? “I’m not sure about......” What specific questions do you have from each of the assigned readings and the last Rock Chalk Singers rehearsal? What items/skills are you still fuzzy about?
   (b) A=Aha! “I did not know that.” What light bulbs turned on for you? What did you learn that was new to you? (Note: Refrain from using this Aha section to answer questions you raised in the immediate Huh section above);
   (c) T=Transfer. “I can use these particular concepts/techniques (name them) in my teaching (how?).” Also, What implications might particular ideas/techniques have for your professional life and for life in general?

How To Do It: Begin a word-processing document. Type as individual headings the date of each class meeting. Write your HAT reflections below each heading. Bulleted or enumerated writing is fine, as long as your meaning is clear and your writing evidences thoughtful engagement with the readings/discussions/activities of the class. Keep this word-processed, master document to turn in with your Resource Notebook at the end of the semester.

Weekly Submission: Cut and paste into the body of an email your journal reflections for each week (Tuesday and Thursday reflections). Email these entries (N=2) for each week no later than Noon on Thursday of each week to jdaugher@ku.edu with a copy to jmanter@ku.edu. The subject line of your email must read “HAT Journal.” Note: You will write journal entries prior to, not after, Thursday seminars. Doing so will serve as a check that you are completing the readings and enable the instructors to address in Thursday seminars those items of particular interest or confusion to the class as a whole.

The instructors will respond to each specific HAT journal question by return email within 48 hours. In addition, questions or points of confusion that appear to be shared by several class members will be addressed in class.
N.B. HAT Journals serve two main purposes: (a) to encourage use of critical thinking and transfer skills with respect to choral pedagogy; and (b) to demonstrate you have actually read the assigned material. HAT submissions that do not evidence both expectations will be returned to you for revision/amendment. In the case of a returned journal entry where there may be doubt you have engaged thoroughly with the assigned readings, you will be expected as part of the revised entry to supply a paragraph summarizing the main points of each reading.

2. PROJECTS \((N = 8)\). Details of each project are included at the end of this syllabus. These projects are competency based. That is, on time and thorough completion of each project will earn the maximum number of points assigned for that project and a grade of EC (“Expected Competency”). Students who achieve a grade of NY (“Not Yet”) on any project will have one opportunity to submit a revised project without penalty, as long as the original submission was on time. If competency is not met on the second submission, the instructor will assign an earned points total for that project (less than the maximum possible).

3. ROCK CHALK SINGERS LEADERSHIP. Each student in the course will assume leadership responsibilities in Rock Chalk Singers. These responsibilities include both in-rehearsal and outside of rehearsal assignments. In-rehearsal responsibilities include conducting/rehearsing, accompanying, as well as leading warm up, sightsinging, choirbuilding, IPA, and vocal anatomy/voice care segments. Out of rehearsal responsibilities include recruitment, publicity, planning, setting up the rehearsal room, record keeping, preparation and grading of online rehearsal modules, preparation and printing of the concert program, filming, design of T shirts, coordination of social activities, communiqués, anticipating and planning for dress rehearsal and concert logistics, giving individual voice lessons, equipment management, name tags, concert recording, after-concert reception, and other activities. In this way, students will gain some experience with both the instructional and nitty-gritty details of choral music teaching.

N.B. MEMT 450 students are expected to dress appropriately/professionally for Rock Chalk Singers rehearsals. No tee shirts, flip-flops, etc., etc. Dress the part.

4. ROCK CHALK SINGERS SELF-EVALUATIONS. Each time you lead an in-rehearsal segment in Rock Chalk Singers you will (a) videotape your segment, and (b) submit a self-evaluation of that segment within 48 hours. Some weeks that may entail two self-evaluation. You may, for instance, be conducting and also leading that rehearsal’s warm up sequence. A videotape and self-evaluation are required for each activity.

5. ROCK CHALK SINGERS GROUP FEEDBACK MEETINGS. Twice during the semester, students will participate in a 35-minute outside of class group feedback meeting. These meetings will occur in lieu of homework readings for those particular weeks. Groups and meeting times will be assigned based on the convenience of group members. During these feedback meetings, you will practice teaching-conducting upcoming Rock Chalk Singers rehearsal segments, and receive constructive feedback from peers and one of the instructors.

In addition, the instructors are happy to arrange individual meetings at any time a student wishes feedback or help with Rock Chalk Singers teaching-conducting.

6. TAKE HOME TEST. This test will be distributed approximately two weeks before it is due to be turned in. The test is open-book and open-notes. It is geared toward assessing your thoughtful engagement with and understanding of the readings, discussions, and techniques of this course. It will require you to think. It will presuppose you have completed all reading assignments to date and are able to make transfers from them. In completing the test, you may consult any books, articles, handouts, or notes of your own taking that you wish to consult. You may not, however, consult with any other person while completing the test.
7. CHORAL METHODS RESOURCE NOTEBOOK. You will compile a complete, usable, and practical Resource Notebook you can consult and use during your first few years of teaching. *This notebook should be compiled throughout the semester, not left for the last minute.* The purpose of this resource is to enable you to “hit the ground running” in your first job. Details on what should be included in the notebook are found in the last part of this syllabus.

8. VOCAL ANATOMY/PHYSIOLOGY/ACOUSTICS COMPETENCY TEST. No student can pass MEMT 450 without having scored 90 or above on this test. Most students will take the test in conjunction with MEMT/VOIC 408. Those students who have not taken MEMT/VOIC 408 previously or are not concurrently enrolled in MEMT/VOIC 408 this semester will need to prepare for and take this competency test as part of their work in MEMT 450. You may re-take this competency test once (in a revised form, of course), if needed to achieve a score of 90. Please advise the instructor as soon as possible if you have not previously passed this test or will take it this semester as part of MEMT/VOIC 408, so that arrangements can be made.

CRITERIA FOR FINAL COURSE GRADE:

| HAT JOURNALS: | 10 points |
| PROJECTS (N=8): 30 Total Points | |
| Recruiting & Publicity Project | 3 points |
| Adolesc. Voice Assessment Project | 3 points |
| Assessment in Choral Contexts | 3 points |
| Electronic Learning Project | 4 points |
| Long Term Rehearsal Plan Project | 3 points |
| YouTube Choral Sound Diagnosis Project | 3 points |
| Choral Literature Project | 7 points |
| Choir Handbook or Mini Project | 4 points |
| ROCK CHALK SINGERS: 30 Total Points | |
| Leadership Tasks | 10 points |
| Self-Evaluations | 10 points |
| Group Feedback Meetings (N=2) | 10 points |
| TAKE HOME TEST | 20 points |
| RESOURCE NOTEBOOK | 10 points |
| | 100 points |

There will be no final examination for this course.

A=93-100 points, B=85-92 points, C=77-84 points, D=70-76 points, F=69 points or below. Plus or minus grades may be given at the instructor’s discretion. No grades of Incomplete will be given for this course.

PARTICIPATION IN A CLASS RESEARCH PROJECT. One point extra credit will be given students who choose to participate in a research project related to the topics of the course. Details will be announced.

ADDITIONAL TOPIC SEMINARS: At the request of class members, additional meetings may be held to discuss important topics of interest and concern. These special topics seminars will be scheduled at your convenience. Attendance is optional.
PROFESSIONAL ORGANIZATIONS; Student membership in the KU collegiate chapters of MENC: The National Association for Music Education and the American Choral Directors Association (ACDA) is strongly encouraged.

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. Please also contact Dr. Daugherty privately in regard to your needs in this course.

APPENDIX: PROJECT DESCRIPTIONS AND REQUIREMENTS

1. RECRUITMENT PROJECT

Your goal is to recruit at least one person, and preferably two people, into this year’s Rock Chalk Singers. You will be graded on (a) how well you devise and implement a recruitment plan and (b) how well you evaluate thoughtfully, critically, and realistically your recruitment efforts.

Follow these action steps:

1. Thoroughly familiarize yourself with the material on the Rock Chalk Singers web site [http://web.ku.edu/~cmcd/RockChalkSingers/]. Understand the mission of this group, its expectations, and what it has to offer to prospective singers.

2. Complete these background readings in recruitment strategies for school-based, for-credit choirs:

   Phillips text, Chapter 3
   Peterson article, “Recruiting for the Choral Ensemble by Emphasizing Skill and Effort”
   Dunn handout, “Getting and Keeping Students”

Think of which strategies might apply to a unique group like Rock Chalk Singers.

3. Build a list of prospective contacts: (a) students in grades 8-12, (b) KU students (particularly in other majors) who may want to sing without the heavy commitment of a for-credit ensemble, or who may want to learn to sing.

   Consider (as either prospects or sources of information): friends, roommates, church/synagogue/mosque acquaintances, neighbors, girlfriends or boyfriends, relatives, etc.

4. Devise a recruitment plan tailored to the prospective contacts you have identified. The plan should include both mode of contact/approach (e.g., personal conversation, social networking site, email, through a mutual friend, etc.), and a notion of what the particular “drivers” or motivators may be for a particular person (musical, vocal, social, resume-building, being with friends, being around KU and/or college students, having a girlfriend, boyfriend, or sibling in the group etc.).

5. Carry out the plan. Once you recruit two people you may stop. Otherwise, continue until you have followed your plan with at least five people. You may, of course, recruit more than two people and/or follow your plan with more than five people.
6. Evaluate what you did, and think about why it worked or did not work with each of the people you contacted. Be very specific.

7. Make any suggestions that occurred to you that could be implemented now by Rock Chalk Singers as a whole to help with recruitment for next year.

8. Respond to the questions below in writing (2 pp. maximum, bulleted lists are fine) and submit in hard copy.

Your Name: _____________________        Date submitted: _____________________

I. Describe your recruitment plan and working contact list of prospective singers.

II. Describe your encounters with each of the people you contacted, including specific reflections on why your efforts worked or did not work with each of those people.

III. From your experience in this project, what suggestions/strategies could Rock Chalk Singers implement this year that might help with recruitment efforts for next season?

IV. What have you learned in general about recruiting singers for your choirs?

2. ADOLESCENT VOICE ASSESSMENT PROJECT

Using the Adolescent Voice Assessment Protocol (distributed in class), you and another MEMT 450 student will meet with a volunteer adolescent singer, carry out the specified procedures, and submit a written report of data obtained and your conclusions based on that data. This written report will have two parts: (a) the completed assessment protocol form, and (b) your prose conclusions and reflections.

N.B. You will want to bring an audio recording device when you do this project. In the beginning stages of acquiring skills in individual voice assessment, having a recording allows you to re-check what you heard and what data you recorded on the form.

3. METHODS OF ASSESSMENT IN CHORAL CONTEXTS PROJECT

This project has two parts: (a) completion with competency of the Assessment Module (online); and (b) submission of a written plan detailing how students in your chorus class will be assessed/graded using multiple means of assessment that includes at least one student self-assessment component. The written plan will take the form of a handbook or syllabus segment that explains to students, parents, and administrators how students in your class will be assessed and evaluated throughout a semester.

4. ELECTRONIC LEARNING PROJECT

This is a joint project undertaken by you and a class colleague. You will plan and implement an electronic/online module that addresses one of the compositions being rehearsed in Rock Chalk Singers in terms of: (a) incorporating two or more of the National Standards, and (b) featuring both instructive and constructive learning opportunities. You will then grade/respond to students as they, in turn, complete the module you have designed. In addition, you will gather or record individual parts for this composition for use in the Rock Chalk Singers Online Rehearsal Hall.

Previous Rock Chalk Singer modules and other online choir modules may be used as templates. You do not have to mount the finished modules on the server. You will, however, need to provide all url hyperlinks, pictures, and/or sound files necessary for such.
5. LONG-TERM REHEARSAL PLAN PROJECT

Following your first rehearsal conducting a piece in Rock Chalk Singers, reflect on and do a task analysis of what specifically needs to be done to bring that piece to performance readiness with this particular ensemble. Then, in light of the rehearsal time remaining to you, decide what your most appropriate and practical priorities should be, how you can achieve them, and how they should be realistically sequenced. Prepare a written long term rehearsal plan that includes the following sections: (a) Overall Task Analysis, (b) Priorities in Light of Rehearsal Time Remaining, and (c) A rehearsal by rehearsal plan that specifies how you will address and sequence those priorities in your allotted rehearsal time.

Next, confer and collaborate with your conducting colleague. Compare your individual plans. Jointly decide on the best possible long term rehearsal plan for this piece. Finally, submit both (a) your original written long term plan, and (b) the jointly revised plan you will implement in Rock Chalk Singers Rehearsals.

6. YOU TUBE CHORAL SOUND DIAGNOSIS PROJECT

Directions: (a) Partner with another class member. (b) Together, select 4 videos posted on YouTube of performances or rehearsals by middle, jr. high, or sr. high school choirs, according to criteria in the paragraph below. (c) Then identify one piece or one section of a piece on each video on which to focus your attention. (d) Together, decide what is the particular “it” (inefficiency or less than desirable choral sound) most in need of help with this particular ensemble. (e) Decide what explicit, behavior-physiology oriented strategies, both short-term and long-term should be employed to correct the identified inefficiency. (f) Choose one video evaluation to present in class.

Of your 4 videos: (a) one must be of a beginning type of ensemble (either jr. high or high), one (b) must be of an advanced type of ensemble (either jr. high or high), and (c) two of the ensembles examined must be performing the same piece. Beginning/advanced designations are to be decided in terms of mastery of efficient choral/vocal technique, not simply in terms of age, difficulty of literature performed, name of group, etc. A well-taught non-auditioned ninth grade choir, for example, could be significantly more advanced in terms of choral/vocal technique than a less well-taught select high school chamber choir of juniors and seniors.

Note: Do NOT focus on such score-based, musicological elements as rhythmic precision, dynamics, interpretation, phrasing, etc. [Those types of inefficiencies certainly merit a teacher’s attention, but not for this particular project]. Rather, focus on the choral sound produced by this particular ensemble at a particular point in time. Then identify what in your combined judgment is the most apparent symptom in need of help, and offer explicit, behavior oriented short-term and long-term corrections.

For example: Breathy sound in …… (identify precisely where). Short term strategy: staccato exercises. Longer term strategy: work on mastery of appoggio, then vocalises that target fuller adduction of the vocal folds. Do not propose generic solutions such as “work on breath management.” Rather, task analyze precisely what produces insufficiently managed breath in this instance, and specify precisely what teaching and rehearsal strategies could address it.

This mini-project is similar to the diagnosis and correction of individual voice inefficiencies as discussed in class and in the McKinney text. However, in this case your task is to focus upon group vocal sound in the context of a chorusing effect. The project aims to stretch your thinking and diagnostic skills in the arena of conglomerate sound. In so doing, you may focus either on the choir or on the conductor or both.

Report your analyses and correctional strategies in this format on a submitted hard copy:
Video 1.
(a) YouTube url:
(b) Brief description of the ensemble, what piece is being sung, and, if applicable, which
section of the piece you are addressing.
(c) Describe what you identified as the choral sound phenomenon most in need of attention,
and why.
(d) Specify your short-term strategies for correction, and state precisely why each strategy
would be applicable/helpful.
(e) Specify your longer-term strategies for correction, again stating precisely why each
strategy, in your judgment, would be applicable/helpful.

Follow the same outline for Videos 2, 3, and 4.

Finally, choose one of your videos/analyses to present as a case study in class.

7. CHORAL LITERATURE PROJECT

There are three phases to this project, which will be turned in as a bound document.

A. Choose and assemble \( N=8 \) compositions you can use during your first semester of choral teaching. In
order to choose wisely, you should carefully consult as many resources (state or recommended lists,
online resources, publisher’s resources, concert programs, etc.) as possible.

Among your 8 compositions should be:
- 3 Elementary or Children’s Choir Pieces, unchanged voices
- 3 Middle School/Jr. High Pieces, mixed changing voices
- 3 Sr. High School Mixed Voice pieces of contrasting difficulty
- 1 Female Choir piece, any level
- 1 Male Choir piece, any level

These should be “first semester” pieces. You may use compositions downloaded from
the net, single xeroxed copies (remember you can also select/borrow pieces to xerox single copies of in
Dr. Daugherty’s file notebooks if desired), or original copies. These will be returned to you. Your
selections should exhibit, according to your value system, both musical and pedagogical merit.

N.B. SAB arrangements, by and large, are not acceptable for changing voice ensembles. “By and large”
means there are, of course, exceptions. But any SAB arrangement must be evaluated very carefully,
particularly with respect to the “B” part, the tessitura of which may often lay in changing male passaggi
(transitions between registers), or not be efficiently accessible for certain stages of male voice change.

B. For each piece (on a separate sheet of paper):
   a. specify major vocal (i.e., physiological) skills/concepts that can be taught, giving a
      brief description of how each identified skill/concept can be taught using this piece
   b. list major musical concepts/skills that can be taught, supplying a brief description of
      how each indentified skill/concept can be taught using this piece
   c. specify the National Standards you can teach with this piece, giving a brief description
      of how each standard you select might be taught

C. Answer this interview question (in writing):

   Job Interviewer (e.g., music supervisor, principal): Can you name for me two or three pieces that
   you think are particularly well suited for middle school/jr. high school choirs, and tell me why they are
good for this age group?
You: Name the pieces. State, concisely, why they are suitable, using as many criteria as you can: vocal range, vocal demands, tessitruae; allows for switching of parts; not a slow tempo; it appears on a national or state list; text is suitable (why); it can be used to teach/learn according to two or more National Standards (which ones). Your answer must be limited to 3-5 sentences, a concise, knowledgeable paragraph/short answer.

N.B. Your bound project should contain, in this order:
(a) A cover sheet listing/naming in order your 8 choral compositions;
(b) Copies of each of the 8 choral compositions.
(c) Short Statements outlining the points in Part B above.
(e) Your short paragraph answer to the interview question.

8. CHOIR HANDBOOK OR SELECTED MINI-PROJECT

Students enrolled concurrently in MEMT 450 and MEMT 451 need do only one handbook, either choral or instrumental. Students who do not elect to do the choir handbook will propose and, upon instructor approval, carry out a mini-project of their choosing related to some aspect of choral pedagogy. If you will be doing the mini-project option, submit a short proposal (email is fine) for this project. The proposal should explain briefly what, exactly, you wish to do, how you propose doing it, and what resources you intend to use. Once the proposal is approved, you undertake the project.

CHECKLIST FOR DOING THE CHOIR HANDBOOK:

___ You must do your handbook in electronic form. At the very least, this means a pdf file or downloadable document. Preferably, it should be in web page/html form. Submit your handbook either by emailing a url where it can be accessed, or on a disc.

Required Minimum Contents: (Review the online handbook examples for ideas/starting points)

___ Specify on title page/splash page if the handbook is for all your choirs at a specific school, or just one ensemble (e.g., beginning, intermediate, advanced). Make sure the rehearsals and performances in your required dates section reflect the reality of the group for whom this handbook is intended.

___ Brief philosophical statement (e.g., Why should students study/participate in choral music? Why should they want to be in your class/program? What will they gain from your class/program?).

___ Brief description of all choirs are available in your program and who may participate in each. Questions you will want to ponder for this description: (a) Do you have an ensemble open to anyone who wishes to sing? (b) Do you offer any separate classes for males/females? (c) Will you have co-curricular opportunities, such as barbershop quartet(s), small chamber groups, etc?

___ Brief description of all co-curricular opportunities available to students, e.g., district/regional choir, all state chorus, solo and ensemble festival, etc.

___ Class Expectations & Procedures (keep them succinct/memorable). What may students expect daily from this class/program? What does this class/program expect of students?

___ Class Management/Discipline Plan, including penalties for infractions. Be sure to include some reference to group travel and other off campus events. Be sure you have a series of meaningful
penalties/interventions before a school administrator becomes involved, except, of course, for those infractions (e.g., drugs, theft, bodily harm, etc.) that automatically go to someone above your pay grade.

___Specific Assessment/Grading Procedures

___All required dress rehearsal and performance dates for the year

___Some basic information on vocal care/maintaining vocal health

___Any fees (e.g., rental of choir outfits) entailed with your program. How much, when due, etc. Include a well-worded statement for students who may not be able to afford such fees.

___If there is to be any student fundraising, include a description of procedures, guidelines, accounting, etc.

___Any other interesting/succinct/informative bits of information (e.g., quote or saying, pertinent images, artwork, strategies for sight-singing and practice, etc.) with direct bearing on this class.

___ A separate letter to parents/guardians (detachable/downloadable/linked from the handbook itself) with provision for both parent/guardian and student signatures. There is an example to download on the handbook web page.

Remember, ideally a Choir Handbook is a growing/evolving document. You eventually want it to be student-edited if possible. In your first year, however, you do not want to present students with a fait accompli, a massive volume reflecting only you. You do not want to institute any dramatic or drastic changes. Especially if there has not been a handbook previously, you simply want to stick to the basics. You can build from there in succeeding years.

TIPS: Be sure every letter is returned, signed by parents and/or guardians. This measure will save you loads of trouble if there is a dispute later on. Consider the first grade of the year being a quiz on the Handbook. You might stipulate that students who have not returned their signed letters cannot take the quiz until they do so, and after such and such a date they will receive a failing grade on the quiz. Or, conversely, you might make receipt of the signed parental letter count as 10 pts or 20 pts of the quiz grade.

Example of a Handbook Letter

Dear Parent/Guardian:

Thank you for the privilege of teaching your child this school year! I look forward to working closely with you and communicating with you, so that together we can make this year one of rewarding educational and musical experiences for your son or daughter.

Please take a moment to read the PVHS Choir Handbook. It contains important information regarding required dates, events, and expectations. After you have read it, please sign and return the form at the bottom of this page, indicating that you have read the Handbook, understand the requirements, and are aware of the other information it contains.

If at any time you have questions or concerns, please do not hesitate to contact me.

Sincerely,

James F. Daugherty
Director of Choral Activities
Name of Student: _______________________________________________

Name of Parent/Guardian: __________________________________

We have read the Choir Handbook and understand the information about expectations, required events, and other choir policies.

___________________________________________________
Signature of Parent/Guardian   Date

___________________________________________________
Signature of Student Date

RESOURCES

Compile a complete, usable, and practical Resource Notebook you can consult and use during your first few years of teaching. *This project should be compiled throughout the semester, not left for the last minute.*

Your notebook must contain in easily located tabbed sections:

(a) 20 vocalise/warm up exercises in staff notation each followed by a short explanation of what voice building skill the exercise addresses/how you might use it;

(b) 12 appealing rounds in staff notation you can teach by rote to various age groups (4 for children/elementary school choirs; 4 for middle school/jr high school choirs; 4 for high school and adult choirs);

(c) 10 choirbuilding exercises in staff notation (your “sure fire greatest hits” selection, organized according to easy, medium, and advanced difficulty—include more easy and medium than advanced);

(d) 5 partner songs that can be taught by rote (N.B. a single “partner song” consists of two or more songs that can be sung simultaneously, e.g., “Row, row, row your boat” paired with “Frere Jacques” = one partner song);

(e) 5 ready to go “Name That Tune” exercises (3 of which contain solely step wise or tonic triad intervals);

(f) your complete choral literature/National Standards project, including scores;

(g) a hard copy of your Choir Handbook or Mini-Project;

(h) xeroxable template and complete directions for the “Make a Larynx” project (used in MENT 408, vocal pedagogy);

(i) the McKinney Summary Sheet “Diagnosis and Correction of Vocal Inefficiencies”;

(j) a hard copy of your electronic learning/choir online project, plus hard copies of 3 additional electronic learning/choir online templates of your choosing that incorporate activities, questions, or ideas that vary from those used in your project;
(k) resources for intake or getting to know you auditions, including reading passage examples, s/z ratio directions, simple vocal health questions, posture/extrinsic muscle observations, determination of speaking voice fundamental frequency (SFF), sample audition forms, etc.;

(l) age-specific (children’s voices, middle/jr high school voices, high school voices, adult voices) repertoire lists/recommendations;

(m) examples of assessment forms/strategies for choral music classes;

(i) Thereafter, organize the remainder of your Resource Notebook with handouts, readings (including brief Xeroxed sections from textbooks), class notes, and other resources related to each of the Twenty Questions around which this course is organized. You may group these resources according to each of the Twenty Questions, or you may group them according to broader themes (two or more Question). Whatever the organizational scheme chosen, make sure the labeling of each section of this part of your Resource Notebook reflects that scheme. This latter, largest section of your Notebook should reflect some selectivity and synthesis on your part. In other words, it should not be simply a scrapbook of every handout or reading you have. Rather, it should evidence, by a short statement written on or attached to each item, why this particular item is one you think you should save for future reference when you are teaching.

Once your Notebook has been compiled and organized, go back and include a Table of Contents page at its beginning.