

**MUCM 440 Section 42508: Choral Development**

**Units: 2**

**Fall 2016—Thursday—12:00–1:50 PM**

**Location:** UUC B3 (Thursdays)  
MUS 319 (select Tuesdays)

**Instructor:** **Jo—Michael Scheibe, Chair**  
**Department of Choral and Sacred Music**

**Office:** MUS 417

**Office Hours:** Tuesday: 9:30am - 10:30am  
Monday & Wednesday: 10:00am - 11:00am  
Or by Appointment

**Contact Info:** 213-821-5756 (Office)  
562-637-3381 (Scheibe Cell)  
Email: [scheibe@thornton.usc.edu](mailto:scheibe@thornton.usc.edu)

**Course Description**

Problems of achieving proper balance, blend, intonation, diction, precision, etc. in choral groups; criteria for selection of repertoire for particular groups.

**Learning Objectives**

This course is designed to provide the choral conductor with a thorough look at the rehearsal process in working with choral ensembles. Topics covered will include the following: various choral schools, choral warm-ups, vocal/choral approaches, rehearsal pacing, audition procedures, seating arrangements, stylistic interpretation, intonation and tone building.

This course is designed with lecture/discussion (seminar style) on topics encountered in extensive readings as a core component of the class. Students prepare individual projects and discuss their projects in class. Extensive guest lectures are provided delving more deeply into critical topics such as diction, vocal/choral dynamics, marketing and entrepreneurship and programming.

**Prerequisite(s):** Junior standing in music

**Course Notes**

This Course is considered a seminar and as such functions only when all the members of the class have completed the readings. If it is determined that not enough members are keeping up with the readings, an occasional quiz will be given. The reading load fluctuates from week to week.

**Required Readings and Supplementary Materials**

**(3) Required Texts for Bachelor of Arts students:**

1. *Choral Pedagogy*. Smith and Sataloff. Singular Publishing Group. ISBN 1-59-756535-0 (Third Edition, 2013)
2. *Prescriptions for Choral Excellence*. Shirley Emmons and Constance Chase. Oxford University Press. ISBN 0-19-518242-1 (2006)
3. (PROVIDED BY SCHEIBE) *Who Moved My Cheese?* Spencer Johnson. G.P. Putnam's Sons. ISBN 0399144463 (1998)

**(4) Required Texts for Master of Music students:**

1. *Up Front! Becoming a Complete Choral Conductor*. Edited by Guy B. Webb. ECS Publishing. ISBN 0-911-318-19-4 (1993 Edition)
2. *Choral Pedagogy*. Smith and Sataloff. Singular Publishing Group. ISBN 1-59-756535-0 (Third Edition, 2013)
3. *Prescriptions for Choral Excellence*. Shirley Emmons and Constance Chase. Oxford University Press. ISBN 0-19-518242-1 (2006)
4. (PROVIDED BY SCHEIBE) *The Art of Possibility*. Rosamunde Stone Zander and Benjamin Zander. Penguin Books. ISBN 01-43-00122-1 (2002 paperback) or ISBN 0-87-584770-6 (2000 hardback)

**Additional Readings**

**(Found on reserve in the Music Library in Doheny Memorial Library):**

1. *Diction for Singers, A concise reference for English, Italian, Latin, German, French, Spanish pronunciation*. Joan Wall, Robert Caldwell, Tracy Gavilanes, Sheila Allen. Pst...Inc. ISBN 1-877761-51-6
2. *Chorus Confidential*. William Dehning. Pavane Publishing. ISBN 0-634-05843-6
3. *What Every Singer Needs to Know About the Body*. Melissa Malde, MaryJean Allen, and Kurt-Alexander Zeller. Second Edition. Plural Publishing. ISBN 9781597563246
4. *Baroque Music: Style and Performance: A Handbook*. Robert Donington. Norton. ISBN 0393300528
5. *Performance Practices in the Baroque Era*. Dennis Shrock. GIA Publications. GIA # G-8470. ISBN 978-1579999636
6. *Performance Practices in the Classical Era*. Dennis Shrock. GIA Publications. GIA # G-7815. ISBN 978-1579997991
7. *Note Grouping: A Method for Achieving Expression and Style in Musical Performance*. James Morgan Thurmond. Meredith Music Publications. 1991. ISBN 0-942782-00-3
8. *Teaching Music through Performance in Choir (Volume 4)*. GIA. Chapter Five: "Consonants are Key" pp. 87-112.

**(Found by logging into ARES, The University Library Reserves, and then logging into MUCM 440):**

- Choral Conducting Symposium*. Decker and Herford. Prentice Hall. ISBN 0-13-133372-0. Chapter One and Chapter Five
1. *Five Centuries of Choral Music: Essays in Honor of Howard Swan*. Edited by Gordon Paine. Pendragon Press. ISBN 0-918728-84-3 (MS). "The Conductor's Process" Jameson Marvin. Pages 15-33
  2. *The Choral Experience: Literature, Materials, Methods*. Ray Robinson and Allen Winold. Harpers College Press. ISBN 06-161419-X. Chapter Four and Chapter Six
  3. *The Solo Singer in the Choral Setting*. Margaret Olson. Scarecrow Press. ISBN 978-0-8108-6913-4. "Chapter Three: Pedagogical Issues of the Choral Rehearsal" and "Chapter Ten: Group Vocalises for the Choral Rehearsal."

**(Found on Blackboard):**

1. *Up Front! Becoming a Complete Choral Conductor*. Selected chapters. Edited by Guy B. Webb. ECS Publishing. ISBN 0-911-318-19-4 (1993 Edition).
2. *Choral Journal*. "Creating a Choral Culture: Lessons Learned from the Business World." Nicole Aldrich. Jun/Jul 2013, Vol. 53(11), pp. 8-18.
3. *Choral Journal*. "An Interview with Margaret Hillis on Score Study." Dennis Shrock. Feb 1991, Vol. 31(7), pp. 7-12.
4. *Teaching Music through Performance in Choir (Volume 4)*. GIA. Chapter Five: "Consonants are Key" pp. 87-112.

**Suggested Additional Readings (on reserve in the Music Library in Doheny Memorial Library):**

1. *Conscience of a Profession: Howard Swan, Choral Director and Teacher*. Hinshaw Music. ISBN 0-937276-0703
2. *Voice Building for Choirs*. Wilhelm Ehmann and Frauke Haaseman. Hinshaw Music, Inc. ISBN 0-037276-02-0

3. *The Musician's Soul*. James Jordan. GIA Publications. GIA # G-5095
4. *The Conductor as Leader: Principles of Leadership Applied to Life on the Podium*. Ramona Wis. GIA Publications. GIA # G-7071. ISBN 978-1-57999-653-6 (2007)

## Description and Assessment of Assignments

### IPA Project – 15% of Grade

- Prepare typed IPA for assigned music. Use online IPA keyboard (<http://ipa.typeit.org/full/> or similar).
- Bring at least two hard copies (one to turn in to instructor, one to turn in to guest lecturer).
- Provide copies for each of your classmates (either hardcopies or digital files sent prior to class start).

### Los Angeles Master Chorale Rehearsal Reflection – 15% of Grade

- Attend one rehearsal of the Los Angeles Master Chorale on either of the approved dates: Sept. 13, 2017 or Sept. 17, 2017. Contact Dr. Scheibe immediately if you have a
- Type up a minimum two page reflection (12-point font, double-spaced) of what you observed during the rehearsal. Address the following aspects:
  - REHEARSAL STRUCTURE: How is the rehearsal structured? Is there a progression in difficulty as the rehearsal runs or is there another aspect that has guided the rehearsal order?
  - ROOM SET-UP / CHOIR FORMATION: What is the choir formation? What benefits or difficulties will the choir experience with this formation? Why did the conductors use this set-up?
  - INTONATION / PHONATION: What do you hear? What is the conductor fixing and how are they making adjustments?
  - CONDUCTOR'S DEMEANOR: How is the conductor addressing the choir throughout the rehearsal? How is the choir responding? What traits of a leader are you observing in the conductor and are those traits effective or helpful?

### Mid-Term Exam – 30% of Grade

### Final Project – 30% of Grade

- UNDERGRADUATE
  - Analyze three assigned octavos following the Hillis method.
  - Submit your marked scores with an attached explanation of your analysis method and discoveries you made (musical, practical, etc.). Include possible difficulties (including conducting or choral/vocal issues) that might be encountered by a high school ensemble preparing for an ACDA performance with these octavos.
  - Type up IPA for each octavo. Use an online IPA keyboard (<http://ipa.typeit.org/full/> or similar). Include a word-for-word translation beneath each word for any text.
  - Please staple or use a binder clip to keep all of your materials together.
  - **Due by 8am on December 6, 2017 turned in to MUS 416. No late projects will be considered.**
- MASTERS
  - Analyze assigned movement from a choral work following the Somerville method.
  - Submit your marked scores with an attached explanation of your analysis method and discoveries you made (musical, practical, harmonic movement, etc.). Include possible difficulties (including conducting or choral/vocal issues) that might be encountered by a college-level ensemble similar to USC Thornton Concert Choir preparing for an ACDA performance with this music.
  - Type up IPA for all text. Use an online IPA keyboard (<http://ipa.typeit.org/full/> or similar). Include a word-for-word translation beneath each word.
  - Please staple or use a binder clip to keep all of your materials together.
  - **Due by 8am on December 6, 2017 turned in to MUS 416. No late projects will be considered.**

### Classroom Participation – 10% of Grade

- Regular and on-time attendance is expected in this course.
- Readings and video viewing, as assigned, are part of the classroom discussions.

### Grading Breakdown

Assignment	Points	% of Grade
IPA	150	15
LAMC Reflection	150	15
Mid-Term Exam	300	30
Final Exam (Take Home)	300	30
Class Participation	100	10
<b>TOTAL</b>	<b>1000</b>	<b>100</b>

### Additional Policies

**Attendance Policy:** In keeping with the professional objectives of the program, the Department of Choral and Sacred Music at the University of Southern California enforces a strict policy regarding participation and punctuality.

Since punctuality is important to musical professionalism, a strict punctuality policy is in place and will affect the participation portion of the grade.

Do not schedule voice lessons, meetings with faculty members or other organizations, make-up classes or exams, USC registration, doctor/dental appointments, job interviews, or any personal obligations during class times, as these will not serve as sufficient excuses to miss class.

Unavoidable emergencies will be handled on an individual basis. If an emergency occurs, (including acute, but brief, illness) the student must contact the instructor in a timely manner, followed with written notification within three days. The instructor will determine whether the emergency is acceptable for excuse. If the instructor does not recognize the reason as acceptable, the student may appeal.

Absences for the following reasons are considered EXCUSED:

- Institutional excuses given five days in advance.
- Extended illness with doctor's verification.
- Death in the immediate family.

If you are unable to attend either of the listed LAMC rehearsals on September 13th, 2017, or September 17<sup>th</sup>, 2017, due to an existing conflict (such as a scheduled class), contact Dr. Scheibe immediately to discuss. He will assign an alternate rehearsal date you must attend or he will assign an activity to replace the rehearsal attendance requirement.

## Course Schedule: A Weekly Breakdown

	Topics/Daily Activities	Readings and Homework	Deliverable/ Due Dates
<b>Week 1</b> Aug. 24	Conductor's Approach to Building Choral Culture	<b>Choral Conducting Symposium</b> (ARES online) Chapter 1: pp. 7-68 [Development of Choral Instrument]  <b>BACMs - Who Moved My Cheese?</b> Entire Book [book provided by Dr. Scheibe]  <b>MMs - The Art of Possibility</b> Entire Book [book provided by Dr. Scheibe]	
<b>Week 2</b> Aug. 31	The Master Teacher	<b>Up Front!</b> (Blackboard) Chapter 1: pp. 1-15 [The Challenge of Choral Leadership]  <b>Prescriptions for Choral Excellence</b> Chapter 7: pp. 233 -251 [Leadership Theory]  Plus for MMs (suggested): <b>The Musician's Soul</b> (Library Reserves) Entire Book	
<b>Week 3</b> <b>**</b> <b>ATTEND</b> <b>Tues,</b> <b>Sept. 5</b> <b>class in</b> <b>MUS</b> <b>319</b> <b>**</b>	Thinking out of the Box: New Paradigms in Choral Music  Suzi Digby, Visiting Choral Professor and Kenneth Foster, Director of the Arts Leadership Program, Guest Lecturers	<b>Choral Journal</b> (Blackboard) Jun/Jul 2013, Vol. 53(11), pp. 8-18 [Creating a Choral Culture: Lessons Learned from the Business World, Aldrich]  Please watch the following footage before the Class meeting  (links are also on Blackboard: <a href="http://www.youtube.com/watch?v=WRA9z7mGPcA">http://www.youtube.com/watch?v=WRA9z7mGPcA</a> [MN Never Stop Singing]  <a href="http://www.youtube.com/watch?v=6SCgVTMx0qg">http://www.youtube.com/watch?v=6SCgVTMx0qg</a> [CBS This Morning Choruses Lead the Way]  <a href="http://www.youtube.com/watch?v=UEBQW7csqPc">http://www.youtube.com/watch?v=UEBQW7csqPc</a> [Suzi Digby interviews Paul Mealor]	
<b>Week 4</b> Sept. 14	The Nuts and Bolts of Building an Ensemble	<b>The Choral Experience:</b> Lit, Mat's, Meth's (ARES online) Chapter 4: pp. 73-113 [Choral Sound]	<b>**Attend LA Master Chorale Rehearsal SEPT. 13 or SEPT. 17**</b>  <b>Glendale First United Methodist Church</b> <b>134 N Kenwood St</b> <b>Glendale, CA 91206</b> <b>7-10PM</b>

<b>Week 5</b> <b>**</b> <b>ATTEND</b> <b>Tues,</b> <b>Sept. 19</b> <b>class in</b> <b>MUS</b> <b>319**</b>	Rhythmic Function in Phrasing; Prof. Rodney Eichenberger, Guest Lecturer	Readings: none	<b>**DUE: LAMC</b> <b>Rehearsal</b> <b>Reflection due by</b> <b>start of class</b>
<b>Week 6</b> <b>**</b> <b>ATTEND</b> <b>Tues,</b> <b>Sept. 26</b> <b>class in</b> <b>MUS</b> <b>319**</b>	Diction in the Choral Rehearsal IPA; Dr. Lisa Sylvester, Guest Lecturer	<b>Choral Pedagogy</b> Chapter 18: pp. 257-265 [Choral Diction]  <b>Prescriptions for Choral Excellence</b> Chapter 2: pp. 59-100 [Diction and Intelligibility]  [Recommended resources: <b>Diction for Singers</b> by Joan Wall; and <a href="http://ipa.typeit.org/full/">http://ipa.typeit.org/full/</a> or similar online IPA keyboard]	<b>**DUE: IPA</b> <b>Assignment due by</b> <b>start of class</b>
<b>Week 7</b> Oct. 5	Voices in the Ensemble	<b>Prescriptions for Choral Excellence</b> Chapter 6: pp. 213-231 [Some Practical Solutions] Chapter 8: pp. 253-267 [Practice and Imagery]  Plus for MM students only: <b>The Solo Singer in the Choral Setting</b> (Library Reserves) Chapter 3: [Pedagogical Issues in the Choral Rehearsal]	
<b>Week 8</b> Oct. 12	Mid-Term	Mid-Term	<b>**Mid-Term**</b> <b>Please bring a Blue</b> <b>Book</b>
<b>Week 9</b> Oct. 19	Choral Infrastructure	<b>Choral Pedagogy</b> Chapters 10: pp. 147-161 [Choral Pedagogy and Vocal Health] Chapter 16: pp. 229-246 [The Singing Voice and Choral Tone]  <b>Prescriptions for Choral Excellence</b> Chapter 5: pp. 183-209 [The Warmup and Training Period]  Plus for MM students only: <b>Journal of Singing</b> (Blackboard) Jan/Feb 2012, Vol. 67(3) & Jan/Feb 2013, Vol. 68(3) [The Choir Issue Part I and II, Scott McCoy]  <b>Choral Journal</b> (Blackboard) Mar & Apr 2012, Vol. 54(10) & Vol. 54(11), pp. 47- 53 [On the Voice, Parts I & II, Sharon Hansen, Editor]	

<b>Week 10</b> Oct. 26	Programming	<p><b>Up Front!</b> (Blackboard) pp. 33-69 [Score selection, Study and Interpretation, Paine]</p> <p>Suggested Reading: <b>The Art and Science of Planning a Choral Concert</b> (Library Reserves) Entire Book (Harlow)</p> <p>Plus required for MM students only: <b>Up Front!</b> pp: 265-275 [Effective Choral Programming, Kolb]</p>	
<b>Week 11</b> Nov. 2	Style and Performance Practice	<p>Readings: none</p> <p>Recommended resources (Library Reserves): <b>Performance Practices in the Baroque Era</b> (Shrock) <b>Performance Practices in the Classical Era</b> (Shrock) <b>Note Grouping</b> (Thurmond) <b>Baroque Music: Style and Performance: A Handbook</b> (Donington)</p>	
<b>Week 12</b> Nov. 9	The Score – The Conductor’s Roadmap	<p><b>Chorus Confidential</b> (Library Reserves) pp. 6-19 [The Score] pp. 151-157 [Appendix I, Somerville]</p> <p><b>Choral Journal</b> (Blackboard) Feb. 1991, Vol. 31(7), pp. 7-12 [An Interview with Margaret Hillis on Score Study, Shrock]</p> <p>Plus for MM students only: <b>Five Centuries of Choral Music</b> (ARES online) pp. 15-33 [The Conductor’s Process, Marvin]</p>	
<b>Week 13</b> Nov. 16	The Rehearsal Process, The Extended Choral Community	<p><b>Choral Pedagogy</b> Chapter 2: pp. 9-12 [The Rehearsal Process] Chapter 13: pp. 179-187 [Choral Singing and Children]</p> <p><b>Up Front!</b> (Blackboard) pp. 211-232 [Rehearsal Technique, Jordan]</p>	
<b>Week 14</b> Nov. 23	No class	Thanksgiving break – NO CLASS	
<b>Week 15</b> Nov. 30	Vowels and Consonants, Administrative Discussion	<p><b>Teaching Music through Performance in Choir</b> (Library reserves) Chapter 5: pp. 87-112 [“Consonants are Key”]</p>	
<b>FINAL</b> Dec. 6	Final Take-Home Project Due	<p><b>**FINAL EXAMINATION DUE**</b> Project Due by 8:00 AM in MUS 416</p>	

## **Religious Observance**

University policy grants students excused absences from class for observance of religious holy days. Faculty are asked to be responsive to requests when students contact them IN ADVANCE to request such an excused absence. The student should be given an opportunity to make up missed work because of religious observance. Students are advised to scan their syllabi at the beginning of each course to detect potential conflicts with their religious observances. Please note that this applies only to the sort of holy day that necessitates absence from class and/or whose religious requirements clearly conflict with aspects of academic performance.

## **Academic Conduct:**

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” <https://policy.usc.edu/scampus-part-b/>. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

## **Support Systems:**

*Student Counseling Services (SCS) - (213) 740-7711 – 24/7 on call*

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. <https://engemannshc.usc.edu/counseling/>

*National Suicide Prevention Lifeline - 1-800-273-8255*

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. <http://www.suicidepreventionlifeline.org/>

*Relationship & Sexual Violence Prevention Services (RSVP) - (213) 740-4900 - 24/7 on call*

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. <https://engemannshc.usc.edu/rsvp/>

*Sexual Assault Resource Center*

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: <http://sarc.usc.edu/>

*Office of Equity and Diversity (OED)/Title IX compliance – (213) 740-5086*

Works with faculty, staff, visitors, applicants, and students around issues of protected class. <https://equity.usc.edu/>

*Bias Assessment Response and Support*

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. <https://studentaffairs.usc.edu/bias-assessment-response-support/>

*Student Support & Advocacy – (213) 821-4710*

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. <https://studentaffairs.usc.edu/ssa/>

*Diversity at USC – <https://diversity.usc.edu/>*

Tab for Events, Programs and Training, Task Force (including representatives for each school), Chronology, Participate, Resources for Students