MUCM 440: Choral Development
Units: 2
Fall 2016—Tuesday—11:30 AM–1:20 PM

Location:	MUS 319
Instructor:	**Jo–Michael Scheibe, Chair**
	Department of Choral and Sacred Music
Office:	MUS 417
Office Hours:	Tuesday: 9:30am - 10:30am
	Monday & Wednesday: 9:15am - 9:45am
	Or by Appointment
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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 present 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

Required Text:

Up Front! Becoming a Complete Choral Conductor. Edited by Guy B. Webb. ECS Publishing. ISBN 0-911-318-19-4 (1993 Edition)

Choral Pedagogy. Smith and Sataloff. Singular Publishing Group. ISBN 1-59-756535-0 (Third Edition, 2013).

Prescriptions for Choral Excellence. Shirley Emmons and Constance Chase. Oxford University Press. ISBN 0-19-518242-1 (2006).

(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 (on reserve in the Music Library in Doheny Memorial Library):
Conscience of a Profession: Howard Swan, Choral Director and Teacher. Hinshaw Music. ISBN 0-937276-0703
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
Voice Building for Choirs. Wilhelm Ehmann and Frauke Haaseman. Hinshaw Music, Inc. ISBN 0-037276-02-0
The Musician's Soul. James Jordan. GIA. G-5095
Chorus Confidential. William Dehning. Pavane Publishing. ISBN 0-634-05843-6
The Conductor as Leader: Principles of Leadership Applied to Life on the Podium. Ramona Wis. GIA Publications G-7071. ISBN 978-1-57999-653-6 (2007)

Additional Readings (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
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
The Choral Experience: Literature, Materials, Methods. Ray Robinson and Allen Winold. Harpers College Press. ISBN 06-161419-X. Chapter Four and Chapter Six
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."
What Every Singer Needs to Know About the Body. Melissa Malde, MaryJean Allen, and Kurt-Alexander Zeller. Second Edition. Plural Publishing ISBN 9781597563246.

Description and Assessment of Assignments
Score Study – 20% of Grade
- UNDERGRADUATE
    - Analyze three octavos following the Somerville, Hillis, or another approved method.
- MASTERS (and DMA non-choral majors)
    - Analyze one movement from a large choral work following the Somerville, Hillis, or another approved method.
- DMA (choral majors)
    - Analyze one movement from a large choral work following the Herford method.
- Submit your marked score with an attached explanation of your analysis method and discoveries you made (musical, practical, etc.). Please staple or use a binder clip to keep all of your materials together.
- You must receive permission (i.e. score selection(s) and method approval) prior to beginning this project. Deadline to discuss and receive approve for your proposed score titles with Dr. Scheibe is September 13, 2016. After you receive approval, send an email to the class TA with your selection(s) [and your score study method if you received approval to follow a different method than listed for your level above].
- Copies of the marked score(s) are to be provided for each member of the class on the date of discussion. Clear and legible scanned PDFs emailed to your classmates through Blackboard prior to the start of class are acceptable.

ACDA Program – 25% of Grade

- Using the University of Southern California Thornton Concert Choir (or other approved ensemble – BACM or High Schools are fine to use for this project) as a model, select a program for the 2017 ACDA National Convention.
- Program will be 25 minutes – including applause and time on/off stage.
- One selection of your program must be from the standard Choral repertoire before 1900.
- Provide copies (Xerox is fine) of all scores for your program.
- Provide CD recording of selections (in program order) or a Spotify Playlist shared with Dr. Scheibe.
- Write a justification for your selections. What is the rationale behind choosing these selections? Is there a theme or overarching concept to your program? Is there enough variety in the program (highs & lows, fast & softs, color changes)? Do the music selections meet the singers' corporate ability?
- Provide timings, key relationships, possible difficulties / including conducting or choral/vocal issues that might be encountered by the ensemble and conductor.
- Once projects have been graded, students will be asked to present their proposed ACDA Program to the entire class.
- Please provide a copy of your program (notes included) for your colleagues. Build your program as if you were putting together your program for an ACDA Conference. Musical selection with publisher and octavo number, program notes of one to two paragraphs per composition, etc. [See examples provided on Blackboard – WEEK 4 Supplemental Material.]
- Students should meet with the professor EARLY in the planning process. Guidance is happily provided. Last day for consultation is Friday, November 11, 2016.

Classroom Participation – 10% of Grade
- Regular and on-time attendance is expected in this course.
- Readings and DVD viewing, as assigned, are part of the classroom discussions.

Grading Breakdown

Assignment	Points	% of Grade
Score Study Example	200	20
Mid-Term Exam	200	20
ACDA Program	250	25
Final Exam (Take Home)	250	25
Class Participation	100	10
TOTAL	1000	100

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 the listed LAMC rehearsal on September 21st, 2016, 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.
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Religious Holidays: The University of Southern California, has always sought to acknowledge and accommodate those students who wish to observe religious holy days. It seeks to reflect its awareness and sensitivity to religious holidays whenever possible when scheduling University activities. Each student shall, upon notifying their instructor in writing during the first week of classes, be excused from class to observe a religious holy day of their faith.

Course Schedule: A Weekly Breakdown

	Topics/Daily Activities	Readings and Homework	Deliverable/Due Dates
Week 1 Aug. 23	Choral Schools: Past and Present; Creating a Choral Culture: Visions and Facts	**Choral Conducting Symposium** (ARES online) Chapter 1: pp. 7-68 [Development of Choral Instrument] **Conscience of a Profession** (Music Library reserves) Chapter 4: pp. 109-162 **Up Front** Chapter 1: pp. 1-15 [The Challenge of Choral Leadership] **The Art of Possibility** Entire Book [book provided by Dr. Scheibe]	
Week 2 Aug. 30	The Score: Roadmap to Rehearsal and Performance	**Choral Conducting Symposium** (ARES online) Chapter 5: pp. 199-265 [**The Choral Conductor's Preparation of the Musical Score, Herford**] **Five Centuries of Choral Music** (ARES online) pp. 15-33 [**The Conductor's Process, Marvin**] **Up Front** pp. 33-69 [Score selection, Study and Interpretation	

		(Paine) pp. 71-94 [Coming to Terms] (not required for BACM or MM) **Chorus Confidential** (Music Library reserves) pp. 6-19 [The Score] pp. 151-157 [Appendix I, Somerville] **ACDA Journal** "An Interview with Margaret Hillis on Score Study" [by Dennis Shrock, February 1991] Available at ACDA.org (Must be an ACDA Member)	
Week 3 Sept. 6	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	Please watch the following footage before the Class meeting (links are also on Blackboard: http://www.youtube.com/watch?v=WRA9z7mGPcA [MN Never Stop Singing] http://www.youtube.com/watch?v=6SCgVTMx0qg [CBS This Morning Choruses Lead the Way] http://www.youtube.com/watch?v=UEBQW7csqPc [Suzi Digby interviews Paul Mealor]	
Week 4 Sept. 13	Programming	**Up Front!** Pp: 265-275 [Effective Choral Programming, Kolb]	**** Deadline to Receive Approval of Proposed Score Study Project Titles ****
Week 5 Sept. 20	Diction in the Choral Rehearsal IPA; Dr. Lisa Sylvester, Guest Lecturer	[Recommended resource: **Diction for Singers** by Joan Wall] **Choral Pedagogy** Chapter 18: pp. 257-265 [Choral Diction] **Prescriptions for Choral Excellence** Chapter 2: pp. 59-100 [Diction and Intelligibility]	****ATTEND LAMC REHEARSAL on WED, SEPT. 21**** **Glendale First United Methodist Church** **134 N Kenwood St** **Glendale, CA 91206** **7-10PM**
Week 6 Sept. 27	Vocalization & The Voice Teacher / Choral Conductor Dynamic	Completed DVD viewing of Haasemann, Adams, Noble, Jefferson, etc. **Choral Pedagogy** pp: 205-227 **Prescriptions for Choral Excellence** Chapter 5: pp: 183-209 [The Warmup and Training Period] Scott McCoy: "The Choir Issue", from NATS Part I and II (Blackboard) **Choral Journal**: On the Voice, Sharon Hansen, Editor	*****Score Study Project Due before Class begins*****

		(Blackboard) **The Solo Singer in the Choral Setting** Chapter 10: [Group Vocalises] Richard Miller: Singing Technique (DMA students input) Stephen Smith: The Naked Voice (Scheibe Discussion)	
Week 7 Oct. 4	Effective Rehearsal Leadership Time Management in the Choral Rehearsal (Fibonacci and the Golden Mean)	**Up Front** pp. 211-232 [Rehearsal Technique, Jordan] **Prescriptions for Choral Excellence** Chapter 6: pp. 213-231 [Some Practical Solutions} Chapter 7: pp. 233 -251 [Leadership Theory] Chapter 8: pp. 253-267 [Practice and Imagery] Chapter 9: pp. 269-290 [Mental Skills] **Choral Pedagogy** Chapter 2: pp. 9-12 [The Rehearsal Process] **The Choral Experience**: Lit, Mat's, Meth's (ARES online) Chapter 6: pp. 153-203 [Rehearsal and Performance] **The Solo Singer in the Choral Setting** (Library reserves) Chapter 3: [Pedagogical Issues in the Choral Rehearsal]	
Week 8 Oct. 11	Mit-Term	Mid-Term	****Mid-Term**** **Please bring a Blue Book**
Week 9 Oct. 18	Choral Fundamentals: Choral Tone Static Body = Static Sound Building Dynamic Choral Tone	**Choral Pedagogy** Chapters 10: pp. 147-161 [Choral Pedagogy and Vocal Health] Chapter 11: pp. 163-167 [Voice Disorders Among Choral Music Educators] Chapter 13: pp. 179-187 [Choral Singing and Children] Chapter 16: pp. 229-246 [The Singing Voice and Choral Tone] **Chorus Confidential** (Music Library reserves) pp. 52-90 [Choral and Vocal Considerations] **What Every Singer Needs to Know About the Body** (ARES online) **Up Front** pp. 147-186 [Choral Tone, Brandvik]	

		The Choral Experience: Lit, Mat's, Meth's (ARES online) Chapter 4: pp. 73-113 [Choral Sound]	
Week 10 Oct. 25	Consonants and Intonation	Consonants and Intonation **Choral Pedagogy** pp. 247-255	
Week 11 Nov. 1	Prof. Andrew Withington, Guest Lecturer University of Canterbury, Christchurch, NZ	Enhancing Choral Intonation in Unaccompanied Tonal and Modal Music: A Finely-Tuned Curriculum and Pedagogy	
Week 12 Nov. 8	Prof. Rodney Eichenberger, Guest Lecturer	Rhythmic Function in Phrasing	**Friday, November 11 is last day for consultation on ACDA Program Projects**
Week 13 Nov. 15	Listening and Adjudication	Please bring Adjudication Sheets. (handout packet) Bring favorite example of a conducted choral ensemble	**ACDA Program Project Due**
Week 14 Nov. 22	ACDA Presentations Review for Final Class Evaluations	** ACDA PROJECT PRESENTATIONS ** DMA students	
Week 15 Nov. 22	ACDA Presentations	** ACDA PROJECT PRESENTATIONS ** MM & BACM students	
FINAL Dec. 13	Final Take-Home Project Due	**FINAL EXAMINATION DUE** Project Due by 8:00 AM in MUS 416	

Statement on Academic Conduct and Support Systems

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 Section 11, *Behavior Violating University Standards*https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/. 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/.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* http://equity.usc.edu/ or to the *Department of Public Safety* http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* http://www.usc.edu/student-affairs/cwm/ provides 24/7 confidential support,

and the sexual assault resource center webpage http://sarc.usc.edu describes reporting options and other resources.

Support Systems

A number of USC's schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* http://dornsife.usc.edu/ali, which sponsors courses and workshops specifically for international graduate students. *The Office of Disability Services and Programs* http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* *http://emergency.usc.edu/*will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.