

MUCM 440 Section 42507: Choral Development

Units: 2

Fall 2019—Tuesday—12:00 PM–1:50 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: 10:00am - 11:00am
Or by Appointment

Contact Info: 213-821-5756 (Office)
562-637-3381 (Scheibe Cell)
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Instructor: **Heeseong Lee, Teaching Assistant**

Office: MUS 209

Office Hours: By appointment

Contact Info: PH: 333-610-1506
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Course Description

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

Learning Objectives

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

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 or graduate standing in music.

Course Notes

This course is considered a seminar and as such functions only when all members of the class have completed assigned readings. If it is determined that readings are not being completed, quizzes will be given. The reading load fluctuates from week to week.

Required Readings and Supplementary Materials

(4) Required Texts for 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 INSTRUCTOR) *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)

Required 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
9. *The Oxford Handbook of Choral Pedagogy*. Ed. Frank Abrahms & Paul Head. Oxford University Press. ISBN 978 0199373369

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

1. *Choral Conducting Symposium*. Decker and Herford. Prentice Hall. ISBN 0-13-133372-0. Chapter One and Chapter Five
2. *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
3. *The Choral Experience: Literature, Materials, Methods*. Ray Robinson and Allen Winold. Harpers College Press. ISBN 06-161419-X. Chapter Four and Chapter Six
4. *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"
5. *Oxford Book of Choral Pedagogy*. Frank Abrahams and Paul D. Head. Oxford University Press. ISBN: 9780199373383. "Chapter 1: Critical Pedagogy as Choral Pedagogy" and "Chapter 16: The Art of Successful Programming: Study, Selection, and Synthesis"
6. *Wisdom, Wit, and Will: Women Choral Conductors On Their Art*. Joan Catoni Conlon. GIA Publications, Inc. ISBN: 978-1-57999-760-1. "Chapter 1: Analyzing the Choral-Orchestral Score" and "Chapter 6: Women Conductors As Leaders and Mentors"

(Found on Blackboard):

1. *Choral Journal*. "Creating a Choral Culture: Lessons Learned from the Business World." Jun/Jul 2013, Vol. 53(11), pp. 8-18.
2. *Choral Journal*. "An Interview with Margaret Hillis on Score Study." Dennis Shrock. Feb 1991, Vol. 31(7), pp. 7-12.

3. *Choral Journal*. "On the Voice." Parts I & II. Sharon Hansen, Editor. Mar 2012, Vol. 54(10) & Apr 2012, Vol. 54(11), pp. 47-53.
4. *Journal of Singing*. "The Choir Issue." Parts I & II. Scott McCoy. Jan/Feb 2012, Vol. 67(3), & Jan/Feb 2013, Vol. 68(3).
5. *Naked Voice: A Wholistic Approach to Singing*. W. Stephen Smith and Michael Chipman. Oxford University Press, USA. ISBN 9780198041122. Parts I & II (Purchasing this book is **STRONGLY ENCOURAGED**)
6. *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)
5. *Finding Ophelia's Voice, Opening Ophelia's Heart: Nurturing the Adolescent Female Voice: An Exploration of the Physiological, Psychological, and Musical Developments of Female Students*. Lynne Gackle. Heritage Music Press. ISBN: 978-1-4291-1858-3
6. *Working with Adolescent Voices*. John M. Cooksey. Concordia Publishing House. ISBN: 0-570-01356-9
7. *The Boy's Changing Voice: New Solutions for Today's Choral Teacher*. Terry J. Barham and Darolyne L. Nelson. Alfred Music. ISBN: 978-0769246642
8. *Arts Leadership: Creating Sustainable Arts Organizations*. Kenneth Foster. Routledge. ISBN: 978-1138740297

Description and Assessment of Assignments

Los Angeles Master Chorale Rehearsal Reflection – 15% of Grade

- Attend one rehearsal of the Los Angeles Master Chorale on one of the approved dates: **Friday 11 Oct. from 7:30-10 PM, Saturday 12 Oct. from 2-5 PM.** Contact Dr. Scheibe **immediately** if you have an issue with either of these dates. He will assign an alternate rehearsal date that you must attend, or he will assign an activity to replace the rehearsal attendance requirement.
- **All rehearsals are held at First United Methodist Church in Glendale (134 N Kenwood St.).**
- 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? Thoughts on rehearsal pacing and singer's responsibility.
 - ROOM SET-UP / CHOIR FORMATION: What is the choir formation? What benefits or difficulties will the choir experience due to 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?
 - CONDUCTOR'S GESTURAL LANGUAGE AND SINGER'S RESPONSIBILITY: What do you believe to be the singer's responsibility in this ensemble?
- **Your reflection is due on at the beginning of class on 22 October.**

Outside Rehearsal Observation – 15% of Grade

- Attend one rehearsal of an approved middle school, high school, community college, university, or community choir and submit a written observation with the same guidelines as the LAMC reflection.
- Choral Ensemble must be approved by Dr. Scheibe on or before **24 September**.
- Due on **5 November** at the beginning of class.

Mid-Term Exam – 25% of Grade

- This exam will be cumulative. You should be prepared to be asked about materials from any readings, videos, audio recordings, and discussions that have been assigned from weeks one through seven.

Final Project (Undergraduates) – 35% of Grade

- You are to build a high school concert program featuring four ensembles.
 - Group 1: chamber group, jazz group, or madrigal choir with no more than 24 singers. All of the voice parts are balanced for this ensemble.
 - Group 2: 48-55 voice SATB choir. Note that this ensemble is unbalanced: fewer tenors than every other voice part and the tenors/baritones/basses are weaker than the sopranos and altos.
 - Group 3: beginning freshmen choir comprised of 2/3 sopranos/altos and 1/3 tenors/basses.
 - Group 4: advanced treble choir or beginning TB ensemble. Repertoire should be chosen that is suitable for changing adolescent voices.
- The music and program order must be approved by Dr. Scheibe no later than **1 October**.
- On the day of your presentation please provide scores and recordings for each composition via hard copy, electronic copy, or putting them in a PowerPoint presentation. While electronic copy or PowerPoint presentation is completely acceptable, please provide one copy of the scores in paper form, as well as a CD of recordings of the scores for Dr. Scheibe. Please note that Xeroxing scores is allowed, as this is for educational purposes!
- You will give a ten-minute presentation on why you choose the music in addition to five minutes for questions following the presentation.
- The program needs to be tied together with some sort of thematic concept.
- Please note that you do NOT need to write program notes for this project.
- Please utilize the knowledge and experience of the graduate students in the class by selecting one of them to help you with this project. They are here to aid you with questions regarding repertoire selection.
- **Due by 17 December or before by 9:00 AM. Turn in to MUS 416. No late projects will be considered.**

Final Project (MM's and DMA's) – 35% of Grade

- You will be assigned a topic by Dr. Scheibe and are to present a PowerPoint presentation on this topic in front of the class on your assigned day. Please bring handouts and other materials, as well as sound bytes as you see fit to enhance the understanding of your presentation.
- Presentations for master's students are to be thirty minutes with five additional minutes allowed for questions.
- Presentations for DMA students are to be fifty-five minutes with five additional minutes allowed for questions.
- Projects will be graded based upon clarity of presentation, addressing of student questions, and organization of material.
- **A final write-up of your presentation should be presented to Dr. Scheibe by 17 December or before by 9:00 AM. Turn in to MUS 416. No late projects will be considered.**
 - This includes a bibliography, copy of your PowerPoint, and any other edits or issues that were clarified/addressed concerns presented by the instructor or fellow students.

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
LAMC Reflection	150	15
Outside Rehearsal Observation	150	15
Mid-Term Exam	250	25
Presentation/Discussion (MM's and DMA's Only)	350	35
Final Project (BA's Only)	350	35
Class Participation	100	10
Total	1000	100

A	95% and above
A-	91-94%
B+	88-90%
B	84-87%
B-	81-83%
C+	78-80 C+

Any student receiving a letter grade of B- or lower must retake the course.

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.

Course Schedule: A Weekly Breakdown

	Topics/Daily Activities	Readings and Homework	Deliverable/ Due Dates
Week 1 Aug. 27	Conductor's Approach to Building Choral Culture Six Choral Schools	Choral Conducting Symposium (ARES online) Chapter 1: pp. 7-68 [Development of Choral Instrument] The Art of Possibility (DMA/MM/BACM) Entire Book [book provided by Dr. Scheibe]	CCS reading due at first meeting!
Week 2 Sept. 3	The Master Teacher: Challenges of Teaching Pedagogy, Soul of Teacher, Choral Excellence	Oxford Book of Choral Pedagogy (ARES online) Chapter 1: pp. 13-27 [The Challenge of Choral Leadership] Prescriptions for Choral Excellence Chapter 7: pp. 233 -251 [Leadership Theory] The Musician's Soul (Library Reserves) Entire Book Choral Journal (Blackboard) Inclusivity In Action: Transgender Students in the Choral Classroom, Palkki Is All Music for Everyone, Cruz Toward Socially Inclusive Music Organizations: Promoting Socioeconomic Diversity in Choral Ensembles, Shaw An American Choral Tapestry, Broeker & Harris	
Week 3 Sept. 10	Rhythmic Function in Phrasing; Prof. Rodney Eichenberger, Guest Lecturer	Readings: none	
Week 4 Sept. 17	Voices in the Ensemble	Prescriptions for Choral Excellence Chapter 6: pp. 213-231 [Some Practical Solutions] Chapter 8: pp. 253-267 [Practice and Imagery] The Solo Singer in the Choral Setting (Library Reserves) Chapter 3: pp. 37-62 [Pedagogical Issues in the Choral Rehearsal] (MM's and DMA's only Optional for Undergraduate Students) The Naked Voice (Blackboard) Parts I & II: [pp. 3-103, Steven Smith]	

<p>Week 5 Sept. 24</p>	<p>Thinking out of the Box: New Paradigms in Choral Music</p> <p>Suzi Digby, Visiting Choral Professor and Kenneth Foster, Director of the Arts Leadership Program, Guest Lecturers</p> <p>Leadership, Soul, Pedagogy of Today</p>	<p>Choral Journal (Blackboard) Jun/Jul 2013, Vol. 53(11), pp. 8-18 [Creating a Choral Culture: Lessons Learned from the Business World, Aldrich]</p> <p>Please watch the following footage before the Class meeting</p> <p>(links are also on Blackboard: http://www.youtube.com/watch?v=WRA9z7mGPcA [MN Never Stop Singing]</p> <p>http://www.youtube.com/watch?v=6SCgVTMx0qg [CBS This Morning Choruses Lead the Way]</p> <p>http://www.youtube.com/watch?v=UEBQW7csgPc [Suzi Digby interviews Paul Mealor]</p>	<p>***Outside Rehearsal Observation Location Due***</p>
<p>Week 6 Oct. 1</p>	<p>The Nuts and Bolts of Building an Ensemble</p>	<p>The Choral Experience: Lit, Mat's, Meth's (ARES online) Chapter 4: pp. 73-113 [Choral Sound]</p> <p>Up Front! pp. 147-186 [Choral Tone, Brandwick]</p> <p>Suggested reading: What Every Singers Needs to Know about the Body (Entire Book)</p>	<p>***BACM Program Repertoire Draft Due***</p>
<p>Week 7 Oct. 8</p>	<p>Choral Infrastructure</p>	<p>Choral Pedagogy Chapters 10: pp. 147-161 [Choral Pedagogy and Vocal Health] Chapter 11: pp. 163-167 [Voice Disorders Among Choral Music Educators] Chapter 16: pp. 229-246 [The Singing Voice and Choral Tone]</p> <p>Prescriptions for Choral Excellence Chapter 5: pp. 183-209 [The Warmup and Training Period]</p> <p>Journal of Singing (Blackboard) Jan/Feb 2012, Vol. 67(3) & Jan/Feb 2013, Vol. 68(3) [The Choir Issue Part I and II, Scott McCoy]</p> <p>Choral Journal (Blackboard) Mar & Apr 2012, Vol. 54(10) & Vol. 54(11), pp. 47-53 [On the Voice, Parts I & II, Sharon Hansen, Editor]</p>	<p>**Attend LA Master Chorale Rehearsal Either Friday 11 Oct. 7:30-10 PM or Saturday 12 Oct. from 2-5 PM**</p> <p>Glendale First United Methodist Church 134 N Kenwood St Glendale, CA 91206</p>
<p>Week 8 Oct. 15</p>	<p>Mid-Term</p>	<p>Mid-Term</p>	
<p>Week 9 Oct. 22</p>	<p>Programming</p>	<p>BACM's Only The Art and Science of Planning a Choral Concert (Library Reserves) Entire Book (Harlow)</p>	<p>**DUE: LAMC Rehearsal Reflection</p>

		<p>All Up Front! (Blackboard) pp: 265-275 [Effective Choral Programming, Kolb]</p> <p>MM's and DMA's only Oxford Book of Choral Pedagogy (ARES online) Chapter 16: pp. 281-301 [The Art of Successful Programming: Study, Selection, and Synthesis, Bjella]</p>	due by start of class.
<p>Week 10 Oct. 29 (Guest Lecturer: Dr. Sparks in 2018)</p>	The Score – The Conductor's Roadmap	<p>Up Front! (Blackboard) pp. 33-69 [Score selection, Study and Interpretation, Paine]</p> <p>Chorus Confidential (Library Reserves) pp. 6-19 [The Score] pp. 151-157 [Appendix I, Somerville]</p> <p>Choral Journal (Blackboard) Feb. 1991, Vol. 31(7), pp. 7-12 [An Interview with Margaret Hillis on Score Study, Shrock]</p> <p>Wisdom, Wit, and Will: Women Conductors On Their Art (ARES online) pp. 13-39 [Chapter 1: Analyzing the Choral-Orchestral Score, Howard Jones]</p> <p>MM's and DMA's only Five Centuries of Choral Music (ARES online) pp. 15-33 [The Conductor's Process, Marvin]</p> <p>DMA's only Choral Conducting Symposium (ARES online) Chapter 5: pp. 199-265 [The Choral Conductor's Preparation of the Musical Score, Herford]</p>	***Please Note: Concert Week***
<p>Week 11 Nov. 5</p>	The Rehearsal Process, The Extended Choral Community	<p>Choral Pedagogy Chapter 2: pp. 9-12 [The Rehearsal Process]</p> <p>Up Front! pp. 211-232 [Rehearsal Technique, Jordan]</p>	***Outside Rehearsal Observation Due***
<p>Week 12 Nov. 12</p>	DMA Student Presentations	Readings: none	
<p>Week 13 Nov. 19</p>	DMA Student Presentations	Readings: none	
<p>Week 14 Nov. 26</p>	Master's Degree & BACM Project Presentations	Readings: none	
<p>Week 15 Dec. 3 (Town & Gown)</p>	No Class	Readings: none	

FINAL Dec. 17 December 17th	Final Take-Home Project and Writeups Due	**FINAL PROJECT DUE FOR BACM'S** and WRITEUP for DMA/MM Students – By 9:00am Project Due by 9:00 AM in MUS 416	
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Los Angeles Master Chorale Reflection Rubric
Fall 2019
MUCD 440

Name _____

REHEARSAL STRUCTURE	_____
ROOM SETUP/ CHOIR FORMATION	_____
INTONATION/PHONATION	_____
CONDUCTOR'S DEMEANOR	_____
CONDUCTOR'S GESTURAL LANGUAGE	_____
SINGERS RESPONSIBILITY	_____
TOTAL	_____ / 150

MUCM 440 - Choral Development
Fall 2019
ACDA Programming Project Rubric

Name: _____

Scores:

1. Justification and rationale for design of program:
 - Score _____/40
2. Variety of Programming
 - Score _____/40
3. Selections meet fundamental abilities of Concert Choir:
 - Score _____/40
4. Timings and Key Relationships Listed
 - Score _____/40
5. Possible Issues discussed and noted
 - Score _____/50
6. Program notes provided
 - Score _____/40

Total Score: _____ / 250

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