

**MUCM 440 Section 42507**

**Choral Development**

**Units: 2**

**Fall 2022 | Tuesdays | 12:00 PM-1:50 PM**

**Location:** TMC G 156

**Instructor:** Mikhail Shtangrud  
Department of Choral and Sacred Music

**Office:**

**Office Hours:** By Appointment

**Contact Info:** (818)554-9933 (Cell)  
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**Course Description**

Problems of developing effective leadership, administrative procedures, repertoire selection, score study, vocal pedagogy, and rehearsal techniques for a successful choral program.

**Learning Objectives**

This course is designed to encourage each student to develop a choral program through an understanding of their individual leadership style, diversity considerations, administrative procedures such as auditions and seating arrangements, repertoire selection for unique ensembles, approaches to score study, healthy vocal pedagogy, warm-ups, rehearsal techniques, and choral approaches to achieving balance, blend, intonation, diction, etc. in choral ensembles.

Students will utilize extensive readings and multimedia materials to explore and discuss core components of the class. Students will prepare resources for use in their careers and prepare individual projects to present to their peers in class. Guest lectures will delve deeply into critical topics such as diversity and arts leadership.

**Prerequisite(s)**

Upper Division Choral Major; 2nd-Year MM

**Course Notes**

It is critical for all class members to complete the weekly assignments to contribute to a lively discussion. A variety of resources are assigned each week to facilitate discussion.

**USC Thornton Classical Performance and Composition Program Objectives:**

*Students will create a distinctive musical voice by...*

- Developing musical excellence
- Connecting scholarship to music-making
- Integrating the relevance of music to a diverse and inclusive society
- Erasing performance boundaries between different genres of music

*And create a fulfilling musical career by...*

- Navigating their way into the music profession to monetize their skills
- Mastering skills to share music through digital platforms and non-traditional venues
- Building a lifelong, global professional network
- Leading a healthy life as a musician

## **Readings and Supplementary Materials**

### **Required Texts**

#### **(To be purchased)**

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. *The Anatomy of Tone: Applying Voice Science to Choral Ensemble Pedagogy* James Jordan; Sean McCarther & Kathy Kessler Price GIA Publications ISBN: 978-1-62277-241-4

### **Required Additional Readings**

#### **(Found on Blackboard)**

1. Becoming the Choral Poet. Jerry McCoy. G.I.A. ISBN: 978-1-62277-452-4 (2021), Chapter III
2. Choral Conducting Symposium. Decker and Herford. Prentice Hall. ISBN 0-13-133372-0. Chapter One: Development of Choral Instrument.
3. Choral Journal. "An American Choral Tapestry." Angela Broecker and Jason Harris. Nov 2017, Vol. 58(4), pp. 38-49.
4. Choral Journal. "An Interview with Margaret Hillis on Score Study." Dennis Shrock. Feb 1991, Vol. 31(7), pp. 7-12.
5. Choral Journal. "Inclusivity in Action: Transgender Students in the Choral Classroom." Joshua Palkki. Jun/Jul 2017, Vol. 57(11), pp. 20-34.
6. Choral Journal. "On the Voice." Parts I & II. Sharon Hansen, Editor. Mar 2012, Vol. 54(10) & Apr 2012, Vol. 54(11), pp. 47-53.
7. Choral Journal. "Toward Socially Inclusive Music Organizations: Promoting Socioeconomic Diversity in Choral Ensembles." Julia Shaw. Nov 2017, Vol. 58(4), pp. 22-36.
8. Chorus Confidential. William Dehning. Pavane Publishing. ISBN 0-634-05843-6.

9. 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.
10. Journal of Singing. "The Choir Issue." Parts I & II. Scott McCoy. Jan/Feb 2012, Vol. 67(3), & Jan/Feb 2013, Vol. 68(3).
11. Oxford Book of Choral Pedagogy. Frank Abrahams and Paul D. Head. Oxford University Press. ISBN: 9780199373383. "Chapter 16: The Art of Successful Programming: Study, Selection, and Synthesis."
12. Philosophy of Music Education Review. "Bauchman v. West High School Revisited: Religious Text and Context in Music Education." William Perrine. Fall 2017, Vol. 25(2), pp. 192-213.
13. The Choral Experience: Literature, Materials, Methods. Ray Robinson and Allen Winold. Harpers College Press. ISBN 06-161419-X. Chapter Four and Chapter Six .
14. The Solo Singer in the Choral Setting. Margaret Olson. Scarecrow Press. ISBN 978-0-8108-6913-4. "Chapter Three: Pedagogical Issues of the Choral Ensemble" and "Chapter Ten: Group Vocalises for the Choral Rehearsal."
15. 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."

**Suggested Additional Readings  
(Found on Blackboard)**

1. Arts Leadership: Creating Sustainable Arts Organizations (Discovering the Creative Industries). Kenneth Foster. Routledge.
2. Choral Journal. "Is All Music for Everyone?" Penelope Cruz. Nov 2017, Vol. 58(4), pp. 10-20.
3. The Journal of Applied Behavioral Science. "Paradoxes of Inclusion: Understanding and Managing the Tensions of Diversity and Multiculturalism." Bernardo Ferdman. 2017, Vol. 53(2), pp. 235-263.
4. The Musician's Mind: Teaching, Learning, and Performance in the Age of Brain Science. Lynn Holding. Rowman & Littlefield Publishing Group, Inc.
5. Your Voice: An Inside View 3: Voice Science & Pedagogy. Scott McCoy. Inside View Publishing.
6. *Honoring Trans and Gender-Expansive Students in Music Education* Matthew Garrett and Josh Palkki – OUP ISBN-13: 978-0197506608

## 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: **(TBD)**. Contact Dr. Shtangrud **immediately** if you have an issue with scheduling or attending LAMC rehearsal. He will assign an alternate rehearsal 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:
  - o 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.
  - o 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?
  - o INTONATION / PHONATION: What do you hear? What is the conductor fixing, and how are they making adjustments?
  - o 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?
  - o 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 at the beginning of class on October 25.**

### 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. Shtangrud on or before **20 September**.
- Due on **8 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.
  - o 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.
  - o 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.
  - o Group 3: beginning freshmen choir comprised of 2/3 sopranos/altos and 1/3 tenors/basses.
  - o 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. Shtangrud no later than **4 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. Shtangrud. 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 13 December or before by 9:00 AM. Turn in to MUS 416. No late projects will be considered.**

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

- You will be assigned a topic by Dr. Shtangrud 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.
- 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. Shtangrud by 13 December or before by 9:00 AM. Turn in to MUS 416. No late projects will be considered.**
  - o 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 Rehearsal Observation	150	15
Outside Rehearsal Observation	150	15
Mid-Term Exam	250	25
Presentation (MM's Only)	350	35
Final Project (BA's Only)	350	35
Class Participation	100	10
<b>Total</b>	<b>1000</b>	<b>100</b>

- A** 95-100%
- A-** 91-94%
- B+** 88-90%
- B** 84-87%
- B-** 81-83%
- C+** 78-80%

## **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.

### **Late Work Policy**

Late work will be penalized by a 10% deduction in the assignment grade every 24 hours late unless due to an emergency excused by the instructor. Email the instructor as soon as possible to discuss alternate assignments due to an emergency.

### **Communication Policy**

Students are encouraged to contact me through USC email (mshtangrud@gmail.com) and during Office Hours (by appointment). The instructor will respond within 48 hours, 72 hours over a weekend, and the workday following a holiday. The instructor does not respond to questions for 24 hours before an assignment is due.

### **In-Class Work Policy**

As a record of active participation and attendance, the instructor may require the completion of small, in-class work products individually or in teams. For teamwork, all members will receive the same

grade for the work product. Students who miss the assignment due to arriving late to class, or leaving early, will not have the opportunity to make up work.

### **Technology Policy**

If you need resources to successfully participate in your classes, such as a laptop or internet hotspot, you may be eligible for the university's equipment rental program. To apply, please submit an **application** on the Student Basic Needs Portal

### **USC Technology Support Links**

[Zoom information for students](#)

[Blackboard help for students](#)

[Software available to USC Campus](#)

### **Sharing of course materials outside of the learning environment**

USC has a policy that prohibits sharing of any synchronous and asynchronous course content outside of the learning environment. Please do not share or otherwise distribute class materials, music scores, or recordings produced by me or any students in the conduct of this course without express permission.

### **SCampus Section 11.12(B)**

Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study is a violation of the USC Student Conduct Code. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (see section C.1 Class Notes Policy)

### **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.

## 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 Part B, Section 11, “Behavior Violating University Standards” [policy.usc.edu/scampus-part-b](http://policy.usc.edu/scampus-part-b). Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on [Research and Scholarship Misconduct](#).

### Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University’s educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at [osas.usc.edu](http://osas.usc.edu). You may contact OSAS at (213) 740-0776 or via email at [osasfrontdesk@usc.edu](mailto:osasfrontdesk@usc.edu).

### Support Systems:

*Counseling and Mental Health - (213) 740-9355 – 24/7 on call*  
[studenthealth.usc.edu/counseling](http://studenthealth.usc.edu/counseling)

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

*National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call*  
[suicidepreventionlifeline.org](http://suicidepreventionlifeline.org)

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

*Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press “0” after hours – 24/7 on call*  
[studenthealth.usc.edu/sexual-assault](http://studenthealth.usc.edu/sexual-assault)

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

*Office for Equity, Equal Opportunity, and Title IX (EEO-TIX) - (213) 740-5086*  
[eeotix.usc.edu](http://eeotix.usc.edu)

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.



*Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298*  
[usc-advocate.symplicity.com/care\\_report](http://usc-advocate.symplicity.com/care_report)

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

*The Office of Student Accessibility Services (OSAS) - (213) 740-0776*  
[osas.usc.edu](http://osas.usc.edu)

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

*USC Campus Support and Intervention - (213) 821-4710*  
[campussupport.usc.edu](http://campussupport.usc.edu)

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

*Diversity, Equity and Inclusion - (213) 740-2101*  
[diversity.usc.edu](http://diversity.usc.edu)

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

*USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call*  
[dps.usc.edu](http://dps.usc.edu), [emergency.usc.edu](http://emergency.usc.edu)

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

*USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call*  
[dps.usc.edu](http://dps.usc.edu)

Non-emergency assistance or information.

*Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)*  
[ombuds.usc.edu](http://ombuds.usc.edu)

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

*Occupational Therapy Faculty Practice - (323) 442-3340 or [otfp@med.usc.edu](mailto:otfp@med.usc.edu)*  
[chan.usc.edu/otfp](http://chan.usc.edu/otfp)

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.

**Course Schedule** (Topics and dates a flexible for the first 2 weeks of the semester)

<b>Week &amp; Date</b>	<b>Topic</b>	<b>Readings &amp; Assignments</b>	<b>Due</b>
<b>Week 1</b> August 23	Course Introduction  Sign up for class presentations	<b>Readings None</b> <b>Syllabus Review and Assignments</b>  <b>Critical Listening Examples</b> What do you hear? What are the positive attributes? What are the negative attributes? What might be the problems? What are the solutions?	
<b>Week 2</b> August 30	Historical US Choral Schools	<b>Readings</b> <b>Choral Conducting Symposium</b> , Decker and Herford Ch. 1: Development of Choral Instrument, pp. 7-68	
<b>Week 3</b> September 6	Score Preparation	<b>Readings</b> <b>BA &amp; MM:</b> <b>Up Front!</b> Webb, ed.; Paine Score selection, Study, and Interpretation, pp. 33-69  <b>Chorus Confidential</b> , Dehning The Score, pp. 6-19 Appendix I, pp. 151-157  <b>Choral Journal</b> , Shrock Feb 1991, Vol. 31(7) An Interview with Margaret Hillis on Score Study, pp. 7-12	
<b>Week 4</b> September 13	Vocal Fundamentals Vocal Health; Vocal Pedagogy	<b>Readings</b> <b>The Solo Singer in the Choral Setting</b> , Olson Ch. 3: Pedagogical Issues in the Choral Rehearsal, pp. 37-62  <b>Choral Pedagogy</b> , Smith and Sataloff Ch. 10: Choral Pedagogy and Vocal Health, pp 147-161 Ch. 11: Voice Disorders Among Choral Music Educators, pp. 163-167  <b>Choral Journal</b> , Sharon Hansen, ed. May 2014, Vol. 54(10) On the Voice, Part I Jun/Jul 2014, Vol. 54(11), pp. 47-53 On the Voice, Part II	

Week & Date	Topic	Readings & Assignments	Due
<b>Week 5</b> September 20	Building Tone	<p><b>Readings</b>  <b>Anatomy of Tone</b>, Jordan, McCarther, Price            Chapters 1,2,3,4 pp.7-56</p> <p><b>Up Front!</b> Webb, ed.; Brandvik:            Choral Tone, pp. 147-186</p> <p><b>Becoming the Choral Poet, McCoy,</b>            Chapter III pp. 126-144</p>	<i>Outside observation approval</i>
<b>Week 6</b> September 27	Programming	<p><b>Readings</b>  <b>BA &amp; MM:</b>  <b>Up Front !</b> Webb, ed.; Kolb            Effective Programming, pp. 265-275</p> <p><b>MM:</b>  <b>Oxford Book of Choral Pedagogy,</b>            Abrahams and Head, ed.; Bjella</p> <p>Ch. 16: The Art of Successful Programming: Study, Selection, and Synthesis, pp. 281-301</p>	
<b>Week 7</b> October 4	Purpose Driven Warm-Ups	<p><b>Readings</b></p> <p><b>BA &amp; MM:</b>  <b>Prescriptions for Choral Excellence,</b>            Emmons and Chase            Ch. 5: The Warmup and Training Period, pp. 183-209</p> <p><b>Choral Pedagogy,</b> Smith and Sataloff            Ch. 15: Voice Building for Choirs, pp. 205-225</p> <p><b>Only MM:</b>  <b>The Solo Singer in the Choral Setting,</b>            Olson            Ch. 10: Group Vocalizes for the Choral Rehearsal, pp. 149-165</p> <p><b>The Anatomy of Tone</b>            Ch. 5 The Choral Warmup            Ch. 10: The Choral Warmup</p>	

Week & Date	Topic	Readings & Assignments	Due
<b>Week 8</b> October 11	<b>Midterm</b>	<b>Midterm</b>	
<b>Week 9</b> October 18	Seating, Placement, and Vocal Colors for Your Choir	<b>Readings</b>  <b>Choral Pedagogy</b> , Smith and Sataloff Ch. 16: Choral Singing: The Singing Voice and the Choral Tone pp. 229-245 <b>Anatomy of Choral Tone</b> , Jordan, Price Ch. 14 pp 155-162 Ch. 6, pp. 71-81  <b>DVD: Achieving Choral Blend Through Standing Position</b> – Weston Noble	
<b>Week 10</b> October 25	The Rehearsal Process	<b>Readings</b> <b>Prescriptions for Choral Excellence</b> , Emmons and Chase Ch. 8: Practice and Imagery, pp. 253-267  <b>Choral Pedagogy</b> , Smith and Sataloff Ch. 2: The Rehearsal Process, pp. 9-12 Ch. 19: Rehearsal Techniques, pp. 267-276  <b>Up Front !</b> Webb, ed.; Jordan Rehearsal Technique, pp. 211-232  <u><b>Optional Readings MM Not Required:</b></u> <b>Art &amp; Science in the Choral Rehearsal</b> Ch. 1: Problem Solving: Engaging Singers Ch. 4: The Ringelmann Effect Ch. 7: It's All in Your Mind: Psychology	<b>LAMC Observation</b>
<b>Week 11</b> November 1	Leadership	<b>Readings</b> <b>Prescriptions for Choral Excellence</b> , Emmons and Chase Ch. 6: Some Practical Solutions to Leadership Issues, pp. 213-231 Ch. 7: Leadership Theory for Reference, pp. 233-251	

<b>Week &amp; Date</b>	<b>Topic</b>	<b>Readings &amp; Assignments</b>	<b>Due</b>
<b>Week 12</b> November 8	Choral Sound: Precision	<b>Readings: TBD</b>	<b>Outside Observation</b>
<b>Week 13</b> November 15	Choral Program Management: Recruitment, Auditions, Fundraising Festivals, Tours, Scheduling, etc.	<b>Recruitment and Fundraising:</b>  <b>Becoming The Choral Poet: Chapter III</b> <b>pp. 73-89</b>  How do we recruit singers? Search Choral Journal, PAM, NCCO, NAfME. Examples: Travis Rogers, Kimberly Ritzer, <i>HS Teachers</i> Doug Lawrence, <i>Church</i> Jason Max Ferdinand, <i>University HBCU</i> Jonathan Talberg, <i>State University</i> John Byun/Bruce Rogers, <i>Community Colleges</i>	
<b>Week 14</b> November 22	Presentations	TBD	
<b>Week 15</b> November 29	Presentations	TBD	
<b>Final Exam</b> December 13 <b>11 a.m.-1 p.m.</b>		<b>**FINAL PROJECT DUE FOR BACM'S** and WRITEUP for MM Students Project Due by 9:00 AM in MUS 416</b>	<b>Final Take-Home Project and Writeups</b>