 **MUCM 540 Section 42530**

**Seminar in Advanced Choral Development**

**Units: 2**

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

**Location:** TMC G 156

**Instructor: Dr. Iris S. Levine, adjunct faculty**

 **Department of Choral and Sacred Music**

**Office:** MUS 202

**Office Hours:** Thursday, 2 – 2:30 PM or By Appointment

**Contact Info:** (310) 259-5597 (cell)

 islevine@usc.edu

**Assistant:** Mike Raleigh

**Office:** MUS 104

**Office Hours:** By Appointment

**Contact Info:** MRaleigh@usc.edu

**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)**

1st-Year DMA, MM in Choral Music Students with 5 five or more years of classroom teaching experience, and DMA Elective Field in Choral Music

**Course Notes**

As a seminar course, 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. 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. Art and Science in the Choral Rehearsal. Sharon Paul. Oxford University Press. (2020).

**Text purchased for you:**

4. Becoming the Choral Poet. Jerry McCoy. G.I.A. ISBN: 978-1-62277-452-4 (2021)

**Required Additional Readings**

**(Found on Blackboard)**

1. Chorus Confidential. William Dehning. Pavane Publishing. ISBN 0-634-05843-6.
2. Choral Conducting Symposium. Decker and Herford. Prentice Hall. ISBN 0-13-133372-0. Chapter Five: The Choral Conductor’s Preparation of the Musical Score

3. Choral Journal. “An American Choral Tapestry.” Angela Broeker 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. Choral Journal. “Is All Music for Everyone?” Penelope Cruz. Nov 2017, Vol. 58(4), pp. 10-20.

9. Choral Journal. “Is All Music for Everyone?” Penelope Cruz. Nov 2017, Vol. 58(4), pp. 10-20.

10. 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.

11. 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.

12. Journal of Singing. “The Choir Issue, Part 1” Scott McCoy. Jan/Feb 2011, Vol. 67(3), pp. 297 - 301.

13. Journal of Singing. “The Choir Issue, Part Two” Scott McCoy. Jan/Feb 2012, Vol. 68(3), pp. 287 - 289.

14. 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.”

15. 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.

16. 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.”

17. 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.”

**Assignments**

**Assignment 1: Honoring our Legacy**

**Info:** Present critical information on two prominent legacy choral conductors – why we should know about them and how they helped shape our profession. Present highlights of their accomplishments to your colleagues in class, and be prepared to answer questions. Legacy conductors will be selected from a list provided on the first day of class.

 **Due:** September 1

**Assignment 2: Score Study**

 **Info:** Outline the salient points about the approach to score study presented in your individual assigned reading. Present these points to your colleagues in class, show examples if possible, and be prepared to answer questions.

 **Due:** September 8

**Assignment 3: The Rehearsal**

 **Info:** In a paper written using the Chicago Manual of Style, define the characteristics of great rehearsals and what you personally enjoy about them. Discuss your rehearsal process and style. How do we motivate our students and how do we create accountability in the rehearsal?

 **Due:** September 15

**Assignment 4: Building the Bridges: Finding Common Ground Between Choral and Voice Teachers. Between Choral Conductors and Voice Teachers**

**Info:** Build a case arguing from the perspective of both the choral conductor and the voice teacher and be prepared to discuss alternative points of view in class with information in hand.

 **Due:** October 6

**Assignment 5: Presentation of an Approved Topic related to choral development**

 **Info:**

 **Info:** This assignment requires pre-approval of the topic – Pre-approval deadline: October 20th.

**Presentation Due:** November 10 or Dec. 1 (30 minute presentation followed by Q&A)

**Grading**

|  |  |  |
| --- | --- | --- |
| **Assignment** | **Points** | **% of Grade** |
| **Assignment 1: Honoring our Legacy** | 50 | 10 |
| **Assignment 2: Score Study** | 100 | 20 |
| **Assignment 3: The Rehearsal** | 100 | 20 |
| **Assignment 4: Choral/Voice** | 50 | 10 |
| **Assignment 5: Presentations** | 150 | 30 |
| **Weekly Participation and Preparation** | 50 | 10 |
| **TOTAL** | 500 | 100 |

**A**  95-100% (475-500)

**A-** 91-94% (455-474)

**B+** 88-90% (440-454)

**B** 84-87% (420-439)

**B-** 81-83% (405-419)

**C+** 78-80% (390-404)

**Course Schedule**

| **Week & Date** | **Topic** | **Readings & Assignments** | **Due** |
| --- | --- | --- | --- |
| **Week 1**August 25 | Course Introduction,Individual Introductions | Syllabus – Assignments and Presentations, Readings, Research and Participation. Guest Presentations |  |
| **Week 2**September 1 | Two topics: Honoring our Choral Legacy and Thinking Ahead: DMA or ABD Job Search | **Assignment – individual presentations for discussion. No group readings required.** | **Assignment 1** |
| **Week 3**September 8 | Score Study  | **Readings****All** **Art & Science in the Choral Rehearsal**, PaulCh. 9: Score Study—Look at Your Fish!**Becoming the Choral Poet,** McCoy Chapter I: The Conductor’s Poetic Imagination Pg 17-28 Chapter II: Creating Musico-Poetic Impression PP. 29-71**Michael Raleigh** **Choral Conducting Symposium**, Decker-HerfordCh. 5: The Choral Conductor’s Preparation of the Musical Score, pp. 199-265**Ann Chen****Choral Journal**, ShrockFeb 1991, Vol. 31(7)“An Interview with Margaret Hillis on Score Study”, pp. 7-12**Ali Hodges****Five Centuries of Choral Music: Essays in Honor of Howard Swan**, Marvin, Paine, ed.The Conductor’s Process, pp. 15-33**Collin Boothby** **Wisdom, Wit, and Will: Women Conductors on Their Art**, Conlon; Howard JonesCh. 1: Analyzing the Choral Orchestral Score, pp. 13-39**Shijia Ye** **Chorus Confidential**, DehningThe Score, pp. 6-19Appendix I, pp. 151-157 | **Assignment 2:** Score Study Outline  |
| **Week 4**September 15 | The Rehearsal | **Readings****Art & Science in the Choral Rehearsal**, PaulCh. 1: Problem Solving: Engaging Singers in the Joy of DiscoveryCh. 4: The Ringelmann Effect: Creating Accountability in the Choral RehearsalCh. 7: It’s All in Your Mind: The Psychology of Rehearsal**Prescriptions for Choral Excellence**, Emmons and ChaseCh. 8: Practice and Imagery, pp. 253-267**Choral Pedagogy**, Smith and SataloffCh. 2: The Rehearsal Process, pp. 9-12Ch. 19: Rehearsal Techniques, pp. 267-276**Becoming the Choral Poet,** McCoy Chapter III – only pp. 112-156  | **Assignment 3:** The Rehearsal |
| **Week 5**September 22 | Guest Lecture: Choral Intonation: A Theory and a Practice | **Guest Lecturer:**Professor Donald Brinegar, USC alum, distinguished author, Artistic Director, Donald Brinegar Singers |  |
| **Week 6**September 29 | Diversity, Inclusivity and Community Building  | **Lecturer****Readings****Choral Journal**, PalkkiJun/Jul 2017, Vol. 57(11)Inclusivity in Action: Transgender Students in the Choral Classroom, pp. 20-34**Choral Journal**,ShawNov 2017, Vol. 58(4)Toward Socially Inclusive Music Organizations: Promoting Socioeconomic Diversity in Choral Ensembles, pp. 22-36**Choral Journal**, Broeker and HarrisNov 2017, Vol. 58(4)An American Choral Tapestry, pp. 38-49**Philosophy of Music Education Review**, PerrineFall 2017, Vol. 25(2)Bauchman v. West High School Revisited: Religious Text and Context in Music Education, pp. 192-213**Choral Journal**, CruzNov 2017, Vol. 58(4)Is All Music for Everyone? pp. 10-20**The Journal of Applied Behavioral Science**, Ferdman2017, Vol. 53(2)Paradoxes of Inclusion: Understanding and Managing the Tensions of Diversity and Multiculturalism, pp. 235-263 |  |
| **Week 7**October 6 | Choral Ensemble/Vocal Studio Dynamics | **Readings****All****Choral Journal**, Sharon Hansen, ed.May 2014, Vol. 54(10)On the Voice, Part I Jun/Jul 2014, Vol. 54(11), pp. 47-53On the Voice, Part II **Ann Chen****What Every Singer Needs to Know About the Body,** Melissa Maulde, MaryJean Allen, and Kurt-Alexander Zeller **Mike Raleigh** **The Naked Voice: A Wholistic Approach to Singing,** Stephen Smith and Michael Chipman **Ali Hodges****The Structure of Singing: System and Art in Vocal Technique,** Richard Miller**Collin Boothby** **The Solo Singer in the Choral Setting**, OlsonCh. 3: Pedagogical Issues in the Choral Rehearsal, pp. 37-62**Shijia Ye** **The Solo Singer in the Choral Setting,** Olson Ch. 10: Choral Vocalises for the Choral Rehearsal, pp. 149-165 | **Assignment 4: Choral/Vocal** |
| **Week 8**October 13 |  | Fall Break |  |
| **Week 9**October 20 | Guest Lecture: Mental Health and Avoiding Burnout**Final Presentation topics approval** | **Lecturer**Quade French, Campus Wellbeing and Education, The University of Southern California | **Readings**None |
| **Week 10**October 27 | The Choral Warm-Up | **Readings****Choral Pedagogy**, Smith and SataloffCh. 10: Choral Pedagogy and Vocal Health, pp 147-161 Ch. 15: Voice Building for Choirs, pp. 205-225 **Prescriptions for Choral Excellence**, Emmons and ChaseCh. 5: The Warmup and Training Period, pp. 183-209Appendix I: pp. 291-306**The Solo Singer in the Choral Setting**, OlsonCh. 10: Group Vocalizes for the Choral Rehearsal, pp. 149-165**The Anatomy of Tone** Ch. 5 The Choral Warmup Ch. 10: The Choral Warmup | **The Choral Warm-Up: be prepared to lead effective and inclusive choral warmups.** |
| **Week 11**November 3 | Topics to be finalized by course participants | Potential topics for discussion:RecruitmentResources for finding repertoireUnique aspects of SA/TB ensembles | **Readings**TBD |
| **Week 12**November 10 | Student Presentations | **Presentations:****Collin Boothby** **Ann Chen****Shijia Ye** | **Assignment 5:** Presentation |
| **Week 13**November 17 | Guest Lecture via Zoom | **Guest Lecture:**Dr. Jace Kaholokula Saplan – Arizona State UniversityProgramming Concerts for 2023 and Beyond – Inclusive Programming | **Zoom** |
| **Week 15**December 1 | Student Presentations | **Presenters****Ali Hodges****Mike Raleigh****Closing discussion with all** | **Assignment 5:** Presentation |

**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 an acceptable 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 in the case of an emergency excused by the instructor. Email the instructor as soon as possible to discuss alternate assignments due to an emergency.

C**ommunication Policy**

Students are encouraged to contact me through my email (irislevine@mac.com) and during Office Hours (See the first page of the Syllabus for office Hours). The instructor will respond within 48 hours, 72 hours over a weekend, and the workday following a holiday. The instructor may not respond to questions during the 24 hours before an assignment is due and does not respond to non-USC accounts.

**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 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.

**USC Technology Support Links**

[Zoom information for students](https://keepteaching.usc.edu/start-learning/)

[Blackboard help for students](https://studentblackboardhelp.usc.edu/)

[Software available to USC Campus](https://software.usc.edu/)

**Use of Zoom in Teaching Classes**: Unless a course is specifically designed and approved to operate via Zoom or if a specific class-period would benefit from a remote session (out-of-town visitor for example), class will be held in-person.  Further, students who must be absent because of illness or travel should not expect to follow the class on Zoom.  Students should seek notes and materials to assure continuity of education but will not be invited to attend classes remotely.

**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 expressed 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)

**Classroom and Zoom Etiquette**

The Department expects you to demonstrate your presence and participation in class by your being either in class, or if a zoom class, on camera in all sessions.

• Please Mute your Microphone when we are on Zoom and you are not speaking

• If you have technical issues, please see Mike Raleigh for help or reach out to colleagues in the class, or Blackboard.

• Listen actively and attentively.

• Listen respectfully, without interrupting.

• Comments that you make (asking for clarification, sharing critiques, expanding on a point, etc.) should reflect that you have paid attention to the speaker’s or instructor’s comments.

• Listen carefully to what others are saying.

• Listen carefully to what others are saying even when you disagree with what is being said.

• Respect each other’s views.

• Challenge one another but do so respectfully.

• Be respectful of what others are saying.

**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” [policy.usc.edu/scampus-part-b](https://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](https://policy.usc.edu/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.

**Support Systems:**

*Counseling and Mental Health - (213) 740-9355 – 24/7 on call*

[studenthealth.usc.edu/counseling](https://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://www.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](https://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](https://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](https://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](https://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](https://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) 442-33*40 or 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.