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Office: MWF 11 TTh 2-2:30

(1) COURSE DESCRIPTION. This course provides study and application of materials and techniques for teaching vocal/choral music on the elementary, middle and high school levels. Through the discussion and practical application of strategies and techniques pertaining to vocal instruction, ensemble leadership, and the nature of working with singers of varying ages, genders and abilities, students taking this course will be able to successfully instruct and manage any kind of school choral program.

(2) COMMUNITY OF LEARNERS. All members of the music department will create learning communities of inquiry and action, focus on students, and demonstrate exemplary professional practices.

Professional Practices

Learning Communities of Inquiry and Action	We will engage in learning communities in which reflection, collaboration, lifelong learning, and habits of mind are developed and nurtured.
Focus on Students	We will balance knowledge and the principles and standards delineated in professional and state standards with an appreciation of all students' individuality, diversity, and cultures.
Exemplary Professional Practices	We will demonstrate the knowledge, skills and dispositions of exemplary professionals. We will have strong competence in our content knowledge, pedagogical content knowledge and skills as delineated in professional, state, and institutional standards. We will demonstrate professional dispositions or standards of conduct; will be supportive of students, families, and the school and community and will serve as catalysts for positive and responsible change.
Dispositions Statement	Faculty in the music department evaluates professional dispositions for all undergraduate music students. Faculty in the Professional Education Unit evaluates professional dispositions for all undergraduate and graduate students. Students are expected to: (1) Communicate Professionally, (2) Demonstrate Professional Growth, (3) Demonstrate Professional Relationships, (4) Exhibit Attributes Suitable to the Profession, and (5) Display Responsible & Ethical Behavior. Students are referred to the evaluation criteria and the administrative policy on-line at: http://muweb.millersville.edu/~deaneduc/

Disposition Expectations

Disposition Category	Examples and Expectations
Communicates Professionally	<u>Communicates clearly and appropriately with the instructor and students.</u> <ul style="list-style-type: none"> Follows appropriate channels of communication Displays an appropriate sense of humor Writes and speaks clearly Is professional during interactions Is easily understood Conveys an appropriate tone Listens carefully and actively
Demonstrates Professional Growth	<u>Seeks out, reflects, and acts upon feedback from instructor.</u> <u>Demonstrates a commitment to ongoing professional development through use of growth opportunities.</u> <ul style="list-style-type: none"> Exhibits curiosity about the subject Seeks and accepts critical feedback Self-regulates and modifies professional behavior based upon feedback
Demonstrates Professional Relationships	<u>Demonstrates a respect for all students (including students with disabilities/linguistic/cultural/social diversity).</u> <ul style="list-style-type: none"> Exhibits an understanding and acceptance of diversity Is respectful during interactions with instructor and students Works collaboratively with others Treats individuals fairly
Exhibits Attributes Suitable to a Profession	<u>Meets Professional expectations through appropriate dress, punctuality, language, and interpersonal skills.</u> <u>Demonstrates a belief in classroom learning communities in which collaborative decision-making, inquiry, and individual responsibility to the group are valued.</u> <ul style="list-style-type: none"> Presents information in a positive manner Demonstrates respect for the content of the discipline Is flexible Displays positive relationships with peers Is responsible Demonstrates dedication Is personable Maintains professional appearance
Displays Responsible and Ethical Behavior	<u>Knows and adheres to Pennsylvania Professional Code of Ethics, copyright, and privacy laws.</u> <ul style="list-style-type: none"> Adheres to professional Codes of Ethics of Pennsylvania and Millersville University of Pennsylvania Is honest Demonstrates ethical behaviors

(3) OUTCOMES AND ASSESSMENTS.

OUTCOMES PERFORMER	As DEMONSTRATED by...	ASSESSMENT
<ul style="list-style-type: none"> Students will be able to demonstrate performance through: singing, conducting, and playing the piano. Students will demonstrate the use of their own performance instrument (major) in the teaching of a song. Students will utilize vocalises, exercises and other teaching techniques from their work in Studio or Class Voice to devise warm-ups and rehearsal techniques appropriate for choral ensembles. 	In class teaching and taped practice sessions for: (1) teaching a rote song, (2) leading a vocalize, and (3) "play-and-sings" to prepare to teach choral repertoire in PTEs	<ul style="list-style-type: none"> Assessed in class during teaching activities and through video submissions.
EDUCATOR		
Philosophy Develop a philosophy of choral music education based upon study, observation, self-reflection, and teaching experiences.	Apply philosophical thinking to current teaching and future situations.	<ul style="list-style-type: none"> Assessed through written assignment (Reflection-Synthesis paper) and application in Peer Teaching Episodes (PTEs).
Repertoire, Planning, Teaching <ul style="list-style-type: none"> Demonstrate an understanding of the musical elements (SHMRF) and text of varied choral repertoire through analysis, performance (see above) and lesson planning and teaching. Plan lessons, with appropriate warm-ups/vocalises, that utilize a variety of approaches, including Kodály-based techniques, Comprehensive Musicianship and Dalcroze (kinesthetic). Reflect on peer teaching through class discussion, reflection-synthesis papers and self-evaluations. Demonstrate the artistry of teaching the choral ensemble and part work from elementary school (by rote, with partner songs and by two-part notation from octavos), middle school (two-, three- and perhaps four-part reading from octavos) and high school (four-part reading from more complicated octavos from the Middle Ages to the Present). 	<ul style="list-style-type: none"> Performance (see above) and ability to perform and teach songs with solfège, natural syllables, rhythm syllables or count-singing and text (English, Latin). Written lesson plan to include: Set-up, Conceptual/Behavioral Objectives, Procedure and Closure/Assessment. Memorizing and teaching songs through singing, moving, and effective rehearsing. Create a collection appropriate repertoire for various grade levels (Grades 7-12) and determine which songs and activities are appropriate for students with disabilities. Analyze selected songs for each teaching episode. Differentiate and modify instruction for optimal student learning. 	<ul style="list-style-type: none"> Individual performance assessments of in-class teaching activities and video submissions. Written assignments. PTEs. Databases: "Jewels" of the Trade" and "Tools of the Trade."
Choral Music Education Develop a working knowledge of specific topics related to choral music education, including: (a) techniques and materials for varied vocal music options; (b) innovative rehearsal strategies to encourage ensemble sensitivity, listening skills, blend, balance and other aspects of expressive choral singing; (c) characteristics of adolescent learners and their voices, and (d) choral repertoire most effective for singers at all levels.	<ul style="list-style-type: none"> Through discussion, writing and teaching, demonstrate knowledge of effective techniques and materials, demonstrate knowledge of effective vocal instruction and choral music education, including musical elements related to voices of ages, ensemble singing at all levels, and repertoire that reflects these learnings. 	Assessed through in-class discussion, written assignments (Reflection-Synthesis paper), lesson plans, video submissions, and PTEs.
Music Literacy <ul style="list-style-type: none"> Demonstrate the ability to make informed statements about choral music education through analysis (including aural analysis and score analysis) and relate to teaching methods for various classroom environments. 	<ul style="list-style-type: none"> Demonstrate the teaching of musical concepts through aural, kinesthetic and visual approaches. Use listening activities to increase students' awareness of musical elements in context of repertoire being studied. 	Assessed through class discussion, written assignments (including lesson plans), PTEs and video submissions.
Improvisation and Composition <ul style="list-style-type: none"> Teach students to improvise during vocalises or in adding ornamentation to repertoire (e.g., Renaissance or Baroque performance practice) Compose an original vocalize Compose an original arrangement of a folk song for unison, two- or three-part choir Teach how these elements can be adapted for teaching all students as well as those with disabilities and English Language Learners. 	<ul style="list-style-type: none"> Incorporate "original" material into warm-ups or repertoire during (PTEs). Identify and practice several qualities of successful classroom management including strategies to proactively manage the behaviors of all students, including those with disabilities and English Language Learners. 	Assessed through written assignments, including lesson plans, PTEs and video projects.
Technology <ul style="list-style-type: none"> Use Smartboard and web-based resources. 	<ul style="list-style-type: none"> Demonstrated and used during class meetings. 	Assessed during class work, field experiences, written assignments and video submissions.
ENTREPRENEUR		
Courses/Student Organizations <ul style="list-style-type: none"> Be an advocate for an MU choral ensemble or public school program to develop strategies for effective recruitment or marketing plans for fundraisers Participate (leadership capacity) in a community-based arts program (Music for Everyone, SWAN, Lancaster Mennonite Children's Choir, Red Rose Barbershop Choruses (male and female). Various projects could include, but are not limited to: special rehearsal planning, concert performances, fundraising activities, or other educational ventures. 	Create an action plan that includes a strategy of involvement, recruitment strategy, marketing or teaching plan, appropriate time-lines and a "To Do" list.	Project receives 10% of final grade.

How ACT Integrates with Core Music Courses

PERFORMER

Course	Integration	Evaluation
Studio	<ul style="list-style-type: none"> Students will collect vocalises, exercises and other teaching strategies from their studio work that would be appropriate for choral warm-ups and rehearsal techniques. Field experiences, peer teaching must include a vocal or instrumental performance (studio instrument). 	Observation by professor and/or video assessment.
Class Piano I-IV	<ul style="list-style-type: none"> Students should be able to sing one voice and play the other voice parts in order to learn the score and be able to teach other during part work. Improvise piano accompaniments using I, IV and V7 chords for vocalises and simple song accompaniments. Perform piano accompaniments of selected choral octavos. 	Observation by professor during various assignments, video submissions, and PTEs.
Class Voice	<ul style="list-style-type: none"> Continue to demonstrate and teach good vocal health. Demonstrate confidence in your own singing for teaching. Employ effective choral warm-ups/vocalises utilizing the concept of the functional unity of posture and alignment, breath management, phonation, resonance and articulation. Use IPA (International Phonetic Alphabet) in your score preparation and teaching. 	Use your voice well in all peer teaching experiences and incorporate Class Voice learnings in your peer teaching exercises and videos.
Conducting I	Accurately perform preparatory gestures, standard simple patterns, and releases.	Conducting while leading group vocalises and teaching choral rehearsals (PTEs).
Conducting II	Demonstrate expressive gestures, left hand independence for showing dynamics and cuing	Conducting while leading group vocalises and teaching choral rehearsals (PTEs).
Choral Ensembles	<ul style="list-style-type: none"> Collect vocalises, warm-ups, tuning activities and rehearsal techniques from your college choral ensemble. Apply to your work in Choral Methods. Collect repertoire ideas from all choral ensembles you encounter to build your own choral library of teaching resources in the future. This includes ensembles in which you participate, as well as those you experience in concert - save all printed programs. 	<ul style="list-style-type: none"> Apply collected vocalises, warm-ups, tuning activities and rehearsal techniques to your peer teaching. Use collected repertoire and other resources in your "Jewels of the Trade" and "Tools of the Trade" repositories.

EDUCATOR

Solfège I-IV	<ul style="list-style-type: none"> Be able to analyze all repertoire through stick notation strategies. Demonstrate through performance with solfège, hand signs, and rhythm syllables. Analyze repertoire for PTEs as demonstrated, with written stick notation scores and solfège syllables. 	Demonstrate performance of all choral repertoire with accuracy, proper intonation, and solid vocal technique. Analysis techniques are demonstrated in understanding of musical forms necessary for planning sequential teaching process. Good analysis = good planning = good teaching.
Elementary Methods	<ul style="list-style-type: none"> Demonstrate teaching techniques associated with the approaches of Kodály and Orff. Demonstrate an ability to educate for the multiple dimensions of musicianship: students as performers, stewards of their cultural heritage, critical thinkers, creative human beings, and active listeners. From in-class experiences and public school observations, collect appropriate choral repertoire for the Elementary level and incorporate this core repertoire in your work for Choral Methods. 	Demonstrate ability to teach effective music lessons evaluated during in-class teaching demonstrations and PTEs.
Secondary Methods	<ul style="list-style-type: none"> Demonstrate the techniques and abilities listed above for Elementary Methods applied to the secondary level. From in-class experiences and public school observations, collect appropriate choral repertoire for the Middle and High School levels. Incorporate this core repertoire in your work for Choral Methods. 	Demonstrate ability to teach effective music lessons, which will be evaluated during brief in-class teaching demonstrations and PTEs.
Technology	<ul style="list-style-type: none"> Demonstrate the ability to use Smart Board technology in selected lesson plans and PTEs. Demonstrate the ability to use video technology. 	Submit an edited video of your best teaching segments from the semester. Video must include: warm-ups/vocalises, efficient teaching, kinesthetic activity, and effective conducting.

ENTREPRENEURSHIP

Work with MBT students	<ul style="list-style-type: none"> • Devise an educational opportunity for the community that includes connection and outreach. Such a project could be organized through a pre-existing model (e.g. SWAN, Mennonite Children's Choir, etc.) • Devise fundraising projects for an upcoming choir tour. • Craft a detailed action plan. • Create marketing strategy. 	<p>Actualize "pilot" projects, i.e., five-week educational program prior to Red Rose Barbershop Chorus rehearsal entitled, "Singing and More," that provides a voice class-type experience for members to improve their vocal technique.</p> <ul style="list-style-type: none"> • Multi-faceted fundraising projects could include singing Valentines, bake sales during the school day or post-concerts, etc.).
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(4) VOCAL HEALTH AND WELLNESS. As singers, we understand that our whole body is our instrument. As such, we also understand that whatever we put into it or put it through will have a direct effect on our speaking and singing voice. Therefore, we must make a concerted effort to care for and respect our body and voice so that it may serve us well in our careers and in our daily lives. Each voice is as unique as its owner and deserves to be heard. The following contexts are important to consider in the health and wellness of your voice.

Practice. There is a limit to vocal endurance. Know when to stop! Unfortunately, unlike many other instruments, we can't put it down, pack it up, or step away from our voice. Furthermore, instruments can take a beating, endure long practice sessions or rehearsals and keep going. Your voice cannot! Practice awareness of and sensitivity to your instrument. When your voice is tired, "mark" or rest it. Don't push through until you're hoarse or sore.

Performance. Like your car, in order for your voice to run well, it has to be in peak condition. Working with your teacher and practicing intelligently will help you to be prepared for all vocal demands. Understandably, there are times when we just have to make it go. However, we must exercise the most caution and allow for minor malfunctions along the way. Ultimately, if there is any cause for concern regarding your vocal health, be sure to tend to it and seek professional help. Don't let a performance situation completely determine the outcome when your vocal health is at stake.

Teaching. Make sure to spend time warming up your voice each day before you begin singing and teaching. This good habit will facilitate maintenance and protection. Teachers are some of the most notorious people in terms of vocal health and abuse. Learn to teach safely and make necessary adjustments to keep your voice working well. Don't speak loudly or yell over your students. Practice good classroom management without vocal overuse.

Listen. Listen to your body! If it hurts or doesn't feel right, stop what you're doing! We need our inner instinct and ears to inform our voices. If our ears aren't fine-tuned, we lose the beautiful subtleties and timbres (colors) of the human voice. That ringing in your ears from listening through your earbuds at full volume is a warning of dire consequences. Protect your ears! Without them your voice will suffer seriously.

(5) COURSE REQUIREMENTS.

(1) Perfect attendance is expected. Zoom attendees must activate camera in order to receive attendance credit. An unexcused absence will lower your final grade by one letter. An excused absence requires a phone call or email message BEFORE class begins. More than one absences of any kind will result in a grade reduction.

(2) Work to the best of your ability and complete work on time. Precise due dates are provided below. Late work will lower the grade for a particular assignment or project.

(3) Active and positive participation is necessary. Demonstration lessons, PTEs, Video submissions, and reflective discussions create a practical teaching environment.

(4) Build a rich and useful processfolio. This tool will help you to organize class notes, handouts, lesson ideas, and repertoire choices. Processfolios will be collected and graded at the end of the semester.

(6) REQUIRED TEXT. Phillips, Kenneth H. *Teaching Kids to Sing*, 2nd edition. Cengage Learning, 2013.

(7) SUPPLEMENTAL TEXT. Phillips, Kenneth H. *Directing the Choral Music Program*, Oxford U. P., 2003.

(8) GRADING FORMULA.

34% -- Class Participation and Activities including daily class readings (pop quizzes) and discussion; rote-song teaching, teaching a canon, leading vocalises, and PTEs (w/accompanying video submissions);
Mid-Term Written Test.

30% -- Written Assignments including two reflection-synthesis papers, score analysis and lesson plans for PTEs, observation of jr./sr. high choral rehearsals, critique of jr./sr. high choral concerts

21% -- Long-Term Projects: Repertoire Reservoir (data base), Processfolio

14% -- Final Exam including "Tools of the Trade" Annotated Bibliography, Oral Report, Final PTE

(9) ASSIGNMENT DESCRIPTIONS.

- (1) **2 Reflection-Synthesis Papers*** (philosophy, effective rehearsals), 2 pages to synthesize valuable ideas
- (2) At least **2 Peer Teaching Episodes (PTEs)**** to include:
 - a. LESSON PLAN (Set-up, Conceptual/Behavioral Objectives, Procedure, Assessment/Closure)
 - b. LESSON (vary styles, difficulty level; must be videorecorded!)
 - c. SELF-EVALUATION (due next class after episode, only 1 page!)
- (3) **Repertoire Reservoir***** separated into
 - a. REPERTOIRE LIST/FIRST YEAR PROGRAMS for Elementary, Middle/Jr. High, High School
 - b. OCTAVO ANALYSIS SHEET and MARKED SCORES for at least 2 selections used for PTEs. Total number = 2X number of students in class (min. 12 pieces; 3 per grade level (a))
- (4) **Concert Critique****** (two-page concert critique of one junior high or one high school choral concert)
- (5) **Rehearsal Observations******* (attend two rehearsals: one elementary, one middle/high school)

Options will be discussed, including: church choirs, community choirs (MCCL), or PMEA.

2-page written report will be submitted for each observation.
- (6) **Processfolio** (a large, three-ring binder that contains class notes, notes on assigned readings, article summaries, handouts, observations of teaching techniques, etc.) Notebook must be clearly organized.

* General Writing Guidelines

Writing is thinking and is also a reflection of your thinking for others to digest. Whenever you write, present as professional a product as possible, especially in terms of smoothness, intelligence, spelling, punctuation, and form. Remember to include a clever title, an introduction, a well-organized body, and a thoughtful conclusion. Be concise; avoid rambling and run-on sentences. Be crisp and economical with your wording. The following grading rubric will be used:

Grading Summary for ACT Papers

Paper Topic: _____

	Student	Date
Content		
Content.....	1 2 3 4 5 6 7 8 9 10	
Quality of summary/reflection.....	1 2 3 4 5 6 7 8 9 10	
Strength and clarity of ideas presented.....	1 2 3 4 5 6 7 8 9 10	
Depth of thought and exploration of ideas.....	1 2 3 4 5 6 7 8 9 10	
Relevancy to class learnings and assigned readings.....	1 2 3 4 5 6 7 8 9 10	
Mechanics		
Overall quality of writing (fluency, vocabulary, ability to present ideas)	1 2 3 4 5 6 7 8 9 10	
Spelling, grammar, punctuation, form (Introduction and Conclusion)...	1 2 3 4 5 6 7 8 9 10	
Professionalism.....	1 2 3 4 5 6 7 8 9 10	
"Big Picture"		
Creativity and/or ability to critique in a concise and interesting way.....	1 2 3 4 5 6 7 8 9 10	
Overall effect of paper.....	1 2 3 4 5 6 7 8 9 10	
	Total: _____ / 100	

** How to Prepare a Score for Effective Teaching and Conducting

The following is a step-by-step list of suggestions for preparing a musical score for rehearsal and performance. While there is room for personal interpretation and preference for implementation and chronology, each of the following steps must be accomplished so that the conductor is familiar with the score to begin the process of memorization and to plan the rehearsal process.

I. Information Gathering

- A. "Walking" through the score (3 or 4 "walks" will be necessary)
 1. Text: meaning, general mood: uplifting, introspective, etc.; interpretation
 2. Main sections: fermati, double bars, through-composed, tempo markings, etc.
 3. Key signature(s): beginning sonority, modulations, final sonority
 4. Time signature(s): meter change(s), conducting pattern(s), predominant rhythm(s)
 5. Vocal ranges
 6. Dynamics
 7. Translate any foreign terms
- B. Number the entire score from beginning to end
- C. Write out the text on a separate sheet of paper
 1. If in another language, write original text and translation
 2. Poetry (analyze)
 3. Secular/Sacred
 4. Use I.P.A.
 5. Does the text influence the form? phrases? dynamics?
 6. Interpret the text as it stands on its own
 7. Ideas regarding pronunciation, interpretation, alliteration, rhyme, meter, etc.
 8. Write the translation above each work, and in a sentence at the top of the page

- D. Score Marking – **as you mark, sing (or play) the part so that this does not become a mindless exercise.** This allows you to truly “dig” into the score!
1. Devise your own system
 - a. Be consistent
 - b. Make it your own – whatever works for you...but do it!!
 2. Color Code
 - a. Dynamics
 - i. louds = red
 - ii. softs = blue
 - b. Entrances – Yes – all of them (find pairs/duets) = green
 - c. Accents = bright orange
 - d. Meter = bright yellow
 - e. Style
 - f. Voice parts
 - g. Extra instruments
 - h. Are there any inconsistencies from part to part? Other editorial issues?
 - i. Accidentals
 - j. Anything that might give your singers trouble?. . .troubleshoot and anticipate!
 3. Include and refine everything from your “walk” through the score.
- E. Harmonic Analysis
1. This is where Theory and Solfege comes in most handy!
 2. Analyze all vertical sonorities
 3. Circle all non-harmonic tones
 4. Modulations
 5. Closed and open cadences
 6. Doublings (emphasis on intonation)
 7. Difficult whole and half steps
 8. Who’s got the major third?
 9. Is the piece in a mode? (Renaissance, Contemporary) If so, proceed to F.
- F. Melodic Analysis
1. If there is a melody, highlight it
 2. Highlight various motives in different, corresponding colors
 3. Trace thematic/melodic development throughout the piece
 4. Begin to analyze phrases
 5. Notate breath marks for the entire piece – don’t leave this to chance
 6. If in a mode, analyze cadences and determine mode; sing modes in warm-ups
- G. Graphic Analysis or Barline Analysis (Macro Structure/Phrases)
1. Write on score
 2. Count groups of measures, determine the following
 - a. Phrases
 - b. Periods
 - c. Groups of phrases
 - d. Are there repetitions that could be taught together easily?
 - e. How to the periods/phrases make a larger section?
 - f. Outline the larger forms from the smaller
 - g. Are there standard musical forms present?
 - i. ABA
 - ii. Rondo
 - iii. Rounded Binary
 - iv. Bar form
 - v. Strophic
 3. On a separate paper or graph paper, chart a graph of the piece.

[NOTE: At this point, your preparation has only begun. Now the difficult “woodshedding” portion of the job begins. Use solfege and sing and/or get to the piano and play-and-sing!!!]

II. Preparing for the Rehearsal

- A. Sing each part individually ... do it!!!
 1. Just like Solfege and Ear Training
 2. Practice each part until it’s perfect – don’t model parts incorrectly in rehearsal!
 3. Prepare using solfege and hand signs

4. Circle in the score those notes/intervals/passages that give you trouble. Circle them!!! Your singers will probably have trouble there, too. Find solutions to these problems and be prepared to use them in rehearsal.
 5. Play one part, sing another, etc.
 6. Play two parts, sing another, etc.
 7. Be able to move quickly from part to part – this is what you must do in rehearsal
 8. Hear all the parts simultaneously in your head
 9. Finally, play at the piano to hear all vertical sonorities
- B. Begin to develop your interpretation of the piece
1. How do you hear it in your head?
 - a. Tempo
 - b. Climaxes
 - c. Style
 - d. Ornaments
 - e. Accompaniment
 - f. Every phrase and dynamic
 - g. Vowels – diction
 2. Actualize your aural image of the piece: it's your job to get your singers to sound like that "perfect" version you've created in your head.

II. Preparing for the Rehearsal (cont'd)

- C. Prepare for rehearsal
1. Discover where the piece sings most easily
 - a. At what point(s) in the score will your singers most easily and quickly feel good about this music? Find it exciting? Make them want to sing more?
 - b. This is where you begin your rehearsal!
 2. At what point(s) is the music really difficult?
 - a. What point is harmonically challenging?
 - b. Where will a lot of work need to be accomplished?
 3. Devise your rehearsals so that the exciting is combined with the difficult, and reward with those sections the singers like to sing!
 4. Using your barline/graphic analysis, create a chart of all sections of the piece
 - a. Mark which are the most difficult and will need the most rehearsing
 - b. Medium difficulty?
 - c. Easier, but still need to be rehearse?
- D. When is your concert?
1. How many rehearsals to you have?
 2. Count backwards
 3. Delete a couple of rehearsals to account for emergencies, school cancellations, or sickness
 4. At what point do you want to be "running" and "cleaning"?
 5. At what point do you want memory?
 6. How fast does your choir learn?

III. Do the above (I, II) for each piece and every concert for the rest of your career!

**** Choral Lesson Plan Template**

Student Name: _____

Lesson: _____ **Date:** _____ **Duration:** _____

Repertoire: _____
Composer Title

Conceptual/Behavioral Objectives:

1. Music Literacy. Explore designated musical concept (e.g., rhythmic, melodic, structural, etc.) by internalization through specific musical activities (e.g., singing, kinesthetics, reading, etc.). Textual/ contextual elements may also be addressed to connect repertoire to musical style periods, other fine arts (poetry, literature), history as related to period and composer, etc.

2. Group Vocal Technique/Ensemble: *Make a difference* in students' singing and ensemble sound. Explore Functional Unity vocal concepts (Posture and Alignment, Breath Management, Phonation, Resonation, and Articulation) by internalization through specific and effective vocal instruction (e.g., singing in appropriate register(s), vowel production, breath energy and flow, flexible consonants, etc.).

Procedure: (all activities are related to repertoire focus of this lesson; approximate time %'s suggested)

1. (c. 20%) Vocalises, Kinesthetics, Vocal Instruction:

- a. Posture and Alignment:**
- b. Breath Management:**
- c. Phonation:**
- d. Resonation:**
- e. Articulation:**

2. (c. 15%) Tuning/Intonation Activities: (rounds/canons, etc. or isolated tuning activities)

3. (c. 15%) Other Familiar Repertoire: (portion rep. already learned; other related songs)

4. (c. 50%) Core Activities: (suggestion: be as specific as possible; script your transitions)

a. (c. 10%) Experience: Introduce selection with an activity that focuses on as complete an experience of the piece as possible (see some specific options on next page).

b. (c. 30%) Analysis: Explore musical and vocal-choral aspects as listed above (see more specific options on next page); plan your lesson steps with emphasis on logical sequence, smooth and rapid pacing, and continuous student involvement. Avoid excessive teacher talk (use 5-word directives) and keep the students singing (and listening).

c. (c. 10%) Experience: Lesson (or portion of lesson) concludes with a final experience to provide closure and a means for assessment to observe if concepts were learned. Generally, a final performance of the piece (or portion rehearsed) without interruption works well for this. This is also a good time to augment singing with kinesthetics for added expression and a more physical connection to singing.

**** Strategies for Experience (Synthesis) and Analysis**

Experience (Synthesis)

Engage students immediately and provide as complete a musical experience as possible.

Choose appropriate technique(s) to encourage a positive first impression and to inspire the desire to learn!

- Active participation will focus, motivate, and inspire
- Sight-read a complete section (entire piece or excerpt or a few phrases) in unison or parts
- Sing piece to choir yourself to demonstrate feeling of whole and to model style
- Teach section through call and response
- If the piece is too difficult to sight-read, listen to a recording of the piece to develop “listenership”
- Play a recording of a piece in a similar style
- Show art works that relate or a video to immerse students in time/style period
- Read text (e.g., chant freely and expressively or consider using melodic rhythm of melody)
- Move while listening (e.g., conduct, keep steady beat by clapping, patsching, stepping, etc.)
- Discuss historical background and/or inspire with an interesting story;
- Make meaningful connections for students to “get into it”; teach historical context of the work

Analysis

Analyze possible problems, listen for them, isolate and work on them.

Increase students’ awareness and sensitivity to the musical material.

- Use score study (sing every part) to develop your aural image of the piece and anticipate problems
- Teach with energy to accomplish these formal learnings
- Use research to build your foundation of knowledge about the piece and share interesting tidbits
- Use a rehearsal plan and be as specific in your preparation as possible
- Avoid boring mechanical repetition; make this phase educational, enjoyable, and musical
- Use “warm-ups” to teach vocal technique, ensemble sensitivity (listening, tuning, vowel modification, etc.) and to introduce new concepts to be encountered in the repertoire; build repertoire of canons, patriotic songs, folksongs, Gregorian chant, madrigals, vocal jazz favorites, etc. to include in this portion of the lesson.
- Use solfege and Curwen hand signs to internalize pitches and tonal relationships and to improve reading skills
- Use neutral syllables (e.g., [du], [da], [tu], [lu], [ta], [du bi], etc.) to refine pitch and rhythm
- Use staccato [du] or text to refine articulation and enunciation; economical and direct expression
- Use “shadow singing” for parts not actively in focus; keep everyone busy!!
- Use movement to heighten awareness of pulse, rhythm, and other musical elements
- Use pulsing [du] or count-singing to energize singing and feel inner pulse
- Use [zing] to encourage zesty breath energy and flow
- Use raspberries or lips bubbles (on pitch) to find connection to low breath energy and to encourage breath flow and free phonation
- Use music and singing (and less talk) to teach musical concepts, vocal technique, style and feeling
- Use fewer words in directives and explanations; let the music do the teaching!
- Use piano as a scaffolding device, if necessary, especially to establish early musical momentum; fade it ASAP to lessen student reliance on this percussion instrument!
- Use conversational call/response or rote singing to teach subtleties: vocal model = 1,000 words
- Use effective imagery, metaphors and similes to help students relate to musical concepts, including vocal techniques, timbre, style); be interesting, creative and immediate

Experience (Synthesis)

As complete a musical experience as possible; should definitely be better than the first experience!

**** PTEs: Suggestions for Success!**

Think of your Peer Teaching Episode (PTE) as a teaching demonstration to reflect the most effective teaching you can do, like you would display during a job interview. This should be "ideal" in presenting yourself most favorably. Your teaching presence must take center stage. Consider thinking "dramatically" where you develop:

(1) Your Character – Be the "ideal" teacher: knowledgeable, prepared, confident, energetic, enthusiastic, animated, fast-paced yet calm, articulate, professional, sensitive, up and out, full of eye contact and open, welcoming body language, caring and with a mission to make music!

(2) Your Material – Know your score! Use SHMRF + Text as tool for analysis. You must learn the piece as you would a song in your studio lesson; be able to perform it like a song in your Senior Recital. Teaching/Conducting = Performance. Analyze, mark and memorize your score so that your eyes are up and your attention is on the ensemble.

(3) Your Script – Lesson Plan with Set-Up (use visual aids?!), Objectives (be specific), Procedure (be specific) and Closure (final satisfying musical experience). Consider writing your "lines" for transitions between steps: try to keep directives to 5-10 words, if possible.

(4) Your Role – play "the teacher" with an animated, enthusiastic, energized presence, perhaps "larger" than your normal personality, definitely be engaging and in charge.

(5) Your Blocking – try not to get stuck behind the piano; come in front of it so that your full, confident body language is on display.

(6) Your Choreography – have all gestures (conducting/teaching) and other kinesthetic activities well rehearsed, confident and sure.

(7) Your Timing – Keep track of the clock! How long are your vocalises? How long are your time segments for Experience (Synthesis) -- Analysis -- Experience (Synthesis)? Be sure to leave a minute or two for the final Experience (Closure)!

(8) Your TV Show and Your Best Critic – record your PTE and analyze what you see. Mention the good things, but be critical of yourself and use what you see to learn what you can improve for next time. Between the video and the comments from the instructor, you should have plenty of material to digest and from which to write your Reflection Paper (200-250 words; double-spaced; write more if you like). Papers will always be due on **Tuesdays** for you to self-evaluate the work from the previous week. Please attach Dr. Gemmell's notes to your paper as well as your lesson plan(s) of the PTEs under review.

**** PTE Requirements (Or, it would be great if you would . . .)**

1. Find NEW vocalises. The books you've purchased are full of them. Find the your favorites and teach them to us! New requirement: For each 12-minute PTE, please introduce **two new** energizer exercises from Part III of *TKTS* that relate to the selection you'll be rehearsing. At the beginning of each PTE session, write the following on the white board and the class will record the information in their processfolio.

Example:

p. 300, Ex. 41: *Stretch and Shake*, a. Set 3, (1) Rope Climbing.

p. 343, Ex. 74: *Phrase Sculpting*, (b) Musical Phrases.

This will help us to explore the wealth of exercises in the book and give us some new things to do!! Make sure the concepts relate to your piece. Most importantly: use vocalises as opportunities to teach vocal technique. Provide instruction on how they can be sung better! Remember, "less is more" in terms of words used, but don't hesitate to listen to the singing and make suggestions for improvement.

2. Try not to repeat the same exercises/vocalises on the same day! Be ready with another activity in case yours is taken. We are treating each day as though there are multiple teachers teaching the same class (just as you will do w/your cooperating teacher). Feel free to work together outside of class to coordinate your vocalises. Or, better yet, find a new vocalise that you know no one else will use. Try to keep the total time of vocalises to no more than 2-3 minutes. The bulk of your PTE should be on the repertoire!

3. Strive to use E-A-E in both macro and micro ratios. In other words, view the entire 10-minute span as one large E-A-E, with smaller episodes of E-A-E within the individual lesson segments.

4. Consider the use of visual aids, even if it's simply notating something on the board. Remember to incorporate as many modalities as possible within your presentation to accommodate different learning/personality styles.

5. Deal with the octavo! Teach music and score-related topics aside from simply solfege (e.g., page number, system, measure, beat, rhythm, tempo, dynamics, phrasing, etc., etc.). Treat your youngest singers as capable musicians where superior music-making is expected. Set a high bar!

6. If you plan on using an accompanist, this must be arranged ahead of time. For Dr. Gemmell, simply write an email requesting his presence behind the piano. Note: if he's playing, he won't be writing, so comments will be delivered verbally. This will prepare you for the future by knowing that the use of an accompanist is always something you must pre-plan (and usually pay for!).

7. Above all, remember that you are MUSIC educators and thus strive to make as much music as possible within the lesson, even during an Analysis phase. This will keep everyone happy! Please make sure activities are *musical*; if speaking is involved, be sure that it is musically expressive. Avoid non-musical rote or drill activities. "Once again, with feeling!"

**** Top Ten Pointers for Teaching More Difficult Choral Music!!**

(1) Talking is not teaching. To keep them singing, use fewer words (five words or less) and these are usually directives as to where you want them to start (if necessary, tell them page number, system, measure, beat). In general, find ways to be nonverbal as much as possible.

(2) One (or two) beats preparation should be plenty. Avoid wasting time with the counting of so many beats before they singing. This is probably so that you feel more comfortable starting them, but get into the habit of moving more quickly with this type of instruction.

(3) As in your other music education classes, please use a tuning fork to give pitches when the choir is going to be singing a cappella. Going back and forth between piano and teaching space is awkward and takes too much time!

(4) As in your other music education classes, please begin with as close to “whole song” approach as you can, even if it’s only a certain section of a longer piece. Please don’t teach phrase by phrase with solfege for the initial experience of the piece. You didn’t do this in Elementary methods, right? Simply apply similar concepts as with the earlier grades, and let the musical material and performance expectations heighten the experience.

(5) Consider your use of listening to recordings for the initial experience. This works the best and is most necessary when the repertoire is too difficult to “sight read” or get at least some kind of experience the first time singing. No need to use this technique for every piece. For example, the Mozart “Ave verum” can be read pretty well right off the bat, even for an intermediate high school choir, but the first section of “Weep, O Mine Eyes” is difficult for any choir because of the polyphonic texture and tricky entrances.

(6) Sight-reading the piece *on text* with an appropriate tempo can work beautifully as an initial experience. You’ll be surprised how quickly people of any age can “read music” with piano accompaniment as a scaffold and at least experience the piece in a more authentic fashion. Even though they may not be 100% accurate, they’ll at least get a “feel” for the piece and, most likely, enjoy the experience much more than sight-reading on solfege, which is difficult even for an expert choir. Use solfege to fine-tune during an analysis activity, if you like.

(7) What will you do if/when your high school choir is not “expert” in solfege? This was a challenging lesson for our college ensemble well trained solfege. What will happen when you have to teach this piece so a less “expert” ensemble? Can the piano be used as a scaffolding device that will eventually fade as the choir becomes better with solfege? Sometimes our PTE choral rehearsals feel like solfege/theory classes (analysis-heavy activities). This is not a bad thing, but if you’re auditioning for a choral job, supervisors are going to want to see a choral lesson where experience (singing) is balanced with intellectual analysis activities (solfege). Remember, balance means 2/3 experience!!

(8) “Ready go!” is your friend! In learning difficult music with a lot of notes, like Handel’s “Praise the Lord,” tell them where you want them to start say “ready go.” When you demonstrate, sing with the proper notes, rhythms, pitches, style, so they learn all of that by listening. You will keep them from learning more quickly and hold them back if you move too slowly and talking too much. As in our current Bach/Handel program, there is a lot of music to learn and the choir needs to digest notes/rhythms quickly. One must keep them singing and let the music motivate them! Don’t get in your students’ (and the composers’) way by hampering their ability to experience the music! Also, remember you need to motivate and inspire them to sing. Do you think beginning a song on solfege is the way to do that?

(9) Repeat for a Reason! Every time you repeat a phrase/section, have an objective in mind and, if necessary, state this reason to the choir. Could simply be “repetition is the best teacher!”

(10) Proof is in the Pudding. How can you tell if you’re effective? Listen to the choir and notice how much was accomplished in the rehearsal. Be honest with yourself.

**ACT Self-Evaluation for PTEs

Total: 200 Points

Name: _____

PTE # _____

Date: _____

The following questions will help you assess and evaluate your PTEs. View your teaching. Type a brief answer beneath the questions and give yourself a grade (total 100 points). DO NOT attempt to address this evaluation without viewing your teaching. This same rubric will be used by the observer to assess your teaching.

POINTS	10-9-8	7-6	5-4-3	2-1-0
1. Did I lead effective vocalises, tuning intonation activities, and or familiar repertoire to begin the lesson.				
2. Did I prepare the score well and was I familiar enough with it to give my full attention to the choir? Did I determine the best method of introduction/presentation for initial experience? <i>*Obvious lack of preparation is a 0.</i>				
3. Did I present the song and conduct in a stylistically appropriate manner? Was I musical? Did I use good conducting technique?				
4. Did I sing well and use my singing voice effectively as a tool for instruction? Did I stay in tune as I sang the song and sing in a stylistically appropriate manner?				
5. Did I engage my students with the eye contact and facial expressions as I taught? Did I use clear mouth movements? Did I smile the whole time I was teaching? Was my pronunciation clear; could the text be easily understood?				
6. Were my core activities (Experience–Analysis–Experience) planned well? Did I provide effective instruction to teach the designated musical concept?				
7. Did I make a difference in the students' singing and the ensemble sound? Did I provide helpful vocal instruction throughout the lesson?				
8. Was I listening to the ensemble and did I make formative assessments as I was teaching to improve their performance?				
9. Was the teaching pace appropriate for students to understand and learn the song or musical concept?				
10. Did I correct students' mistakes and intonation problems?				

Reflect and comment on each of the 10 areas above. Reflection comments should be truthful and indicate, through detail, that you thought about each and its effectiveness during instruction. (10 points for each = total 100 points)

Comments:

*** Repertoire List/Sample Programs for Your First Year of Teaching

Develop sample programs/repertoire lists (6 total; 2 each (Fall/Spring Concerts) for each grade level:

- Elementary (K-5)
- Middle School/Junior High (6-9)
- High School (10-12)

Imagine it is your first year of teaching in each situation. What kind of choirs will you conduct? Plan on at least one beginning level, one intermediate, and one advanced, but you decide how to divide them and what kind of ensembles they will be. Make sure this is clearly identified. Given these levels, feel free to include gender-specific ensembles or specialty groups (vocal jazz, show choir, etc.) or selections that feature these focused groups within the larger ensemble(s). Repertoire must be **appropriate** for each age group in terms of *musicianship* and *vocal development*, include the **highest quality** of repertoire available, and represent a **wide variety** of style periods (Renaissance through Contemporary). **Minimum number of pieces is 54 total** (as outlined above), but feel free to expand numbers in those areas that most interest you. The same title cannot be used in more than one category. Maintain a **balance between secular and sacred** entries. **Final List**, in program format, should include (1) Title; (2) Composer; (3) Publisher information, including voicing and order numbers, etc.; (4) Brief explanation of why you chose this particular piece; (5) YouTube or other site (e.g., publisher, blog, etc.) where a recording of a performance is available; (6) Submitted as PDF so that file can be shared with the entire class. At the conclusion of this project – and with sharing – you will depart the class with over 500 repertoire suggestions!!

*** Millersville Department of Music Education Analysis Form

OCTAVO SONG ANALYSIS FORM

Composer:	Voicing:
Publisher:	Difficulty Level:
Arranger:	Contests List:
Number:	Series:
Copyright:	Accompaniment:
Metronome Marking:	Number of Measures:

Part	Range	From	To

Song Analysis		Classroom Use	
Style/Type/Genre:	Rhythm:	Melody:	
Texture:			
Form:			
Tone Set:	Melodic Intervals:	Harmonic Progressions:	
Key(s):			
Meter:			
Rhythm Elements:	Other:		
Text:			
Language(s):			
Other:			

**** Concert Critique

Critique of a junior high or a high school choral program: Attend a program and then write a thorough critique which includes positive and negative features, such as programming concept, pacing, variety, physical set-up, visual appeal, key relationships, artistic impressions. Two-page minimum, typed.

***** Rehearsal Observations

Observation Report

- 800-1000 words, typed and double-spaced
- 11 or 12 point font and 1 inch margins
- You may print double-sided to conserve paper
- No criticisms of the conductor or choir – stick to facts, not opinions
- Description of choir and context of rehearsal

Structure of Rehearsal

- Describe the basic structure of the rehearsal
- Were goals set for the rehearsal? If so, by whom and were they achieved?
- How long did the rehearsal last? Approximately how much of the time was spent actually singing (as opposed to things like taking attendance, announcements, moving into place, descriptions or directions from the conductor)?
- Approximately how much time was spent on each piece rehearsed?
- How were the singers placed (in sections? mixed)? Did they sit or stand?

Warm-ups

- Did the conductor do warm-ups with the choir?
- What vocalises were used?
- How much time was spent on warm-ups before moving on to the repertoire?
- Did the warm-ups include any physical movement or attention to alignment?
- Did the conductor lead the warm-ups at the piano, or was an accompanist used?
- Did the conductor address any of the topics covered in class, such as breathing, phonation, resonance or articulation?
- Were ensemble issues addressed?

Rehearsal of Repertoire

- What repertoire was rehearsed? (obtain titles of pieces and names of composers)
- Describe how the conductor approached each piece. (i.e. did the choir sing through the piece from beginning to end, as in performance?)
- Did the choir encounter technical or interpretive difficulties, and if so, how did the conductor address them?
- What kind of rehearsal techniques did the conductor use (i.e. speaking in rhythm, singing on syllables other than the text, parts singing alone or in pairs, etc.)
- How did the conductor address the choir? Did she or he speak while they were singing or stop the music before talking? Did the conductor use a loud voice or a normal speaking volume? Did the conductor sing parts to demonstrate for the choir?
- Were expressive issues considered?
- Were ensemble issues considered?
- Describe the conductor's gesture (Did it vary from piece to piece or within pieces? Was it uniform throughout the rehearsal? How did it relate to the repertoire, the vocal tone or vocal production?)
- Was there interaction between the conductor and pianist, if there was an accompanist? If there was no pianist, how did the conductor handle the situation?
- If there was a pianist, did he or she play throughout the rehearsal, or only at times?

Additional Issues

- Was the rehearsal atypical in any way (an initial reading of a piece, a final dress rehearsal before a concert)?

What did you learn about conducting choirs from this observation?

MUSI 347: Reading and Assignment Schedule, Spring 2021

Module #1 (1/20, 1/26, 1/28): Course Introduction, Overview, Philosophy

Chapter 1: Vocal Pedagogy for Young Singers, pp. 3-23

- a) Briefly review Bennett Reimer's "A Philosophy of Music Education"
- b) How does Reimer's philosophy help you in formulating your own philosophy of music education?
- c) Philosophical and historical perspectives of teaching kids to sing

• Participation/Video Submission ASSIGNMENT: Teach a simple NEW rote song, 1/26-2/11

Module #2 (2/2, 2/4, 2/9, 2/11): Vocal Instruction and Choral Music Education in Public Schools

Chapter 2: The Psychomotor Process, pp. 24-44

- a) Aural acuity, pitch discrimination, motor coordination, inaccurate singing
- b) Characteristics of effective communication for teaching/conducting
- c) Qualifications needed to become a music educator and conductor
- d) Music education in America; schools of choral singing; past, present, future

• Homework ASSIGNMENT: Reflection-Synthesis Paper #1 (Philosophy) due 2/5 (by midnight)
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• Participation/Video Submission ASSIGNMENT: Teach a NEW canon/round, 2/9-2/18

Module #3 (2/16, 2/18, 2/23, 2/25): Young Singers and Working with Adolescents

Chapter 3: Research on the Young Singer, pp. 45-81

- a) Elementary school singing and secondary school singing,
- b) Voicings, choosing literature, making modifications

[Directing the School Music Program] Chapter 9: Choosing the Music, pp. 147-157

- a) Aspects to consider when choosing music
- b) Specifics of programming: entertainment vs. education
- c) Music that works and why

Chapter 4: The Child Singer, pp. 82-108

- a) Characteristics of vocal development
- b) Vocal parameters, vocal quality, range and tessitura, teaching a song

Chapter 5: The Adolescent Singer, pp. 109-142

- a) The nature of adolescents
- b) The adolescent female voice, the adolescent male voice

Module #4 (3/2, 3/4, 3/9, 3/11): Vocal Development

Chapter 6: Breathing and the Laryngeal Mechanics, pp. 143-165

- a) Choral conductor as voice scientist
- b) Functional Unity Concept
- c) Posture and Alignment;
- d) Breath management
- e) Laryngeal physiology

Chapter 7: Resonator and Articulator Mechanics, pp. 166-194

- a) Resonant tone production
- b) Resonator physiology; developing resonance
- c) Articulator physiology; diction for singing

Chapter 8: The Healthy Voice, pp. 194-208

- a) Knowing your voice
- b) Instructional sequence

Module #5 (3/16, 3/18): Review and Mid-Term Written Exam: Philosophy, *TKTS*: Chpts. 1-8

<ul style="list-style-type: none">• Participation and Video Submission ASSIGNMENT: “Leading Group Vocalises”- Facilitate group singing of vocalises both <i>a cappella</i> (with tuning fork) and from behind the piano (accompanied), 2/23-3/4
<ul style="list-style-type: none">• Homework ASSIGNMENT: Repertoire Reservoir Lists, first collection 3/18 (half the required repertoire, 26 pieces); final collection, 5/? (52 pieces, total, which includes the first 26 you submitted.) More repertoire is ok, too!

Module #6 (3/23, 3/25, 3/30, no class on 4/1): Choral Warm-ups, Vocalises, Sight-Singing, Musicianship

PART III: Systematic Vocal Instruction for Young Singers, pp. 207-208

Chapter 9: An Overview of the Method, pp. 209-227

- a) Overview of the Method
- b) Energizing the body, breath, ear, voice, song

Chapter 10: Level I Exercises, pp. 228-298

- a) Energizing the body, breath, ear, voice, song

[Directing the School Music Program] Chapter 10: Preparing the Choral Rehearsal and Music, pp. 158-182

- a) General guidelines for scheduling concerts and rehearsals; related to literature choices
- b) Score analysis; application to teaching and analytical activities, i.e., marking scores
- c) Conductor preparation for success
- d) Choral formations and voice matching

[Directing the School Music Program] Chapter 17: Rehearsing the Choir, pp. 296-314

- a) Introducing and rehearsing a new work
- b) Aspects of effective rehearsals
- c) Establishing and meeting high expectations: tone, intonation, phrasing, etc.

Module #7 (4/6, 4/8): Historical Periods, Musical Style Elements, Performance Practice, Repertoire, Rehearsals, and Organizing Performances

Chapter 11: Level II Exercises, pp. 298-368

- a) Energizing the body, breath, ear, voice, song

[Directing the School Music Program] Chapter 18: Understanding Styles and Performance Practice, pp. 315-330

- a) Why is knowledge of performance practice important for choral conductors?
- b) Applying what you learned in Music History on a day-to-day basis.
- c) Never stop learning!

<ul style="list-style-type: none">• Written ASSIGNMENT: Reflection-Synthesis #2 (Effective Choral Rehearsals) due 4/8
<ul style="list-style-type: none">• Homework ASSIGNMENT: Score Analysis and Rehearsal Plan for all PTEs due before teaching;• Video Submission: Play-and-Sing each PTE selection due BEFORE teaching day.
<ul style="list-style-type: none">• Long-term ASSIGNMENT CHECK-IN: How are your obs./critiques doing? (a rehearsal each; one performance)

Module #8 (4/13, 4/15, 4/20): PTEs for Selection #1 (Elementary Level/Jr. High)

Chapter 12: Singing Lessons, pp. 369-393

- a) Energizing the body, breath, ear, voice, song

Peer Teaching Episodes: Time to Put Theory Into Practice! Be Prepared...Have Fun!!

- Everyone teaches an 8-10 min. peer teaching episodes of choral octavos per class meeting
- Review of requirements:
 - a. SCORE (analyzed, marked and prepared for teaching/conducting)
 - b. LESSON PLAN (see Template; Set-up, Objectives, Procedure, Assessment/Closure)
 - c. LESSON (vary styles, difficulty level; must be video recorded)
 - d. SELF-EVALUATION (due next class after episode, only 1 page!)

Module #9 (4/22, 4/27, 4/29): PTEs for Selection #2 (Jr. High/High School)

ASSIGNMENTS: DUE FINAL CLASS MEETING, 4/29 (or before)

1. All rehearsal observations and concert critiques (will be accepted earlier)
2. PTE Octavo Analysis Forms for two pieces.
3. All PTE work (complete)

FINAL EXAM, Wednesday, May 5, 2:45 PM-4:45 PM

1. Written Exam
2. Processfolio
3. All Repertoire Resources (Repertoire List/Sample Programs; PTE Octavo Analysis Forms (2))
4. Final PTE Experience (TBA)

SUMMARY: ACT ASSIGNMENTS & BLOG LINKS, SPRING 2021

Module #1 (1/20, 1/26, 1/28):

Course Introduction, Overview, Philosophy

- Reading(s): Blog articles related to Bennett Reimer and other philosophy discussions, including:
 - [Who Knew...That Woodworking and Music Had So Much In Common](#)
 - [Reflection Synthesis: Is Reimer's MEAE Philosophy Dead?](#)
- Teaching Assignment: *Teach a New Rote Song*
 - For repertoire, see [Rote Song Collection](#)
 - In class, 1/26-2/11; Video submission deadline: **Friday, 2/12** (by 11:59pm)
- Written Assignment: *Reflection-Synthesis #1 (Philosophy)*
 - **due Friday, 2/5** (by 11:59 pm)

Module #2 (2/2, 2/4, 2/9, 2/11):

Vocal Instruction and Choral Music Education in Public Schools

- Reading(s): Phillips, TKTS, Chpts. 1 & 2 (see slides & worksheets on blog)
 - [Reading Resources on Blog](#)
 - As with all readings, a "pop quiz" may be given at any time to assess readings
- Teaching Assignment: *Teach a New Round/Canon*
 - For repertoire, see [Canon Collection](#)
 - In class, 2/9-2/18; Video submission deadline: **Friday, 2/26** (by 11:59pm)

Module #3 (2/16, 2/18, 2/23, 2/25):

Young Singers and Working with Adolescents

- Reading(s): Phillips, TKTS, Chpts. 3, 4, & 5 (see slides & worksheets on blog)
DSMP, Chpt. 9 (see scan on D2L)
- Teaching Assignment: *Leading Group Vocalises* (with tuning fork & from behind piano)
 - For ideas, see [Super-sized Handouts; Instructions; Rehearsal Techniques](#)
 - In class, 2/23-3/11; Video submission deadline: **Friday, 3/12** (by 11:59pm)

Module #4 (3/2, 3/4, 3/9, 3/11):

Vocal Development

- Reading(s): Phillips, TKTS, Chpts. 6, 7, & 8
 - [Pedagogical Pointers for Vocal Instruction: Pitch Matching, Developing Vibrato, Etc.](#)
 - [Instructional Videos: Teaching Female Mixed-Middle and Vowel Modification \(Male\)](#)
 - [The Anatomy of the Larynx: Videos](#)

Module #5 (3/16, 3/18):

Review and Mid-Term Written Exam: Philosophy, TKTS: Chpts. 1-8

- Written Assignment: *First submission of Repertoire Reservoir*
 - half of the list: 3 concerts, c. 27 selections
 - **due Friday, 3/19** (by 11:59pm)

Module #6 (3/23, 3/25, 3/30, no class 4/1):

Choral Warm-ups, Vocalises, Sight-Singing, Musicianship

- Reading(s): Phillips, TKTS, Chpts. 9 & 10
Phillips, DSMP, Chpts. 10 & 17 (see scan on D2L)
 - [Beyond Do-Re-Mi: Components of a Comprehensive Choral Rehearsal](#)
 - [Loop the Loop! Spinning Interactive Circles to Engage Musicianship](#)

Module #7 (4/6, 4/8):

Historical Periods, Musical Style Elements, Performance Practice, Repertoire, Rehearsals, and Organizing Performances

- Reading(s): Phillips, TKTS, Chpt. 11
Phillips, DSMP, Chpts. 18 (see scan on D2L)
 - [Healthy Choral Repertoire: More than Tastykakes and Lucky Charms](#)
 - [A Choral Potpourri: Exploring Timbre, Interpretation, and Style](#)
 - [Back to the Future: Modern Options for Authentic Performance Practice](#)
 - [Moravian Music: Lititz Anthems of Johannes Herbst](#)
 - [Lots of Interesting Repertoire & Performances: Gemmell's Choral Symposium](#)
 - [More Repertoire](#)
- Written Assignment: *Reflection-Synthesis Paper #2: Effective Choral Rehearsals*
 - **due Friday, 4/9** (by 11:59pm)
- P.T.E. Prep: Score Analysis and Rehearsal Plan for all PTEs due before teaching
- P.T.E. Prep: Play-and-Sing each PTE selection BEFORE teaching/video submission
- Long-term Assignment Check-in: How are your observations/critiques coming along?
 - one rehearsal/one performance

Module #8 (4/13, 4/15, 4/20):

PTEs for Selection #1 (Elementary/Jr. High)

- Reading(s): Phillips, TKTS, Chpt. 12
- Teaching Assignment: *PTE #1 (Elementary/Jr. High)*
 - In class, 4/13-4/20; Video submission by **Friday, 4/23** (by 11:59 pm)

Module #9 (4/22, 4/27, 4/29):

PTEs for Selection #2 (Jr. High/High School)

- Teaching Assignment: *PTE #2 (Jr. High; High School)*
 - In class, 4/22-4/29; Video submission by **Friday, 4/30** (by 11:59 pm)
- Written Assignments: **due on or before Friday, 4/30** (by 11:59 pm)
 - Rehearsal Observations/Concert Critiques
 - Octavo Analysis Forms
 - Self-Evaluations for each PTE

Module #10 (5/5):

Final Exam, 2:45-4:45

- Processfolio
- Complete Repertoire Reservoir
 - complete list; 6 concerts; c.54 selections
- Final PTE: TBA

GRADING FORMULA Points and Percentages, Spr. 2021

(1) Class Participation (240 points; 34%)

- Class discussion and pop quizzes (15 pts.)
- Teaching a New Rote Song (25 pts.)
- Teaching a New Canon (25 pts.)
- Facilitating Vocalises (25 pts.)
- PTE #1: Elementary/Jr. High (50 pts.)
- PTE #2: Jr High/High School (50 pts.)
- Mid-Term Written Exam (50 pts.)

(2) Written Assignments (210 points; 30%)

- Reflection-Synthesis #1: Philosophy (50 pts.)
- Reflection-Synthesis #2: Effective Choral Rehearsals (50 pts.)
- Score Analysis and Lesson Plans for PTEs (50 pts.)
- Rehearsal Observation and Concert Critique (50 pts.)
- Octavo Analysis Sheet(s) (10 pts.)

(3) Long-Term Assignments (150 points; 21%)

- Repertoire Reservoir: 6 concert programs; 54 selections min. (100 pts.)
- Processfolio (40 pts.)

(4) Final Exam (100 points; 14%)

- "Tools of the Trade" Annotated Bibliography (25 pts.)
- Final Written Exam (50 pts.)
- Final PTE (25 pts.)

Millersville University and its faculty are committed to assuring a safe and productive educational environment for all students. In order to meet this commitment, comply with Title IX of the Education Amendments of 1972, 20 U.S.C. §1681, et seq., and act in accordance with guidance from the Office for Civil Rights, the University requires faculty members to report to the University's Title IX Coordinator incidents of sexual violence shared by students. The only exceptions to the faculty member's reporting obligation are when incidents of sexual violence are communicated by a student during a classroom discussion, in a writing assignment for a class, or as part of a University-approved research project. Faculty members are obligated to report to the person designated in the University Protection of Minors policy incidents of sexual violence or any other abuse of a student who was, or is, a child (a person under 18 years of age) when the abuse allegedly occurred.

Information regarding the reporting of sexual violence, and the resources that are available to victims of sexual violence, is available at <http://www.millersville.edu/socialeq/title-ix-sexual-misconduct/index.php>. Millersville University and its faculty are committed to assuring a safe and productive educational environment for all students. In order to meet this commitment, comply with Title IX of the Education Amendments of 1972, 20 U.S.C. §1681, et seq., and act in accordance with guidance from the Office for Civil Rights, the University requires faculty members to report to the University's Title IX Coordinator incidents of sexual violence shared by students. The only exceptions to the faculty member's reporting obligation are when incidents of sexual violence are communicated by a student during a classroom discussion, in a writing assignment for a class, or as part of a University-approved research project. Faculty members are obligated to report to the person designated in the University Protection of Minors policy incidents of sexual violence or any other abuse of a student who was, or is, a child (a person under 18 years of age) when the abuse allegedly occurred.

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