**7233** **DEVLOPING CHOIRS: LAYING THE FOUNDATION, 3 credits**

**Online Zoom Summer MECA. Jun 5-July 28, 2023.**

**3 hours of required synchronous Zoom session each week**

**First chat session JUNE 5, 6pm -7:30pm CT - class will determine subsequent meeting days/times**

**Office hours: ½ hour before or after online meetings**

**Cathy DeLanoy:** [**cathydelanoy52@gmail.com**](mailto:cathydelanoy52@gmail.com) **630-963-0667**

*This Syllabus is a general outline of the course and is subject to change upon notification to the students during a regular class session.*

**Student Engagement Statement**: Students are expected to participate in Zoom sessions each week, led by the instructor. Expect 22 hours of contact time and 26 hours of classwork outside of class. Outside of class work can be done at your own pace.

**Course Description**

The term “developing choir” is broadly aimed at grades 4-9 but can be any age or grade where singers are learning to harmonize and follow choral music. Laying a solid foundation for such a group is paramount to bridging the chasm between elementary school singing and a high school choir.

In developing choirs, we must teach students to:

Sing on pitch;  
Harmonize;  
Be musically literate;   
Grow into their adult voice

During this course, we will explore each of these categories and discover ways to incorporate techniques and rehearsal ideas into our everyday routine, laying the foundation for strong choral performance.

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| --- | --- |
| **Student Learning Outcomes** | **Outcomes Assessments** |
| Students will be able to research and assess ways to lead their choir students to be able to:   1. Sing on pitch 2. Harmonize 3. Be musically literate 4. Grow into their adult voice 5. Students will then be able conclude ways to synthesize methods of teaching these components to apply in daily warm-ups and rehearsal. | Assessments will include:   1. Collect and demonstrate unison songs to aid in confident singing and build range 2. Research and write about harmony hierarchy plus collect appropriate songs in all of hierarchy categories 3. Collect and demonstrate methods and materials for building music literacy 4. Read,summarize and report on articles and book excerpts regarding the young singing voice 5. Write a categorized warm-up reference document including music excerpts |

**Program-Level Outcomes Addressed:**

Professionalism in Teaching

Candidates will participate in group and character-building activities by working alone and with others to explore personal strengths, weaknesses, opportunities, and threats to personal and professional growth.

Students will demonstrate the ability to:

1. Research best educational practices
2. Discern new uses for information from a variety of coursework
3. Reflectively discuss their teaching and ways to enhance it

Strength in Character

Candidates will develop new approaches to the praxis of teaching by learning about, experiencing, and using best practice techniques as borne out in proven traditional practices and those demonstrated as effective through current research.

Students will demonstrate the ability to:

1. Discuss a variety of educational approaches
2. Describe why particular educational approaches are chosen for use
3. Choose and apply new approaches to the teaching praxis.

**Course Requirements and Assessment**

* 40% Categorized Warm-up reference document – PROJECT
  + Collect unison songs to build confident singing and build range
  + Research and write about harmonic hierarchy & collect songs
  + Research and write about best practice in training the child’s voice and collect vocal exercises for breath control, tone, diction
* 20% Research Methods and Materials PROJECT for building music literacy including:
  + Build a Word Wall- 10%
  + Sight-rhythm methods- 5%
  + Sight-singing methods-5%
  + Devise “following a score” teaching methods
* 30% Read articles from professional journals and text book excerpts
  + Write reflections and/or summarize reading.
  + Notes from lectures - make a reference sheet of Things to Remember and utilize in your classroom
* 10% Class participation

Instructional Materials (required reading-See below in Bibliography)

* Required Text: ***8 STEPS TO HARMONIZATION****,* Hal Leonard Corporation (2015) by Catherine DeLanoy
* Various articles (provided by instructor)
* Text excerpts (provided by instructor)

Course Bibliography:

Brunssen, Karen (2018) *The Evolving Singing Voice* Plural Publishing, p. 49-51 and p. 118-127

DeLanoy, Catherine (2015) *8 Steps to Harmonization,* Hal Leonard Corporation

DeLanoy, Catherine (2012) *Warming Up with Rounds,* Hal Leonard Corporation, excerpts, p. 3-5

Mathias, Sandra (Spring 2008) “Two Basics: Intonation and Reading Skills for Children’s Choir” Ohio OCDA News

Gesler, Sandi (Nov 2006) “Middle School Choir: The First Thirty Days”, ACDA Choral Journal

Dilworth, Rollo (2003) *Choir Builders*, workshop booklet

Bell, Cindy L. (March 2004) “Harmonizing and Improvising in the Choral Rehearsal: A Sequential Approach” Music Educators Journal

Bowers, Judy (March 2015) “Choral Priorities: What Really Matters” Alabama MEA journal

Little, Jeremy “Strategies for Successful Sight-Reading” IMEC, Peoria, IL, presentation handout, unknown year

Thomsen, Kathy M. (December 2011) “Hearing Is Believing”, Music Educators Journal

Stauffer, Donald W. (September 2005) “Learning to Read Music Fluently”, Music Educators Journal

Moore, Patience (October 2011) Getting Beyond “Every Good Boy Deserves Fudge”, Teaching Music Journal

Shaw, Julia (January 2012) “Developing the Child Sing Voice: Secrets from Professional Children’s Choirs”, presentation at IMEC, Peoria, IL

Schauer, Elizabeth, (2017) “From the Judge’s Chair: Ten Quick Fixes for Any Choir”, Choral Journal, Volume 57, Number 3

Williams, Jana (2012) “A Female Teacher’s Perspective of Teaching Males in Middle and High School Chorus”, Choral Journal, Volume 52, Number 10

Skoog, William (May 2004) “Use of Image and Metaphor in Developing Vocal Technique in Choirs” Music Educators Journal

Leck, Henry, “Male Adolescent Changing Voice” workshop handout, unknown date

White, Christopher D. and White, Dona K. (May 2001) “Commonsense Training for Changing Male Voices”, Music Educators Journal

LeJeune, Dan “Singing Sons: Nurturing Boys’ Voices from Six to Sixteen, workshop handout, IMEC, Peoria, IL

Freer, Patrick K. (February 2012) “Working With Boys & Their Changing Voices”, IMEC, Peoria, IL

Garrett, Matthew L. (2014) “Teaching for Transfer: Developing Critical Thinking Skills with Adolescent Singers” Choral Journal, Volume 54, Number 10

Gumm, Alan J. (2003) “A Broader View of Choral Curriculum in Today’s World” Bella Voce MichiganEA

Sims, Karen “Dynamic (and Effective) Teaching with Junior High/Middle School Singers” acde.org/publications

Course Calendar or Schedule: ZOOM meetings every Tuesday from 10am – 12:00pm

In Developing Choirs, we must teach students to:

## Sing on Pitch

## Well-known melody, repetition

## When they enjoy the music they sing with more energy

## Confident singing happens when they feel safe. Sing with them at first, use a mic

* 1. Assignments
     1. Read “Middle School Choir: The First 30 Days”
     2. Download 2 short unison songs & present to class: 1 with limited range, less than 1 octave
     3. Introduce 1 unison songs with a quick commentary on why you chose it.

## Never mindlessly warm up your choir again.

## Instructor demo of 10 minute purposeful warm-up w/ sight singing

* + 1. Introduce warm-up hierarchy
  1. Assignments

1. Read & reflect assignment in blue folder, *A Broader View of Choral Curriculum in Today’s World*.
2. -Be prepared to introduce another of your unison songs with a quick commentary on why you chose it. You will have 1 one minute, so practice your presentation and time yourself.

## Harmonize

## Hierarchy

* 1. Accommodating the boy’s adolescent changing voice
  2. Emphasize polyphony
  3. Go through steps 2-5
     1. Ostinato (pull anywhere from song, or original)
     2. Echo (not Call & Response)
     3. Descant
     4. Partner Song
  4. Assignments
     1. List several short songs to use with your choirs that can be categorized as ostinato, echo, descant and partner song. (must be several in each category). Choose 2 to upload and present to class. One of these must be your OWN ostinato, echo, descant or partner song.
     2. Present part songs
  5. Rounds
     1. Modifying range in rounds for changing voices
  6. Polyphonic 2-part, homophonic songs
     1. What to look for in octavos
     2. Demonstrate how to analyze octavos for harmonic “helps” & pitfalls
  7. Assignment
     1. Read & reflect article: Improvising in the Choral Rehearsal: A Sequential Approach
     2. Analyze an octavo and share with the class

## Be Musically Literate

## Music Vocabulary

* + 1. Assignment: Make a Word Wall list for each grade taught
  1. Assignment: Research & decide on resource for Rhythm Reading.
  2. Assignment: Research & decide on resource for Sight-Singing.
     1. Upload and share

## Grow into Their Adult Voice

## Take voice lessons and/or join a choir

## Focus on both boy’s voice change, and girls

* 1. Class discussion
  2. Assignment: Research & decide on training the child’s voice
  3. Culminating assignments:
     1. Warm-ups & Songs project
     2. Notes from lectures & articles

**1st Day:** Introduce each student from survey.

Students add one fun fact.

Syllabus overview.

Panopto class videos, absences, late papers, communicating via emails, comments, updates

## **2nd Day** Sing on Pitch

Introduce Warmups & Songs project w/ 10 minute warm up demo, with warm-up hierarchy

Introduce Notes from Lectures & Articles project, and Research Methods and Materials PROJECT

Lecture on Unison Singing (highlighting adolescent boys voices)

Demonstrate a 10 minute warm-up

Pull up Cathy’s favorite resources

*- Read & reflect article: Middle School Choir: the First 30 Days.*

*-Be prepared to introduce 1 of your unison songs with a quick commentary on why you chose it. You will have 1 one minute, so practice your presentation and time yourself.* ***Demonstrate Happy Wanderer in one minute or less.***

**3rd Day:** Sing on Pitch Start with warm-ups at each Zoom session:

Re-emphasize Note Taking, Warm-ups & Songs Project

***Unison song presentations***-

Add to your Warm-ups & Songs sheet.

*Read & reflect assignment in blue folder, A Broader View of Choral Curriculum in Today’s World.*

**4th Day:** Finish Presentations

Introduce Harmony Hierarchy (orange folder)

Go through step 2-5 intros from the book.

-*Assignment for next Tuesday.* ***List*** *one or more short song in each category that you might use at the end of your warm-ups.* ***Step #2- Step 5: Ostinato, Echo, Descant, Partner Song.***

*Choose two of these to upload and present to the class- one of these should be your OWN ostinato, echo, descant, or partner song*

*-Read & reflect article: Improvising in the Choral Rehearsal: A Sequential Approach*

DEMO Maryann and Joshua Fit the Battle

**5th Day**- Harmony Warm-up

***2-part short song presentations***

*Add a list of rounds to your Warm-ups & Songs list*

*Read & Reflect: Choral Priorities: What Really Matters*

**6th Day** What to look for in octavos for developing choirs. Demonstrate a scanned example and a You Tube example

***2-part short song presentations***

*Prepare octavos and upload for presenting on Tuesday, download by Monday*

*Continue to read articles and add bullets to your Notes from Lectures and Articles*

**7th Day**: Music Literacy, Warm-up.

Share “How to Follow a Score” power point slides.

Sight-singing resource or plan, if internet-share link due July 8

*Word Wall assignment, due July 9*

***Present some Octavos live***

**8th Day *Present Octavos via Flipgrid,*** 3 minute limit

**9th Day**: Vocal Technique - Warm-up,

7 P M! <https://www.youtube.com/watch?v=uysrJymv5wE> 2006

Roger Emerson in 6-7-8 quote-We Will Rock You, discuss other techniques for boy singers

*articles for note bullets, notes due TBA*

Vocal Technique, class discussion, s.s. sharing

**10th Day 7/14**- Vocal Technique, class discussion, s.s. sharing

**11th Day 7/16**-vocal technique- COMP day –“virtual complimentary music packet”

**12th Day 7/21**-Last Zoom class mtg. Finish Comps, Class discussion

*10 min warm-up live due today*

**13th Day 7/23**-watch 10 min warm-up via Flipgrid

**14th Day 7/28**- watch 10 min warm-up via Flipgrid

**15th Day 7/30*-***- watch 10 min warm-up via Flipgrid

Attendance Policy

This course is mostly synchronous with Zoom meetings that are required to attend. Students are expected to meet course deadlines and submit work on or before the listed due dates. In some instances, with instructor approval, students may turn in work after the due date without penalty. Work that is submitted late, is subject to a 50% reduction deduction in points. Students are expected to attend all live video sessions with their cameras ON, using Zoom Software. Class sessions will be recorded and accessed in the Cloud. The instructor must be notified for any missed live classes Contact the instructor via email or phone. Anyone missing more than 20% of regular class sessions should not expect to pass the class.

Candidate Conduct

***An important part of VanderCook’s Conceptual Framework and Candidate Dispositions and Outcomes is the focus on professionalism and character. Specific descriptors include participation as well as attendance, flexibility in the face of changing circumstances and institutional needs, the commitment to continual personal development, self-reflection and growth, respect for the academic community and the individuals and resources of that community, and behavior, speech and dress that is appropriate and respectful in the educational environment. Failure to observe standards of professional behavior may result in referral to the Standards Committee and/or the appropriate dean. Consistent concerns in this area will have an impact on successful completion of the program.***

Health and Safety

VanderCook College of Music is committed to providing a safe and healthy environment for study and work.  Basic information regarding the maintenance of health and safety within the contexts of practice, performance, teaching and listening is provided throughout the academic year.  Health and safety information specific to this course will be addressed.  It is the responsibility of each individual musician to take an active role in making informed decisions to help maintain their own health and safety.

Academic Honesty

***Candidates are expected to maintain the highest standards of integrity in their academic work. Failure to do so will jeopardize a candidate’s success in the program. Examples of academic dishonesty include:***

* ***Presenting another’s words, music, or concepts as your own by failing to acknowledge or properly cite the source.***
* ***Communicating or receiving answers or information to/from another in a testing situation.***
* ***Consulting notes or any other source of answers/information in a testing situation, unless the instructor authorizes such access.***
* ***Making available or accessing tests or quizzes from current or previous classes unless explicitly authorized by the instructor.***
* ***Bringing, by any means, answers or information into a testing situation except as explicitly authorized by the instructor.***
* ***Collaborating or turning in jointly produced work on any test or assignment that is intended to reflect individual effort.***

Plagiarism

***Plagiarism means taking someone else’s words, ideas, data or work and presenting them as your own. This could mean an exact duplication of someone else’s work without proper citation of the source, or it could mean you present it with only small changes and do not cite the source. Plagiarism can occur in art, music, literature, or technology – really in any area of intellectual work.***

***All work submitted should be properly credited to the original source of the information or idea whether the source is a book, Internet site, article, or any other medium. In written work, quotation marks or block indentations show direct quotations and the source must be cited. If information that is not common knowledge is paraphrased or summarized from a source, that source (including websites) must be cited. Failure to do so in academic assignments represents cheating and carries the appropriate penalties.***

***Copyright compliance is the goal of VanderCook College. Information to help with clarification of what constitutes fair use of copyrighted material, including photocopying, is on permanent reserve in the Ruppel Library.***

***No candidate should expect to receive a passing grade on any test or assignment that reflects dishonesty or academic irregularity. Cheating in any form may result in failure of the class and academic expulsion.***

Disability Statement

***If a student has a disability which might interfere with that student’s ability to function in this course it is the responsibility of that student to notify the instructor at the beginning of the course.***