

PMED 758 - Contemporary Vocal Music Strategies, Summer 2018

Instructors

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Required Texts/Materials

Each Student will need to bring

- Manuscript paper
- Notebook and Pencils
- Headphones
- A device that connects to the internet i.e. cell phone, ipad, tablet or computer
- Printed out lyrics for "Not the Only One", "This Masquerade" and lead sheet for "Bye Bye Blackbird"
- Printed out pre-assigned articles

Program Objectives

1. Please read the articles "How to Belt without Destroying Your Voice" by Carol Luttrell and "Jazz Phrasing for Young Vocal Students: Teaching Young Singers How to Rhythmically Stylize a Jazz Standard in 4 Easy Steps" by Elizabeth Radigonda.
2. Listen and become familiar with the following song"
 - a. The jazz standard "Bye Bye Blackbird"
 - b. "Not the Only One" by Sam Smith <https://www.youtube.com/watch?v=1wPXBdEvCOA>
 - c. "Conqueror" Empire cast featuring Estelle and Jussie Smollett.
<https://www.youtube.com/watch?v=8QTZu6OC1xw>
 - d. "This Masquerade" by George Benson <https://www.youtube.com/watch?v=sgl1hQmjITY>

Program Objectives

Students completing graduate music education coursework through The University of the Arts...

- Understand the essential tenets of music education
- Understand the importance of standards-based education, quality design and assessment strategies, and foundational teaching methods
- Demonstrate an understanding and application of the four domains of professional practice through quality teaching and musicianship
- Demonstrate the application of pedagogical and methodological means to teach music and employ effective teaching methods
- Utilize technology in diverse ways as a teacher and in support of student learning
- Communicate and collaborate with peers in diverse musical environments and school communities
- Are creative and innovative musicians who share these musical strengths with their learners through teaching
- Understand the diverse cultural, communal, and learning needs of 21st century students

Course Description

Contemporary Vocal Music Strategies. This course is designed to advance the knowledge and skills of the K-12 vocal music educator through learning and integrating contemporary vocal music into the curriculum. Contemporary styles will include Jazz, R& B, Rock, and Pop. Teachers will explore and learn strategies that can be implemented in one-on-one coaching sessions and in group vocal settings and large ensemble rehearsals. Students will gain an understanding of contemporary vocal arranging methods, how to work contemporary ideas and repertoire into a traditional choir setting, and how to design classroom modules around these concepts. Students will expand their contemporary vocal repertoire, and will learn techniques to differentiate and recognize diverse contemporary styles. Each student will have

the opportunity for one-on-one vocal instruction in a variety of styles. Additionally, students will work in group settings, have performance opportunities, and participate in a live sound vocal recording session with a band at the end of the week. Students will be expected to sing daily as a component of this course.

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Student Learning Outcomes

Students Will:

- Formulate knowledge of contemporary styles and repertoire using aural and listening skills
- Recognize differences between traditional and contemporary vocal techniques through vocal applications
- Integrate methods to teach contemporary vocal music in individual, small group and large ensemble settings in program design
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Grading Criteria and Assessment Methods

Course assessment, evaluation and grading is based upon three factors: (1) the completion of the pre-assignment, (2) active engagement in daily course studies and (3) in the completion of the final assignment/post-assignment.

Below is the rubric that will be utilized by faculty to assess and evaluate students in these three categories of learning and understanding.

	Basic	Average	Superior
Pre-assignment	Provides basic/unsatisfactory content and concepts in preparation for this course.	Accurately identifies content and concepts relevant to this course.	Demonstrates a deep understanding and preparation of content and concepts relevant to this course.
During class formative assessments	Fails to actively engage in course content, application, and engagement of daily coursework.	Engages actively in course content and application of concepts in daily coursework.	Demonstrates a thorough and deep engagement in course content, application and understanding of daily coursework.
Final/Post-assignment	Does not adequately complete the final assignment. Assignment may have been submitted late. Poor organization and lack of depth of knowledge evidenced.	Final assignment/post-assignment evidences appropriate structure and organization, understanding of course goals and outcomes. It is submitted on time.	Final assignment/post-assignment is fluid and engaging. It is organized, well structured and clear, and evidences a deep understanding and application of course goals. It is submitted on time.

The [Grading Policy](#) can be found in the Course Catalogue.

Academic Integrity Policy

A primary tenet of this course is to prepare students for professional responsibilities as teachers. The timely arrival to class as well as the daily preparation and engagement in course studies is essential.

University policy on [Academic Integrity](#) may be found in the UArts catalog.

If students are not clear about what constitutes plagiarism, you might recommend *Introduction to Research and Documentation* available on the University Libraries website.

Absences

Due to the compressed nature of the five-day intensive course structure, absences from class will not be accepted. Students who arrive late to class or leave early will be held accountable for missed time through additional assignments to be completed outside of course hours.

Technology

[Policies on Technology](#) may be found in the Course Catalogue.

Class Format

All summer music studies courses that meet in-person are five-day intensive courses typically running for 8 hours per day. Students are responsible for preparation of materials, for engaging in course content as per the course description, and in being responsive to completion of pre and post coursework as detailed in the course outline.

Courses offered online may be in a different format and may run for a longer amount of time, specific to the needs and intents of the course content.

Course Outline

All syllabus are subject to change.

	DAY 1	DAY 2	DAY 3	DAY 4	DAY 5
BLOCK 1 8:30am-10:00am	Introduction to course. Rhythmic Phrasing for a solo vocalist	Arranging for a choir. Creating a new arrangement from an existing score, or when no sheet music is available	Being authentic to a style in a choral setting and a solo setting	Vocal health pedagogy and warmup ideas	Class discussion; recap of week -Rhythmic concepts review - Beginning improvisation
BREAK 15min	BREAK	BREAK	BREAK	BREAK	BREAK
BLOCK 2 10:15am-12:00pm	Differentiating styles. Looking at musical theater, jazz, and R & B as a solo vocalist	Arranging demonstration and begin arranging project	Review arrangement from day before	Adding inflections in each of the choral arrangements. Wrap up choral arrangements	Pop/rock – 10 common melodic embellishment exercises
LUNCH 1 hour	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
BLOCK 3 1:00-2:30pm	Differentiating Styles contd	Arranging collaboration	Presentation of arrangements. Each group will teach theirs to the class	R&B – Pentatonic exercises to teach riffs	Final Individual Performances
BREAK 15min	BREAK	BREAK	BREAK	BREAK	BREAK
BLOCK 4 2:45pm-4:30pm Afternoon Assignment And/or group	Differentiating styles within a choral setting	Discussion and brief presentation on collaboration process so far	Presentation of arrangements contd. Discuss final performance	Individual vocal coaching with accompanist	Final Individual Performances

Disability Services

Any student eligible for and requesting academic accommodations due to a disability should provide an Accommodation Form from Disability Services within the first two weeks of the semester.

Academic Integrity Policy

A primary tenet of this course is to prepare students for future professional responsibilities as teachers. The timely arrival to class as well as the weekly preparation of readings and completion of projects is essential. Throughout this course, students will gain an awareness of the four domains of professional responsibility for certified teachers as outlined by the Pennsylvania Dept. of Education: planning and preparation, classroom environment, instructional delivery, and professionalism. The awareness, modeling, and incorporation of these components are paramount to the academic integrity of this course. The application of these domains in our course will positively impact student growth and prepare future teachers for success in the classroom, school, district, and state in which they teach.

Violations of academic integrity are considered to be acts of academic dishonesty and include (but are not limited to) cheating, plagiarizing, fabrication, denying others access to information or material, and facilitating academic dishonesty, and are subject to disciplinary action. University policy on Academic Integrity may be found in the UArts catalog. If students are not clear about what constitutes plagiarism, please review A Guide to Research and Documentation; available on the University Libraries website.

Notice of Nondiscrimination

The University expressly prohibits any form of discrimination and harassment on the basis of race, color, national origin, religion, sex, gender, sexual orientation, gender identity, age, mental or physical disability, veteran status, or any other protected classification in accordance with Federal, state, and local non-discrimination and equal opportunity laws. If you have encountered any such form of harassment or discrimination, we encourage you to report this to the Title IX Coordinator and Diversity Administrator, Lexi Morrison, at lmorrison@uarts.edu.

Sexual violence, sexual harassment, intimate partner/dating violence, and other forms of sexual misconduct are considered forms of sex-based discrimination and are prohibited by University policy and by law. We encourage students to report any incidents of sexual misconduct by contacting the Title IX Coordinator at titleix@uarts.edu. For more information about options and resources available to those who may have been impacted by sexual misconduct, please visit www.uarts.edu/titleix.

Office of Educational Accessibility

UArts values diverse types of learners and is committed to ensuring that each student is afforded an equal opportunity to participate in all learning experiences. If you have or think you may have a learning difference or disability – including a mental health, medical, or physical impairment – that would impact your educational experience in this class, please contact the Office of Educational Accessibility (OEA) at 215-717- 6616 or access@uarts.edu to register for appropriate accommodations. Faculty can provide course accommodations/modifications only after receipt of an approved accommodations letter from OEA.