MMED752/PMED752 Rehearsal Strategies and Repertoire for Elementary Vocal Ensembles
Summer 2015

Instructor
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Recommended texts:
- The Perfect Rehearsal by Timothy Seelig (Shawnee Press) ISBN 978-1-59235-152-7
- Inside the Elementary School Chorus by Patricia Bourne (Heritage Music Press) ISBN: 978-1-4291-0010-

Vocal Octavos (on loan by jwpepper and distributed on Day 1 of class),

PRE-ASSIGNMENT: can be found on-line at cs.uarts.edu/sms/syllabi

Program Objectives
Students completing graduate music education coursework through The University of the Arts...
- 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
This course provides students with an in-depth immersion, analysis, and study of vocal music repertoire for young vocal ensembles. Students will be actively engaged in learning, planning and designing, and performing rehearsal strategies for the repertoire through score study. Additionally, students will develop aural, oral, visual, and kinesthetic learning opportunities for their students. Young voices repertoire of varied levels of difficulty, differing vocal settings, and of diverse genre will be presented to provide students with a holistic view of preparing, rehearsing, conducting, and performing with young vocal ensembles. Students will be immersed in singing and rehearsing the repertoire, discussion and analysis, and in differentiating and selecting appropriate repertoire for their ensembles.

Student Learning Outcomes
At the conclusion of this graduate music education course, students will:
- Understand depth and breadth of vocal music repertoire for young vocal ensembles
- Understand, plan and design age and developmentally appropriate rehearsal strategies based on analysis and study of diverse vocal music repertoire for young voices
- Select repertoire that meets the needs of their school ensembles through an immersion and study of a large volume of young music vocal repertoire
- Understand and use a holistic approach to preparing, rehearsing, conducting and performing with young ensembles.
**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.

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

**Educational Accessibility**

Students who believe they are eligible for course accommodations under the ADA or Section 504 or have had accommodations or modifications in the past, should contact the Office of Educational Accessibility at 215-717-6616 or access@uarts.edu to arrange for appropriate accommodations and to obtain an accommodations letter, if applicable. Faculty can provide course accommodations/modifications only after receipt of an approved accommodations letter from the Office of Educational Accessibility. Accommodation letters can be provided to qualified students at any time during the semester, but grades earned before the letter is received by the faculty cannot be changed.
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.

This is a class based on collaborative discourse as well as a performance art. As such, being prepared to participate in discussions and activities is a course requirement. This entails having read, annotated, and thought about assignments carefully before class starts as well as active participation in singing, moving, notating music, writing, designing of activities, working collaboratively with others, etc. Since we will be engaged in closely examining repertoire and determining the successfulness of certain musical strategies, your participation is the key to the success of the class. Ask questions. Be curious. Sing. You are more than welcome to have a different interpretation of a text or a musical activity; just be sure to share your perspective in a productive and supportive manner. Since the course will be conducted as a seminar, and not a series of lectures, the substance of our class meetings will primarily consist of musical activities, singing and conducting, practicing rehearsal strategies, and your responses to the course assignments (such as general questions, impressionistic responses, suggestions, or interpretations) as well as my engagement with your responses. Your thoughts and questions will provide the starting point for our discussions. Your active participation will be consequently factored into your final grade for the course. If you’re reluctant to speak up, please talk to me and we’ll figure out a way for you to participate in the discussion aspect of the course.

Course Outline
Day 1

• “Great Choral Rehearsals” by Katherine Tiefel (pre-assignment) – discussion and implementation of strategies and recommendations from article
• Personal reflections- self-analysis (pre-assignment) and discussion
• Self-development -Leadership- knowing your leadership style, group dynamics and cohesion, and ways to bring out leadership opportunities in your singers
• Choral room environment: responsibilities, expectations, and routines
• Warm-ups/warm-downs class sharing session (pre-assignment)
• Vocal Problems in students: characteristics, possible causes, and suggested interventions
• Choral Reading Session: Performance, Strategies, teaching techniques, & Reflection
• Student analysis of vocal reading session Focus and small group discussion: What can be taught through pieces of chosen literature? What problems do you foresee children having when learning these pieces?

Day 2

• “Becoming a Divergent Conductor” article discussion and response (pre-assignment)
• Finding Head Voice- brainstorming ideas to help students “flip that switch.”
• Expanding the vocal range and register consistency
• Audiation and independent part singing
• Setting up your choral rehearsals- strategies, tips, and templates
• Choral Reading Session: Performance, Strategies, teaching techniques, & Reflection
• Student analysis of vocal reading session
• Homework/partner activity: Using a piece we have studied thus far, design and plan a sample segment of a rehearsal including a warm-up and 3 rehearsal techniques studied to address specific difficulties in the octavo that students will most likely need assistance with during rehearsal.
Day 3

- Breathing activities sharing session
- Programming your concert
- Purposeful performances
- Vocal health
- Fun with Diction and Diphthongs
- Choral Reading Session: Performance, Strategies, teaching techniques, & Reflection
- Student analysis of vocal reading session  Focus: DI in choral setting
- Homework/partner activity: Using the template provided or creating your own and using any of the pieces we read through during the first two days, design and plan a sample rehearsal including warm-ups, breathing, phonation, resonance, blend, and rehearsal technique applied to 3 pieces.

Day 4

- Religious Music in public schools
- Audiation/Inner hearing
- Multicultural music
- Teaching students to learn how to listen to their own voice and make adjustments
- Choral Reading Session: Performance Strategies, teaching techniques, & Reflection
- Student analysis of vocal reading session
- Work on Final assignment: Design a concert program for each of the ensembles involved in a typical concert in your current teaching situation (or mine.)  Programming of your concert should include some/all of the pieces we have studied as well as any of your own choosing. Include rationale for including piece in your concert. (Minimum of 8 pieces)

Day 5

- Instilling Musicianship and conviction
- Using Technology to facilitate learning: Pitch matching, audiation, vocal models
- Sharing children’s choir performances (pre-assignment) as examples
- Auditioning and assessing individual voices
- Choral Reading Session: Performance, Strategies, teaching techniques, & Reflection
- Student analysis of vocal reading session
- Presentation of Final Projects
- Student analysis of class- pros/cons, takeaways

♫ Final Project: Design a concert program for each of the ensembles involved in a typical concert in your current teaching situation (or mine.)  Programming of your concert should include some/all of the pieces we have studied as well as any of your own choosing. Include rationale for including piece in your concert. (Minimum of 8 pieces)
Pre-Assignments:

♫ Personal Reflection: Consider this, type or write down your replies, and be prepared to discuss/hand in on Day One:

When did you know that music would be your life? Can you name the person who inspired you the most to follow his/her career path? What was it about that conductor/teacher that motivated you so much? Have you been able to inspire and create magic with your own students like s/he did with you? What is the most significant thing you do as a choral conductor? Is it selecting repertoire? Is it preparing repertoire? Is it rehearsing? Is it organizational in nature? Is it adding pizzazz to keep your audience awake during performances? Is it instilling a love of music? What's more important- the process or the product? The rehearsal or the performance? Does being a master of your craft matter if you don't connect enough with your students? How are you viewed by your colleagues? Does this perception help or hinder you in your current work environment? If the 2014-2015 school year had been your final year teaching and conducting, what kinds of things would your colleagues say about you and your career? Your former students? Your administrators? The parents of your students/former students? Is that different than what you'd like them to say? You may bring your written response on Day 1 and/or email it to me.

♫ Reading Assignment #1 and Reflection: Read the article entitled “Becoming a Divergent Conductor” and respond via the “reflections form” which asks you to do some self-analysis of your musical strengths and weaknesses as a conductor. This will allow us to know which areas you wish to discover more in order to become a more divergent conductor within your own ensemble. Please bring in your reflections form on the first day of class or e-mail it to me beforehand.

(Article and reflections form found on U of Arts pre-assignments website)

♫ Warm-up Favorites to share: On Day One, please bring a copy of your favorite warm-up choral activity you have implemented within your rehearsals. If you do not have an activity that you have done, please research, ask some colleagues, look on-line, and bring an activity with which someone else has found success or that you feel could be successful. Please bring a copy of any song, paperwork, source credit, etc. involved with the activity. You will be sharing this activity with your classmates. Please also indicate the reason/goal of this warm-up activity. If you are able to make copies for the class, that would be extremely helpful. If not, we will copy them here.

Please include your name and e-mail address if possible (in case anyone has any questions.)

♫ Chorus Examples as Inspiration: Locate a recording or video of a children’s chorus (elementary or middle school) that you really like as they perform a piece of music. It is totally fine if it is an auditioned chorus. Please send me the mp3 or the hyperlink so that I can compile for listening/watching and analysis. We will be sharing these in class for discussion. Please share the following:

1. Name of chorus
2. Name of piece
3. What about this chorus/piece speaks to you?
4. What characteristics do you feel are the strengths of this ensemble? weaknesses?
5. What can you learn from listening to this ensemble? What area of focus can you use as inspiration to take back to your own ensemble?
♫ **Reading Assignment # 2:** Read the article entitled “Great Choral Rehearsals” by Katherine Tiefel. In order to facilitate discussion, take notes or make a content chart of big ideas and concepts. I have attached graphic organizers to use, if you prefer. Another option is to print out the chapter and mark/highlight sections, sentences, or paragraphs that really speak to you or you feel are brilliant, not practical, etc. Write down thoughts and ideas in the margins. Be prepared to discuss them in class.

(Article found on U of Arts pre-assignments website)

* Check out the NON-VERBAL TEACHING STRATEGIES section. Familiarize yourself with these strategies. Be prepared to practice implementation of at least one of these (or something similar) within each category during our class time together. (Breath, Resonance, Vowel Unification, Rhythm Phrasing/Expression)

♫ **Octavo and Composer Favorites to share:** “TOP TEN” LIST: Please bring a list of your 10 favorite elementary choral pieces. We will share these with the class. Please include name, composer, publisher, and why each piece is on your top ten. What can be taught well through the piece? Why is a good choice for an elementary school choral ensemble? Also, please list your top 2 (or 3) composers/arrangers for elementary chorus octavos. What makes you gravitate towards her/his pieces? If you have not taught a chorus before, I suggest going to [www.jwpepper.com](http://www.jwpepper.com) or taking a day trip out to their store (191 Sheree Blvd., Exton, PA 19341.) You can find so many different pieces right there at your fingertips. When you have completed your top 10 list and favorite composers/arrangers list, please e-mail them to me. I can then make a master list to share with the class.