

## MMED/PMED 627 Secondary Vocal Music Rehearsal and Repertoire Strategies/July 9-13, 2018

### Instructor

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### Required Texts/Materials

A Cappella Songs Without Words and Preparatory Etudes (SATB), AMC Publications  
Heffley, Land, and Williams- Wimberly

A Cappella Songs Without Words and Preparatory Etudes (SATB) INTERMEDIATE LEVEL, AMC Publications  
Heffley, Land, and Williams- Wimberly

Essential Sight-Singing Vol. 2 (Mixed Voices) Hal Leonard, Emily Crocker and John Leavitt

50 EASY FOUR-PART EXERCISES (SATB) AMC Publications, John Hemmenway

90 EASY THREE-PART EXERCISES (SSA/TTB/SAB) AMC Publications, John Hemmenway

### PRE-ASSIGNMENT

**Assignment 1:** Reflect upon a recent school performance and write a 3- page paper discussing the music education/choral performance outcomes in regards to preparation and repertoire selections. Which selections were performed better and why? Which pieces did the students respond to, more positively and why? How could your teaching process have been more streamlined?

**Assignment 2:** Select an a cappella choral octavo (SAB or SATB), appropriate for a high school or middle school choir, and prepare to teach a 15-minute lesson/rehearsal. Please be sure to bring enough copies for the class including the instructor. Please note that this is preparation for the teaching/conducting practicum, which will take place during the week.

### POST-ASSIGNMENT

Program either a fall or spring concert (no more than 10 -12 selections), and include the titles of the pieces in addition to the composers and arrangers. Write a paper discussing the rationale behind your musical selections in addition to the rehearsal strategies and techniques that you will use to prepare your students for performances. The post assignment is due within one week of the completion of the course.

### OPTIONAL

The instructor is available to meet with students on an individual basis to discuss score study, programming, conducting gesture/technique in addition to reviewing audio/video recordings. The instructor and student will determine possible times.

## 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

This course will provide students with an in-depth analysis, study and ensemble approach to vocal ensemble rehearsal strategies and repertoire at the secondary level (middle school and high school vocal music ensembles). Students will gain an understanding of effective rehearsal strategies for vocal ensembles, implementation of methodology to support student musical growth, assessment, and the opportunity within the vocal music arena to apply design methods and instructional pedagogy to the ensemble setting. It is an expectation that students will be immersed in singing to effectively apply strategies and understandings developed throughout the course.

## Student Learning Outcomes

At the conclusion of this graduate music education course, students will:

- explore and learn effective rehearsal strategies for the secondary vocal music classroom
- learn strategies and understand how to pick high quality repertoire for secondary vocal music ensembles
- explore and understand how to design lessons, and to utilize effective instructional and assessment techniques in the secondary vocal music classroom

## 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.

*Please note that pre-assignment and final/post assignments should be included in the course outline at the end of this syllabus.*

## Grading Criteria and Assessment Methods, continued

	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.

### 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](tel:215-717-6616) or [access@uarts.edu](mailto: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.

## Course Outline

Please note that the syllabus is subject to change.

### MONDAY, JULY 9<sup>TH</sup>

**BLOCK 1**  
(8:30-10:00am) INTRODUCTION & GOAL SETTING FOR THE WEEK AHEAD  
VOCAL PEDAGOGY: BASIC ANATOMY, SINGER'S POSTURE AND PHONATION

**BLOCK 2**  
(10:15-12noon) LEARNING THEORY: INTRODUCTION TO THE SEQUENCE AND PATTERNS  
LEARNING THEORY: AURAL/ORAL & VERBAL ASSOCIATION  
SOLIDIFY TEACHING ASSIGNMENTS & TIMES FOR THE WEEK  
\*OPTIONAL CONDUCTING PRACTICUM ON FRIDAY

**BLOCK 3**  
(1pm-2:30pm) BEGINNING SIGHT-READING MATERIALS  
CHORAL REPERTOIRE AND REHEARSAL STRATEGIES

**BLOCK 4**  
(2:45-4:30pm) REPERTOIRE & REHEARSAL STRATEGIES SESSION I WITH PIANO

### TUESDAY, JULY 10<sup>TH</sup>

**BLOCK 1**  
(8:30-10:00am) EXCELLENT CHOIRS AND CONDUCTORS:  
WHY WE LIKE WHAT WE LIKE! PERFORMANCE EXAMPLES AND DISCUSSION

**BLOCK 2**  
(10:15-12noon) VOCAL PEDAGOGY: VOWEL SOUNDS: IT'S MORE THAN JUST FORMATION!  
LEARNING THEORY: PARTIAL SYNTHESIS & SYMBOLIC ASSOCIATION

**BLOCK 3**  
(1pm-2:30pm) INTERMEDIATE SIGHT-READING MATERIALS &  
CHORAL REPERTOIRE AND REHEARSAL STRATEGIES

**BLOCK 4**  
(2:45-4:30pm) REPERTOIRE & REHEARSAL STRATEGIES SESSION II WITH PIANO

### WEDNESDAY, JULY 11<sup>TH</sup>

**BLOCK 1**  
(8:30-10:00am) VOCAL PEDAGOGY: CONSONANTS & VOICING THE CHOIR  
LEARNING THEORY: COMPOSITE SYNTHESIS AND GENERALIZATION

**BLOCK 2**  
(10:15-12noon) ADVANCED SIGHT-READING MATERIALS & CHORAL REPERTOIRE AND REHEARSAL STRATEGIES

**BLOCK 3**  
(1pm-2:30pm) ALTERNATIVE AND INNOVATIVE REHEARSAL STRATEGIES

**BLOCK 4**  
(2:45-4:30pm) REPERTOIRE & REHEARSAL STRATEGIES SESSION III WITH PIANO

**Course Outline, continued****THURSDAY, JULY 12<sup>TH</sup>**

**BLOCK 1** VOCAL PEDAGOGY/CHORAL WARM-UP  
(8:30-10:00am)

**BLOCK 2** **ASSIGNMENT 2a DUE: TEACHING DEMONSTRATION**  
(10:15-12noon) MUSIC LITERACY TEACHING DEMONSTRATION: STUDENTS TO TEACH A 15-MIN LESSON USING BOTH LEARNING THEORY AND SIGHT-READING MATERIALS

**BLOCK 3** MUSIC LITERACY TEACHING DEMONSTRATION: STUDENTS TO TEACH A 15-MIN LESSON  
(1pm-2:30pm) USING BOTH LEARNING THEORY AND SIGHT-READING MATERIALS

**BLOCK 4** REPERTOIRE & REHEARSAL STRATEGIES SESSION IV WITH PIANO  
(2:45-4:30pm)

**FRIDAY, JULY 13<sup>TH</sup>**

**BLOCK 1** - VOCAL PEDAGOGY & CHORAL WARM-UP  
(8:30-10:00am) ROUND TABLE DISCUSSION: SEEKING SOLUTIONS

**BLOCK 2** **ASSIGNMENT 2B DUE: TEACHING DEMONSTRATION**  
(10:15-12noon) TEACHING REPERTOIRE DEMONSTRATION: STUDENTS TO TEACH A 15-MIN LESSON A CAPPELLA REP

**BLOCK 3** TEACHING REPERTOIRE DEMONSTRATION: STUDENTS TO TEACH A 15-MIN LESSON  
(1pm-2:30pm) A CAPPELLA REP

**BLOCK 4** \*OPTIONAL CONDUCTING PRACTICUM  
(2:45-4:30pm) REPERTOIRE & REHEARSAL STRATEGIES SESSION V WITH PIANO  
COURSE WRAP-UP