

Kennedy State University

College of Arts & Letters

School of Music

Choral Literature, Fall 2016

MUS 356: 2 credits

INSTRUCTOR: Joshua Palkki
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MEETING TIME: Tu/Th: 11:30 am -12:20 pm
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COURSE PREREQUISITES

Admission into the music education degree program.

REQUIRED TEXTS

O'Toole, Patricia. *Shaping Sound Musicians*. Chicago: GIA, 2003.

Articles posted to Edmodo

RECOMMENDED TEXT

Robinson, Ray. *The Choral Experience; Literature, Material, and Methods*. New York: Harper & Row, Publishers, Inc., 1976.

ASSESSMENT OF STUDENT LEARNING OUTCOMES

Evaluation will be based upon:

1. Completed and organized **CHORAL LITERATURE DATABASE (125 pts: 25 Midterm/100 Final)** This will be a compendium of all choral works discussed in class plus some that you will collect on your own. **Due at the end of the semester**
2. **TWO YEARLY REPERTOIRE PLANS (50 pts. each)** You will create a yearly repertoire plan for two different choral ensembles: one middle school and one high school. You may choose any voicing you choose (e.g., a grade 7/8 advanced women's choir and a beginning high school men's chorus), but *one of your two ensemble types must be a beginning-level ensemble*.
3. **UNIT PLAN: (100 pts.)** Create a unit plan for one piece of the pieces in your yearly repertoire plan.
4. **ANALYSIS OF THREE CHORAL WORKS (25 pts. each)** You will mark your score and study three pieces from your yearly repertoire plan. For each of these three works, create a study guide and a teaching plan with activities as outlined in *Shaping Sound Musicians*.
5. **CONCERT OBSERVATION (15 pts.)** Observe a middle and/or high school choral performance, take notes, and submit a written reflection about the choral repertoire programmed.
6. **CLASS ATTENDANCE/PARTICIPATION/PROFESSIONALISM (20 pts.)**
7. **FINAL EXAM (40 pts. WRITTEN/25 pts. ORAL)**

GRADING SCALE:

	A = 470-500 (94%)	
B+ = 450-459 (90%)	B = 430-449 (86%)	A- = 460-469 (92%)
C+ = 410-419 (82%)	C = 390-409 (78%)	B- = 420-429 (84%)
D+ = 370-379 (74%)	D = 350-369 (70%)	C- = 380-389 (76%)
	F = Below 340	D- = 340-349 (68%)

ATTENDANCE

Attendance is required at all class meetings. Excessive tardiness or absences will result in loss of participation points and/or a failing grade.

ASSIGNMENT SPECIFICS

CHORAL LITERATURE DATABASE: This will be a compendium of all choral works discussed in class plus some that you will collect on your own. There must be an entry for each piece we read/discuss in class, as well as other pieces you will add from your personal single copy library. At the final check, you must have the following types of pieces into your database:

- 3 Unison First Day Songs (could be taught by rote)
- 3 Two-Part First Day Songs (could be taught by rote)
- 3 SAB and/or SATB First Day Songs (could be taught by rote)
- 10 Unison
- 15 Two-Part
- 5 Three Part Mixed
- 5 SAB
- 5 SA
- 5 SSA
- 5 SSAA
- 5 TB
- 5 TTB or TBB
- 5 TTBB
- 10 SATB “standard repertoire”, appropriate for middle school
- 10 SATB modern, appropriate for middle school
- 10 SATB “standard repertoire”, appropriate for high school
- 10 SATB modern, appropriate for high school
- 10 SATB “multicultural/world”
- 10 Solo pieces (Solo & Ensemble)

Each database entry should contain for the following information:

- Title
- Composer/Arranger
- Voicing
- Other voicings available for this piece
- Publisher and Publisher number
- *Skills/Concepts/Vocabulary to be taught from this piece
- *Difficult passages and strategies for addressing these passages

*This is the “meat” of this assignment and will require the most time and score study. Note: Chapters 2 and 3 of *Shaping Sound Musicians* will be an invaluable resource for this portion of the project.

TWO YEARLY REPERTOIRE PLANS: You will create a yearly repertoire plan for two different choral ensembles: one middle school and one high school. You may choose any voicing you choose (e.g., a grade 7/8 advanced women’s choir and a beginning high school men’s chorus), but *one of your two ensemble types must be a **beginning-level ensemble***.

Program 3 pieces* (5-10 minutes of music) per ensemble, unless otherwise specified, per concert. You will select literature for each of the following concerts:

- Fall Concert (could be a Veteran’s Day Concert) – October/November
- Winter Concert – December
- K-12 Concert (plan 1 piece for each of your choirs plus a combined K-12 number) - January
- Fundraising concert (2 pieces for one ensemble) - February
- 3 pieces for choral festival - March
- Spring Concert – May

*One of the three pieces must be a slow/lyrical piece. Also, at least 7 pieces overall must be by female composers. You have the following options for ensemble types:

Middle School	High School
Beginning Women's Choir (Unison, two-part, SA)	Beginning Men's Choir (Unison, TB, TTB)
Beginning Men's Choir (Unison, two-part, TB)	Beginning Women's Choir (Unison, two-part/SA, SSA)
Intermediate Mixed Choir (Unison, two-part, three-part mixed, SAB, SATB)	Intermediate Concert Choir (Three-part mixed, SAB, SATB)
Advanced Mixed Choir (Three-part mixed, SAB, SATB)	Advanced Men's Choir (TTB/TBB, TTBB)
Chamber Choir (SATB)	Advanced Women's Choir (SSA, SSAA)
	Chamber Chorale (SATB)

UNIT PLAN: (100 pts.) Create a unit plan for one piece of the pieces in your yearly repertoire plan. In this unit plan, you will lay out a broad "plan of attack" for holistically teaching this work. Your plan should include all of the following:

- An analyzed and marked score (or a recording with written analysis if this is a piece to be taught by rote)
- A "bubble plan" as demonstrated in Snow (2011)
- One lesson plan per week for four weeks (four lesson plans total). Each lesson plan should focus on a different aspect/concept. You must choose create one lesson plan from each category below:
 - MUSICAL ELEMENTS (choose one: meter, tempo, rhythm, melody, harmony, dynamics, timbre, and instrumentation)
 - BACKGROUND/CONTEXT OF THE PIECE **or** BACKGROUND/CONTEXT OF THE COMPOSER/ARRANGER
 - INTERPRETING THE TEXT
 - TEACHING MUSICAL ELEMENTS THROUGH MOVEMENT

ANALYSIS OF THREE CHORAL WORKS (25 pts. each) You will mark your score and study three pieces from your yearly repertoire plan. For each of these three works, create a brief study guide and a teaching plan with activities as outlined in *Shaping Sound Musicians*.

CONCERT OBSERVATION (15 pts.) Observe a middle and/or high school choral performance, take notes, and submit a 1-3 page (double spaced) written reflection about the choral repertoire programmed. Were the voicings appropriate for the ensemble(s)? Was there variety in programming (tempi, modes, styles, accompaniment, etc.)? Was there a theme (if so, did it work)? Did you enjoy the performance? Why/why not? See Edmodo for more details and a sample paper.

BIBLIOGRAPHY OF ASSIGNED READINGS:

All class readings (not from the assigned text) can be found on our class Edmodo page.

1. Repertoire for Any Choir's First Weeks (from *Tips: The First Weeks of Middle School Chorus*)
2. Appropriate Voicings for Middle School Chorus (CJ, March 1996, 15-20)
3. Copyright in the Legal Spotlight (MEJ, March 1982, 25-27)
OR Copyright Law and Sound Recordings (MEJ, May 1994, 29-32)
4. Choral Repertoire: A Director's Checklist (MEJ, September 1992), 29-32.
5. Dreaming, Musing, Imagining: Preparation for Engaged Teaching and Learning in the High School Choral Classroom (CJ, February 2011, 10-17)
6. Choral Curriculum As It Affects Performance at the Secondary Level (CJ, October 1991, 39-45)
7. Preparing the Score and Giving Meaning to the Music through the Text Instead of Taking Meaning (from *Evoking Sound*)
8. Customizing Choral Warm-ups (CJ, February 1993, 25-28)
9. Choosing Music for Middle School Choirs (MEJ, January 2000, 33-37)
10. Religious Music in the Schools (MENC Pamphlet, 1996)
11. Solos for Adolescent Singers (MEJ, April 1992, 44-49)
12. Teaching with Standards: Repertoire in the Age of Glee (CJ, February 2011, 24-43)
13. Performing Choral/Orchestral Works With the High School Chorus (CJ, October 1994, 39-42)
14. Music that represents culture: selecting music with integrity (MEJ, September 2006, 38-45)
15. Selected Choral Music Resources to Inform World Music Study and Performance (CJ, April 2011, 59-61)
16. Fashioning Compelling Stories (CJ, May 2014, 6-17)

CJ = *Choral Journal*; MEJ = *Music Educators Journal*
 Book: *Shaping Sound Musicians* (SSM)

COURSE CALENDAR

Date	Topic	Reading Assignment
8/28	Introduction to the course; First Day Songs	
9/2	Assignment Overview, First Day Songs The importance of Choral Literature (and Selection)	Article #1 & SSM 101-107
9/4	Voicings	Article #2
9/9	Establishing a Choral Music Database	
9/11	Copyright/Budgets/Single Copies/Distributors	Article #3 (choose one)
9/16	Repertoire as Curriculum	Articles #4, 5
9/18	Selection/Analysis of Choral Literature	Article #6
9/23	Preparing Choral Literature for Rehearsal (Score Study)	SSM p. 3-24
9/25	Planning for the year/Philosophies of programming	Article #7
9/30	Elementary Choral Literature	Due: Score Analyses
10/2	Warm-ups that teach/Elementary Choral Literature	Article #8
10/7	Elementary Choral Literature	
10/9	Community/Church Choir Choral Literature/Combined numbers	
10/14	A student-centered approach/Middle School Choral Literature	SSM p. 43-67
10/16	Middle School Choral Literature	Article #9; Due: Yearly Plans
10/21	Middle School Choral Literature	
10/23	Middle School Choral Literature	SSM p. 293-302 Due: Midterm Choral Library
10/28	Thematic Concert Programming	SSM p. 165-197
10/30	Sacred Music in the Schools/K-12 concerts	Article #10
11/4	Solo & Ensemble Literature	Article #11
11/6	High School Choral Literature	Article #12
11/11	High School Choral Literature	
11/13	High School Choral Literature	
11/18	Jazz, Show, and Madrigal Resources	
11/20	Concert Observation Reflections/Catch up day	Due: Concert Reflection
11/25	Performing Choral/Orchestral Works with High School Students	Article #13
11/27	Lesson Planning & the “day-to-day” interaction with Choral Literature	
12/2	“Multicultural” and “World music”	Articles #14 & 15
12/4	Text matters/Catch up day	Article #16

12/9 Presentation Day #1

12/11 Presentation Day #2

12/16 FINAL EXAM

Due: Unit Plan