

The University of Tennessee at Chattanooga

Choral Techniques

Fall 2020

MUS 3380 ~ CRN #41635 ~ Face-to-Face ~ 2 credit hours

Instructor: Dr. Alison Allerton

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Office Hours and Location: 540 McCallie 475E; MW 2:00-4:00

Course Meeting Days, Times, and Location: EMCS 238; MW 1:00-1:50

Course Catalog Description: An advanced study of techniques used in secondary school choral ensembles, synthesizing score analysis, aural skills, piano and vocal proficiency, conducting, and vocal pedagogy. Special emphasis on application of skills in lab and field placement settings.

Course Pre/Co Requisites: Prerequisite: MUS 3360.

Course Student Learning Outcomes: By the end of the semester, students will be able to do the following:

1. Demonstrate proficient keyboard, vocal, and conducting skills by:
 - a. accompanying warm-ups on piano and vocally modeling.
 - b. playing on piano and singing all vocal parts in isolation and in combination.
 - c. conducting in exercises and rehearsals in a manner that is clear, unobtrusive, and fully instinctual.
2. Demonstrate possession of acute aural skills by:
 - a. describing qualities of heard vocal sound in language that is specific, unambiguous, and accurate.
 - b. detecting errors of pitch, rhythm, diction, articulation, etc. in choral performance.
 - c. identifying specific causes of faulty vocal performance and effectively implement strategies for correcting the faults.
3. Demonstrate knowledge of rehearsal techniques by:
 - a. keeping a journal of tips for error correction and error prevention that is tied to specific probable issues in choral performance.
 - b. creating and executing rehearsal plans that are effective and efficient.
4. Analyze a choral score in order to make informed interpretive choices and plan effectively, and value score analysis as an essential part of the rehearsal process.
5. Create assessment tools for choral ensembles, both formative and summative, and value their use in improving instruction.
6. Arrange and adapt choral repertoire in order to meet the needs and abilities of a choral ensemble.
7. Create practice recordings to aid student learning outside the classroom.
8. Survey and rate the quality of a selection of method books for sight-singing.
9. Evaluate the efficacy of one's own, as well as others', teaching practices.

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Required Course Materials:

Holt, M. & Jordan, J. (2008). *The School Choral Program: Philosophy, Planning, Organizing, and Teaching*. Chicago: GIA Publications. [\$47] ISBN: 978-1579996796

Davids, J. & LaTour, S. (2012). *Vocal Technique: A Guide for Conductors, Teachers, and Singers*. Long Grove, Illinois: Waveland Press, Inc. [\$36] ISBN: 978-1577667827

Jordan, J. & Shenenberger, M. (2006). *The Choral Conductor's Aural Tutor: Training the Ear to Diagnose Vocal Problems*. Chicago: GIA Publications. [\$42] ISBN: 978-1579996000

Colored pencils and ruler

Supplemental/Optional Course Materials:

Duke, R. (2005). *Intelligent Music Teaching: Essays on the Core Principles of Effective Instruction*. Austin: Learning and Behavior Resources. [\$21] ISBN: 978-0977113903

Technology Requirements for Course: You are required to have computer access with Word, GarageBand, and music notation software, as well as internet access for email and UTC Learn. You will also need to have access to equipment on which to play a CD, and you must be able to take and view video on a mobile device. Additional technology (e.g. PowerPoint, Prezi, YouTube, Apps, SMART Board, apps [e.g. keyboard apps], sound equipment, tablets, etc.) may be required depending on the needs of your self-created rehearsal plans.

Technology Skills Required for Course: Class announcements will be made through UTC Learn (<http://www.utc.edu/learn/>) and via email. Please check your UTC email and UTC Learn on a regular basis. Occasionally, supplementary learning materials, such as articles, will be available on UTC Learn. When such materials are made available, you are expected to access the materials in order to complete assignments. Proficiency with notation software and digital audio workstations is one of the primary outcomes for this class. Students who are not currently experienced with this technology can expect assignments to take longer to complete, but with practice will come greater facility and speed.

Technology Support: If you have problems with your UTC email account or with UTC Learn, contact IT Solutions Center at 423-425-4000 or email itsolutions@utc.edu.

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Course Assessments and Requirements: All written assignments must be typed and submitted via UTC Learn, unless otherwise noted. Assignments are due at the start of class (1:00 p.m.) on the due date, unless otherwise noted.

1. Choral Musicianship Exams (CME)
 - These performance exams are designed to sharpen the necessary vocal and keyboard skills to be an effective choral director. The six exams will include:
 - #1. Play I-V₇-I on the piano in all 12 keys
 - #2. “Of the Father’s Love Begotten” – sing and play
 - a. Sing the melody
 - b. Sing the soprano while playing bass
 - c. Sing the alto while playing bass
 - d. Sing the tenor while playing soprano
 - e. While conducting, audiate all four parts (student will be paused at random and asked to sing a specific voice part out loud)
 - #3. Play i-V₇-i on the piano in all 12 keys
 - #4. Sing and play all vocal parts of contemporary choral art song
 - #5. Play I-IV-I on the piano in all 12 keys
 - #6. Play piano accompaniment to contemporary choral art song (can be simplified as needed, but MUST be steady and supply proper harmony)
2. Rehearsal Techniques Journal
 - Each entry must have at least three Error Prevention (EP) notes and three Error Correction (EC) notes. EP: “nuggets of wisdom” that can help you prevent singers from making errors in rehearsals; EC: corrective strategies for specific vocal issues you will likely encounter in rehearsals. The journal entries are based on the following reading assignments:
 - #1. VT Chapter 9 (Improving Range)
 - #2. VT Chapter 10 (Improving Intonation)
 - #3. VT Chapter 11 (Legato, Staccato, Accents, Melismas, and Dynamic Control)
 - #4. VT Chapter 12 (Improving Choral Blend)
 - #5. VT Chapter 7 (Vibrato)
 - #6. TSCP Chapter 22 (Movement)
 - #7. TSCP Chapter 15 (Children’s Choirs)
 - #8. VT Chapter 13 (Changing Voices)
3. Choral Recording Comparison Essay
 - Write a comparison essay on three recordings (provided) of historically significant choral ensembles and two recordings (self-selected from a bank) of contemporary ensembles. 500-750 words.
4. Score Analysis
 - Thoroughly analyze a choral score of a contemporary art song. Analysis must include a harmonic analysis, bar analysis, textual analysis, and all dynamics, tempi, and other articulation marked in color.
5. Choral Adaptation
 - Adapt an existing SATB choral work for a middle school choir (3-part mixed). The original work must not already be available in a 3-part mixed or SAB arrangement. The accompaniment does not have to be altered unless the adaptation warrants it (e.g. if the adaptation includes a modulation).
6. Rehearsal Recording
 - Create a high-quality recording of your adaptation.
7. Rubric for Vocal Performance
 - Create a rubric for vocal performance.

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8. Sight Singing Method Book Analysis
 - Survey sight singing method books and choose one to use with your choral ensemble. Justify your selection. You may choose to create your own materials, but describe what your created materials will include (sequence of skills). 500 words max.
9. Choral Conductor's Aural Tutor
10. Final
 - The final will involve conducting a 30-minute rehearsal of a contemporary art song in a lab setting. You will be graded on your knowledge of the score, your vocal and keyboard skills, your aural acuity, your sequenced plan, your feedback, and your efficiency.
11. Practicum
 - Time outside of class will be spent observing local music teachers, interacting with students, and teaching students in limited contexts. We will conduct field experiences at four area schools—one middle school and three high schools representing three contrasting demographics (urban, suburban, private). At each school students will complete at least one hour of observation, followed by a second visit to include an opportunity to teach students by conducting a warm-up and a rehearsal segment totaling 15-20 minutes. Written documentation of these experiences will consist of four observation forms (one for each school/teacher), and four SAT reflections after the experience. A SAT reflection includes: 1) Surprise (something that surprised you), 2) Accolade (something you did particularly well), and 3) Tweak (something that you would refine and improve, if given the opportunity to teach the lesson again). In addition, students will set a goal for their field experiences at the beginning of the semester, and reflect on their goal at the end of the semester, noting where they are in the process of becoming an educator. Students must file appropriate paperwork as outlined in the UTC School of Education Field Experience Manual.

Course Grading

Course Grading Policy: The final grade will be weighted as follows:

15% Choral Musicianship Exams (x6)

15% Journal (x8)

35% Projects (x7):

- Choral recording comparison essay
- Score analysis
- Choral adaptation
- Rehearsal recording
- Rubric for vocal performance
- Sight singing method book analysis
- Choral Conductor's Aural Tutor

10% Final

25% Practicum

The grading scale used to determine your final grade will be:

90-100=A 80-89=B 70-79=C 60-69=D 59 or below=F

Instructor Grading and Feedback Response Time: Assignments will be graded as quickly as possible, but within seven days at most. All assignments will be graded using a rubric. All rubrics are available below:

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CME #1, 3, & 5

C	1	.75	.5	.25
Note Accuracy	All notes were perfectly accurate	One minor note error	A couple minor note errors or one major note error	Many note errors
Steady Beat	The beat remained perfectly steady throughout	One note slightly ahead or behind the beat	One or two pauses lasted a beat or more, after which the student was largely able to return to the beat	Several large pauses (a beat or more) occurred, or performance did not conform to a steady beat at all
D flat	1	.75	.5	.25
Note Accuracy	All notes were perfectly accurate	One minor note error	A couple minor note errors or one major note error	Many note errors
Steady Beat	The beat remained perfectly steady throughout	One note slightly ahead or behind the beat	One or two pauses lasted a beat or more, after which the student was largely able to return to the beat	Several large pauses (a beat or more) occurred, or performance did not conform to a steady beat at all
D	1	.75	.5	.25
Note Accuracy	All notes were perfectly accurate	One minor note error	A couple minor note errors or one major note error	Many note errors
Steady Beat	The beat remained perfectly steady throughout	One note slightly ahead or behind the beat	One or two pauses lasted a beat or more, after which the student was largely able to return to the beat	Several large pauses (a beat or more) occurred, or performance did not conform to a steady beat at all
E flat	1	.75	.5	.25
Note Accuracy	All notes were perfectly accurate	One minor note error	A couple minor note errors or one major note error	Many note errors
Steady Beat	The beat remained perfectly steady throughout	One note slightly ahead or behind the beat	One or two pauses lasted a beat or more, after which the student was largely able to return to the beat	Several large pauses (a beat or more) occurred, or performance did not conform to a steady beat at all
E	1	.75	.5	.25
Note Accuracy	All notes were perfectly accurate	One minor note error	A couple minor note errors or one major note error	Many note errors
Steady Beat	The beat remained perfectly steady throughout	One note slightly ahead or behind the beat	One or two pauses lasted a beat or more, after which the student was largely able to return to the beat	Several large pauses (a beat or more) occurred, or performance did not conform to a steady beat at all
F	1	.75	.5	.25
Note Accuracy	All notes were perfectly accurate	One minor note error	A couple minor note errors or one major note error	Many note errors
Steady Beat	The beat remained perfectly steady throughout	One note slightly ahead or behind the beat	One or two pauses lasted a beat or more, after which the student was largely able to return to the beat	Several large pauses (a beat or more) occurred, or performance did not conform to a steady beat at all
F sharp	1	.75	.5	.25
Note Accuracy	All notes were perfectly accurate	One minor note error	A couple minor note errors or one major note error	Many note errors
Steady Beat	The beat remained perfectly steady throughout	One note slightly ahead or behind the beat	One or two pauses lasted a beat or more, after which the student was largely able to return to the beat	Several large pauses (a beat or more) occurred, or performance did not conform to a steady beat at all
G	1	.75	.5	.25
Note Accuracy	All notes were perfectly accurate	One minor note error	A couple minor note errors or one major note error	Many note errors
Steady Beat	The beat remained perfectly steady throughout	One note slightly ahead or behind the beat	One or two pauses lasted a beat or more, after which the student was largely able to return to the beat	Several large pauses (a beat or more) occurred, or performance did not conform to a steady beat at all
A flat	1	.75	.5	.25
Note Accuracy	All notes were perfectly accurate	One minor note error	A couple minor note errors or one major note error	Many note errors
Steady Beat	The beat remained perfectly steady throughout	One note slightly ahead or behind the beat	One or two pauses lasted a beat or more, after which the student was largely able to return to the beat	Several large pauses (a beat or more) occurred, or performance did not conform to a steady beat at all
A	1	.75	.5	.25
Note Accuracy	All notes were perfectly accurate	One minor note error	A couple minor note errors or one major note error	Many note errors

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Steady Beat	The beat remained perfectly steady throughout	One note slightly ahead or behind the beat	One or two pauses lasted a beat or more, after which the student was largely able to return to the beat	Several large pauses (a beat or more) occurred, or performance did not conform to a steady beat at all
B flat	1	.75	.5	.25
Note Accuracy	All notes were perfectly accurate	One minor note error	A couple minor note errors or one major note error	Many note errors
Steady Beat	The beat remained perfectly steady throughout	One note slightly ahead or behind the beat	One or two pauses lasted a beat or more, after which the student was largely able to return to the beat	Several large pauses (a beat or more) occurred, or performance did not conform to a steady beat at all
B	1	.75	.5	.25
Note Accuracy	All notes were perfectly accurate	One minor note error	A couple minor note errors or one major note error	Many note errors
Steady Beat	The beat remained perfectly steady throughout	One note slightly ahead or behind the beat	One or two pauses lasted a beat or more, after which the student was largely able to return to the beat	Several large pauses (a beat or more) occurred, or performance did not conform to a steady beat at all
	3	2.25	1.5	.75
Tempo	90 bpm	75 bpm	60 bpm	Student selected tempo slower than 60 bpm
Difficulty	#9 or 10 (CME #1 & 3) #5 (CME #5)	#7 or 8 #5	# 3 or 4 #2	#1 or 2 #1

CME #2

#1: SING THE MELODY		1	.75	.5	.25
	Singing Accuracy	All notes were perfectly accurate	One or two note errors	A few note errors	Many note errors
	Steady Beat	The beat remained perfectly steady throughout	One or two notes slightly ahead or behind the beat	A few pauses lasted a beat or more, after which the student was largely able to return to the beat	Several large pauses (a beat or more) occurred, or performance did not conform to a steady beat at all
#2: SING SOPRANO & PLAY BASS		1	.75	.5	.25
	Singing Accuracy	All notes were perfectly accurate	One or two note errors	A few note errors	Many note errors
	Playing Accuracy	All notes were perfectly accurate	One or two note errors	A few note errors	Many note errors
	Steady Beat	The beat remained perfectly steady throughout	One or two notes slightly ahead or behind the beat	A few pauses lasted a beat or more, after which the student was largely able to return to the beat	Several large pauses (a beat or more) occurred, or performance did not conform to a steady beat at all
#3: SING ALTO & PLAY BASS		1	.75	.5	.25
	Singing Accuracy	All notes were perfectly accurate	One or two note errors	A few note errors	Many note errors
	Playing Accuracy	All notes were perfectly accurate	One or two note errors	A few note errors	Many note errors
	Steady Beat	The beat remained perfectly steady throughout	One or two notes slightly ahead or behind the beat	A few pauses lasted a beat or more, after which the student was largely able to return to the beat	Several large pauses (a beat or more) occurred, or performance did not conform to a steady beat at all
#4: SING TENOR & PLAY SOPRANO		1	.75	.5	.25
	Singing Accuracy	All notes were perfectly accurate	One or two note errors	A few note errors	Many note errors
	Playing Accuracy	All notes were perfectly accurate	One or two note errors	A few note errors	Many note errors
	Steady Beat	The beat remained perfectly steady throughout	One or two notes slightly ahead or behind the beat	A few pauses lasted a beat or more, after which the student was largely able to return to the beat	Several large pauses (a beat or more) occurred, or performance did not conform to a steady beat at all
#5: CONDUCT & AUDIATE		1	.75	.5	.25
	Singing Accuracy #1	All notes were perfectly accurate; Starting pitch found on own	Starting pitch had to be given but rest of notes were accurate	A few note errors	Many note errors
	Singing Accuracy #2	All notes were perfectly accurate; Starting pitch found on own	Starting pitch had to be given but rest of notes were accurate	A few note errors	Many note errors
	Singing Accuracy #3	All notes were perfectly accurate; Starting pitch found on own	Starting pitch had to be given but rest of notes were accurate	A few note errors	Many note errors

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	Singing Accuracy #4	All notes were perfectly accurate; Starting pitch found on own	Starting pitch had to be given but rest of notes were accurate	A few note errors	Many note errors
	Conducting Beat Pattern	Beat pattern is accurate and tempo remains consistent throughout	Beat pattern is mostly accurate and/or tempo is mostly consistent	Beat pattern is sometimes accurate and/or tempo is sometimes consistent	Beat pattern is rarely accurate and/or tempo is rarely consistent
	Prep Gestures	Prep gestures are in tempo and correct for beat pattern; Prep gestures facilitate a healthy breath	Prep gestures are occasionally not in tempo or correct for beat pattern; OR Prep gestures occasionally do not facilitate a healthy breath	Prep gestures are occasionally not in tempo or correct for beat pattern; AND Prep gestures occasionally do not facilitate a healthy breath	Prep gestures are often not in tempo or correct for beat pattern; Prep gestures do not facilitate a healthy breath
	Conducting Hand Gestures	Gestures communicate appropriate style, articulations, and dynamics throughout; Hands and arms are appropriately relaxed and conducive to communicating healthy vocal technique	Gestures mostly communicate appropriate style, articulations, and dynamics; Hands and arms are occasionally stiff, awkward, or otherwise might communicate unhealthy vocal technique	Gestures somewhat communicate appropriate style, articulations, and dynamics; Hands and arms are often stiff, awkward, or otherwise might communicate unhealthy vocal technique	Gestures communicate inappropriate style, articulations, and dynamics; Hands and arms are wholly stiff and/or awkward and communicate unhealthy vocal technique

CME #4	2	1.5	1	.5
Singing Accuracy #1	All notes (pitch and rhythm) are perfectly accurate; steady beat remains consistent throughout	One or two errors (including beat inconsistency)	Three or four errors (including beat inconsistency)	Many errors of pitch or rhythm; frequency issues with beat consistency
Singing Accuracy #2	All notes (pitch and rhythm) are perfectly accurate; steady beat remains consistent throughout	One or two errors (including beat inconsistency)	Three or four errors (including beat inconsistency)	Many errors of pitch or rhythm; frequency issues with beat consistency
Singing Accuracy #3	All notes (pitch and rhythm) are perfectly accurate; steady beat remains consistent throughout	One or two errors (including beat inconsistency)	Three or four errors (including beat inconsistency)	Many errors of pitch or rhythm; frequency issues with beat consistency
Singing Accuracy #4	All notes (pitch and rhythm) are perfectly accurate; steady beat remains consistent throughout	One or two errors (including beat inconsistency)	Three or four errors (including beat inconsistency)	Many errors of pitch or rhythm; frequency issues with beat consistency
Playing Accuracy #1	All notes (pitch and rhythm) are perfectly accurate; steady beat remains consistent throughout	One or two errors (including beat inconsistency)	Three or four errors (including beat inconsistency)	Many errors of pitch or rhythm; frequency issues with beat consistency
Playing Accuracy #2	All notes (pitch and rhythm) are perfectly accurate; steady beat remains consistent throughout	One or two errors (including beat inconsistency)	Three or four errors (including beat inconsistency)	Many errors of pitch or rhythm; frequency issues with beat consistency
Playing Accuracy #3	All notes (pitch and rhythm) are perfectly accurate; steady beat remains consistent throughout	One or two errors (including beat inconsistency)	Three or four errors (including beat inconsistency)	Many errors of pitch or rhythm; frequency issues with beat consistency
Playing Accuracy #4	All notes (pitch and rhythm) are perfectly accurate; steady beat remains consistent throughout	One or two errors (including beat inconsistency)	Three or four errors (including beat inconsistency)	Many errors of pitch or rhythm; frequency issues with beat consistency

CME #6	10
Playing Accuracy	Errors: x0.5 = _____ points reduced from 10
Steady Beat	Errors: x0.5 = _____ points reduced from 10

Rehearsal Techniques Journal	3	2	1	0
EP	Identified three tips for preventing errors	Identified two tips for preventing errors	Identified one tip for preventing errors	Identified zero tips for preventing errors
EC	Identified three tips for correcting errors	Identified two tips for correcting errors	Identified one tip for correcting errors	Identified zero tips for correcting errors
Quality of notes	Journal notes are thorough	Journal notes somewhat lack depth at times	Journal notes are cursory	No notes made

Choral Comparison Essay	Master – 5 points	Developing – 4 points	Novice – 3 points
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Requirements of Assignment	Essay compares all three historical recordings and compares two contemporary recordings	Essay describes all three historical recordings and two contemporary recordings but does not make comparisons	Essay compares only either the three historical recordings OR two contemporary recordings
Insightfulness of Comparisons	Comparisons indicate meticulous engagement with the recordings and impressive “ears”	Comparisons indicate little engagement with the recordings; insights gleaned are surface-level and/or objectively not present in the sound	Comparisons indicate little engagement with the recordings; no clear insights are described
Language/ Grammar/ Writing style	Writing is exceptional (i.e. ready for publication); it is organized and has ZERO grammatical errors	Writing is organized and flows naturally; contains only very minimal grammatical errors	Writing is understandable but has several language and grammatical errors

Score Analysis	Proficient – 12	Basic – 10	Needs Improvement – 8	Unsatisfactory – 6
Bar Analysis/ Phrases	All phrases (including subphrases) are marked in the score and in a separate composite analysis; Choices are accurate	All phrases (including subphrases) are marked in the score and in a separate composite analysis BUT some choices are inaccurate; OR phrases are only marked in score	Some phrases are marked	No phrases are marked
Harmonic Analysis	Harmonic analysis is thorough, complete, and accurate	Harmony is thoroughly marked BUT sometimes inaccurate; OR some important structural harmony is left out	Harmony is only marked in a few places	No evidence of harmonic analysis in the score
Dynamics, Tempi, Articulations	All dynamics, tempi, and articulations have been systematically and consistently marked in color	Dynamics, tempi, and articulations have been marked but system is inconsistent OR some have been overlooked	Dynamics, tempi, and articulations are only marked in a few places	Dynamics, tempi, and articulations are not marked in color
Text/Diction	Text is thoroughly analyzed, including a translation (if needed), pronunciation guide using IPA, and potentially problematic text is marked	One aspect of textual analysis is incomplete	Text analysis is minimally present	No evidence of textual analysis in the score
Neatness	Everything is marked very neatly and legibly; a ruler was used for straight lines	Everything is legible, but could be neater (perhaps a ruler was not used)	Some places are difficult to read	Analysis is wholly illegible

Choral Adaptation - Viability of Adaptation	Master – 12	Proficient – 10	Competent – 8	Novice – 6
Ranges	Ranges are all completely appropriate for a middle school choir	One voice part has a range that’s slightly inappropriate (too high or too low) in places	One voice part has a range that’s wholly inappropriate; OR two voice parts have a range that’s slightly inappropriate (too high or too low) in places	Two or more voice parts have a range that’s wholly inappropriate
Voice Leading	Voice leading is superb; all parts are “singable,” leading tones are	Voice leading is good; a better choice could have	Voice leading is acceptable, but there are	Voice leading is unacceptable; it contains difficult leaps, thwarted

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	observed, parallelisms are largely avoided	been made in a couple spots but it still works	awkward spots occasionally	leading tones, unnecessary parallelisms, and/or generally not “singable”		
Difficulty	The arrangement is an appropriate difficulty level for any middle school choir	The arrangement is a little too difficult for a typical middle school choir but a choir from a strong middle school program could sing it	The arrangement could only be sung by a really advanced middle school choir	The arrangement is far too difficult and unsuitable for a middle school choir		
Creativity	The arrangement exhibits extremely creative problem solving and outstanding musical vision	The arrangement shows some creativity	The arrangement shows minimal creativity	The arrangement shows little to no vision or creativity; not really an adaptation of the original		
Choral Adaptation - Accuracy of Transcription			All	Most	Some	None
Notes (pitches and rhythms)			12	8	4	0
Articulations (slur, staccato, accent, tenuto, etc.)			3	2	1	0
Dynamics (<i>f</i>, <i>p</i>, hairpins, etc.)			3	2	1	0
Other Expression Marks (fermata, tempo, character words, etc.)			3	2	1	0
Lyrics			3	2	1	0

Rubric Rubric	Master – 2 points	Developing – 1.5 points	Novice – 1 point
Format/Visual Elements	Rubric is visually stunning; it could be published in a book or article	Additional effort was clearly made to increase the visual appeal of the rubric	Format is basic
Criteria	Criteria descriptions are detailed and unambiguously describe aspects of performance	Criteria descriptions are given, but descriptions are subjective, vague, or unclear	Criteria are leveled, but descriptions are not given
Other...	Rubric includes all of the following: A heading for name/date, etc. A place for comments A place for final/total grade	Rubric includes only two of the following: A heading for name/date, etc. A place for comments A place for final/total grade	Rubric includes only one of the following: A heading for name/date, etc. A place for comments A place for final/total grade

Method Book Analysis	Master – 5 points	Developing – 4 points	Novice – 3 points
Analysis	Compelling reasons based on educational philosophy are given that explain in a convincing manner why you chose a certain method book	Basic explanations are given for your choice, but reasons are vague or weak	A choice was made, but no explanations were given
Language/ Grammar/ Writing style	Writing is exceptional (i.e. ready for publication); it is organized and has ZERO grammatical errors	Writing is organized and flows naturally; contains only very minimal grammatical errors	Writing is understandable but has several language and grammatical errors

Choral Conductor's Aural Tutor	Master – 5 points	Developing – 4 points	Novice – 3 points
Level of Completion	Workbook is filled in completely	Some sections of workbook are not sufficiently filled in	Less than half of the workbook is completed
Descriptions/ Language	Language is concise, clear, and accurate (not vague or colloquial)	Language is mostly concise, clear, and accurate (occasionally vague or colloquial)	Language is often or wholly inaccurate, vague, and/or colloquial

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Final	Master – 12	Proficient – 10	Competent – 8	Novice – 6
Knowledge of Score	Ample evidence of extensive knowledge of score, including more than one aspect of the score (form, harmony, text, etc.)	Some evidence of score knowledge, no inaccurate statements given	Some evidence of score knowledge, but some statements were inaccurate	No evidence of score knowledge (nothing said about score or everything said was inaccurate)
Vocal Skills	Teacher is an outstanding vocal model; no inaccurate pitches, rhythms, or text were demonstrated; vocal quality and expressive elements are superb	Teacher is a sufficient vocal model; no inaccurate pitches, rhythms, or text were demonstrated; vocal quality and/or expressive elements have room for improvement	Teacher models some parts, but occasional inaccurate pitches, rhythms, or text were demonstrated	No vocal skills demonstrated or everything that was demonstrated was inaccurate
Keyboard Skills	Teacher evidences masterful keyboard skills but playing accompaniment, playing multiple parts at once from open score, and/or singing one part while playing another; steady beat was always maintained and no inaccurate notes were played sufficient to throw singers off	Teacher is a sufficient keyboard player; parts were occasionally played (no inaccurate notes played and steady beat was maintained)	Teacher plays some parts, but occasional inaccurate pitches or rhythms were played	No keyboard skills were demonstrated or everything that was played was inaccurate
Aural Acuity	Ample evidence of superior aural acuity, including more than one aspect of their performance (pitches, rhythms, vowels, vocal technique, etc.)	Some evidence of keen aural acuity, all major issues were addressed	Some evidence of aural acuity but some major errors were not addressed	No evidence of aural acuity
Sequenced Plan	Plan is perfectly sequenced; teacher does not ever have to jump backwards in sequence due to starting with something too advanced or progressing too quickly	Plan is sequenced well for the most part, but once or twice the teacher had to jump backward	An attempt was made to sequence the plan, but frequent backward movements provide evidence that teacher's understanding of sequencing needs to be developed	No evidence of an attempt to sequence the plan
Feedback	Frequent feedback is given; feedback is specific and provides information about how they did and what to try next; a balance of positive and negative feedback is given	Specific feedback is occasionally given	Feedback is only generic (e.g. "good," "okay")	No feedback given, or feedback is detrimental to their progress (e.g. "good" when students sing something wrong)
Efficiency	Instructions are not wordy, rehearsal progresses at a perfect pace, strategies used are effective and the quickest way of making	Rehearsal is mostly efficient, but occasionally teacher is too wordy or does not choose the most effective strategy (e.g. students are asked to	An attempt was made to use appropriate rehearsal strategies, but improvement is usually not heard	Rehearsal is inefficient; teacher's strategies cause more problems than fix

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	a positive impact on their performance	sing too large a segment to fix the problem)		
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Course and Institutional Policies

Late/Missing Work Policy: All assignments must be completed by the beginning of class (1:00 p.m.) on the printed due dates in order to receive full credit (see course calendar). For every 24-hour period beyond the due date/time that an assignment is handed in, a 10% grade reduction will be assessed, up to a 50% reduction. If an assignment will be turned in late, courtesy and professionalism dictates that the instructor be notified immediately and an anticipated date of completion be given.

Student Conduct Policy: UTC's Academic Integrity Policy is stated in the Student Handbook (<https://www.utc.edu/dean-students/student-handbook.php>).

Honor Code Pledge: I pledge that I will neither give nor receive unauthorized aid on any test or assignment. I understand that plagiarism constitutes a serious instance of unauthorized aid. I further pledge that I exert every effort to ensure that the Honor Code is upheld by others and that I will actively support the establishment and continuance of a campus-wide climate of honor and integrity.

Course Attendance Policy: As pre-service teachers nearing the completion of your coursework, standards for professionalism, attendance, and promptness, and scholarship are necessarily high. Therefore, *each absence, for any reason, exceeding two will result in a grade reduction of one letter.*

Course Participation/Contribution: This course is part lecture and part lab. For lecture classes, students are expected to have read and annotated the assigned reading prior to class and to take thorough notes during the lecture. Questions are welcome and encouraged. For lab classes, students are expected to play the role of the "teacher" at times and "students" all other times. Students are expected to dress appropriately on days when they are the "teacher." Students are expected to actively participate in the role of "student."

Course Learning Evaluation: Course evaluations are an important part of our efforts to continuously improve learning experiences at UTC. Toward the end of the semester, you will be emailed links to course evaluations and you are expected to complete them. We value your feedback and appreciate you taking time to complete the anonymous evaluations.

UTC Bookstore: The UTC Bookstore will price match Amazon and BN.com prices of the exact textbook - same edition, ISBN, new to new format, used to used format, and used rental to used rental format, with the same rental term. For more information, go to the [Bookstore Price Match Program](#) webpage, visit the bookstore, email sm430@bncollege.com or call 423-425-2184.

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Course Calendar/Schedule: The course calendar appears below. Note that all assignments are due the next class meeting at the start of class (1:00 p.m.) unless otherwise stated. Also note that “Topic” means that is the topic that will be discussed that day, and “Assignment” means that is the assignment given at the conclusion of the class, which will be due the next class unless otherwise noted.

Monday 8/19	Wednesday 8/21
<p>Topic: Syllabus, etc. Assignment: Read Chapter Two in TSCP; begin practicing I-V7-I in all keys for CME #1; begin practicing “Of the Father’s Love Begotten” for CME #2</p>	<p>Topic: History of Choral Music Assignment: Write comparison essay on choral recordings</p>
Monday 8/26	Wednesday 8/28
<p>MEET IN KEYBOARD LAB Topic: Review keyboard skills for warm-ups Assignment: Take Aural Tutor Pretest Twice (p. 96-101), CD 1 tracks 58-72</p>	<p>Topic: Review of basic vocal pedagogy Assignment: Read Score Study articles [UTC Learn]; Email choice of contemporary art song when auction opens <i>Long Term Assignment: Read pp. 3-45, 56-60 in Aural Tutor Workbook and complete pp. 62-76; Due Monday, Oct. 7</i></p>
Monday 9/2	Wednesday 9/4
LABOR DAY HOLIDAY	<p>Topic: Score Study Assignment: Mark score of selected art song; Read Chapter 9 (Range) in VT and do Journal Entry #1; Do CME #1 by 9/6</p>
Monday 9/9	Wednesday 9/11
<p>Warm-up 1: Emma Topic: Range, Voice Classification Assignment: Read Chapter 10 (Intonation) in VT and do Journal Entry #2</p>	<p>Warm-up 1: Ellie Topic: Intonation Assignment: Read Chapter 11 (Legato et al) in VT and do Journal Entry #3</p>
Monday 9/16	Wednesday 9/18
<p>Warm-up 1: Makayla Topic: Legato, Staccato, Accents, Melismas, Dynamics Assignment: Read Chapter 12 (Blend) in VT and do Journal Entry #4</p>	<p>Warm-up 1: Noah Topic: Choral Blend Assignment: Read Chapter 7 (Vibrato) in VT and do Journal Entry #5; Do CME #2 by 9/20</p>
Monday 9/23	Wednesday 9/25
<p>Warm-up 2: Emma Topic: Vibrato Assignment: Read Chapter 22 (Movement) in TSCP and do Journal Entry #6</p>	<p>Warm-up 2: Ellie Topic: Movement Assignment: Read Chapter 15 (Children’s Choirs) in TSCP and do Journal Entry #7</p>
Monday 9/30	Wednesday 10/2
<p>Warm-up 2: Makayla Topic: Children’s Choirs Assignment: Read Chapter 13 (Changing Voices) in VT and do Journal Entry #8</p>	<p>Warm-up 2: Noah Topic: Changing Voices Assignment: Find an SATB song that you would like to adapt for SAB/3-part mixed; Do CME #3 by 10/4</p>
Monday 10/7	Wednesday 10/9
<p>Warm-up 3: Emma Topic: Choral Adaptation Assignment: Begin working on adaptation (due 11/1)</p>	<p>MEET IN COMPUTER LAB Topic: Choral Adaptation Assignment: Continue working on adaptation</p>
Monday 10/14	Wednesday 10/16
FALL BREAK	<p>Warm-up 3: Ellie Topic: Repertoire/Programming Review Assignment: Continue working on adaptation; Re-read Chapter 16 in TSCP; Do CME #5 by 10/18 <i>Long Term Assignment: Complete workbook pp. 78-91 and take Posttest twice (pp. 105-110); Due Mon. 12/3</i></p>
Monday 10/21	Wednesday 10/23
<p>Warm-up 3: Makayla Topic: Middle School Choirs Review Assignment: Continue working on adaptation; Reading TBD</p>	<p>Warm-up 3: Noah Topic: Classroom Management</p>

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	Assignment: Continue working on adaptation; Read chapter 20 in TSCP
Monday 10/28	Wednesday 10/30
Warm-up 4: Emma Topic: Musicals Assignment: Continue working on adaptation; Read chapter 25 in TSCP	Warm-up 4: Ellie Topic: Tours Assignment: Finish working on adaptation (submit by 11/1 at 11:59 p.m.)
Monday 11/4	Wednesday 11/6
MEET IN RECORDING STUDIO Topic: Making recordings on GarageBand Assignment: Record your adaptation (submit by 11/15 at 11:59 p.m.)	Warm-up 4: Makayla Topic: You pick the topic! Assignment: Do CME #5 for 11/8
Monday 11/11	Wednesday 11/13
Warm-up 4: Noah Topic: Sight Singing Assignment: Do analysis of method books (due 11/25); Read Chapter 8 in TSCP (p. 147-172)	Warm-up 5: Emma Topic: Planning, Evaluating Assignment: Write rubric for vocal performance; Re-read Duke "Sequencing Instruction"
Monday 11/18	Wednesday 11/20
Warm-up 5: Ellie Topic: Sequencing Assignment: Re-read Duke "Feedback"	Warm-up 5: Makayla Topic: Feedback Assignment: Do CME #6 by 11/22
Monday 11/25	Wednesday 11/27
Warm-up 5: Noah Topic: You pick the topic! Assignment: Prepare for final	THANKSGIVING HOLIDAY
Monday 12/2	
Topic: Go over lesson plans in individual meeting	

COURSE CHANGES: The course calendar is subject to change based on student learning needs and/or instructor prerogative. Every effort will be made to give advance warning of changes and additions to the course calendar and assignment information. **The instructor reserves the right to modify any details of the course to meet the educational needs of each student.**

Final: The Final will take place on Friday, December 6 from 10:30-12:30.

Note: Warm-ups Guide

1. Major triad (I-V₇-I)
2. Major 5-note scale (I-V₇-I)
3. Minor triad (i-V₇-i)
4. Major full arpeggio (I-V₇-I)
5. Major exercise that uses IV harmony (I-IV-I)