



THE UNIVERSITY OF  
MISSISSIPPI

## MUS 383: Choral Methods and Administration

Spring 2019

Mr. Eric Johnson, Instructor

T & Th 11:00 – 11:50

GA Office. 114

Office Hours: MWF 10:00 – 11:30

Music Building 153

ejohnso4@olemiss.edu

This is a survey course designed to help pre-professional music educators gain tools for teaching secondary choral music in the public schools. Topics to be explored will include choral literature appropriate for a variety of levels and learning styles, methodology involving sight-reading and strengthening musicianship, the adolescent musician, building and sustaining a choral program, rehearsal techniques, and issues pertaining to the development of a choral ensemble.

### **Texts and Materials:**

- Bridget Sweet, *Growing Musicians*. (Oxford University Press).
- Lynn Gackle, *Finding Ophelia's Voice, Opening Ophelia's Heart: Nurturing the Adolescent Female Voice*. (Heritage Music Press).
- Jonathan Palant, *Brothers, Sing On! Conducting the Tenor-Bass Choir*. (Hal-Leonard).
- Eric Wilkinson and Scott Rush, *Habits of A Successful Choir Director*. (GIA Publications)
  
- Access to Blackboard for readings and supplemental materials to be posted online
- Copied handouts, arrangements, kept in notebook.
- You will also be assigned supplemental readings.

### **Attendance and Participation Policy:**

It is my opinion that learning is inherently social and collaborative, and it happens best in communities of people who are committed and mutually accountable to each other. In essence, your presence matters, because we all learn better when all of us are here.

You are permitted two (2) non-school related absences with this course. It is the student's responsibility to make up a missed assignment that occurs while they are absent. You should save these two absences for when you truly need them, such as illness or other emergencies. Any absence above the allotted two will equal a .5 deduction per additional absence from your overall course grade. Two (2) tardies will equal an absence and anyone arriving over ten minutes late will receive an absence for that day unless prior notification is given. Of course, if extenuating circumstances cause you to have an extended absence, I will work with you; just communicate with me so I am informed.

**BONUS:** Students who have perfect attendance (no tardies or absences) for the semester will receive a 2-percentage increase in their final grade.

Your participation in this class constitutes 20% of your final course grade. Your active contribution in class discussions and other activities will determine this portion of your grade.

### **Student Learning Outcomes:**

1. Students will develop a philosophy of teaching choral music and learn professional attitudes and behaviors.
2. Students will learn and practice methods for teaching choral music.
3. Students will study the physiology of singing and specifically the adolescent voice and learn how to apply the knowledge to the choral rehearsal.
4. Students will develop the evaluative skills for judging quality in choral singing through listening to choirs and watching videotaped performances.
5. Students will compile resources that will aid in teaching choral music.
6. Students will exhibit oral communication skills appropriate for the teacher/professional.
7. Students will observe choral teachers and evaluate effective strategies.
8. Students will learn procedural, philosophical, and management skills for choral teaching.
9. Students will develop and demonstrate piano skills necessary to be a successful choral director.

### **Course Requirements/Expectations**

1. Always read assignments and be prepared for class discussions.
2. Organize a portfolio of course materials, chapter questions, class notes, and handouts.
3. Obtain class notes and assignments from a classmate or instructor when absent. Work will not be accepted late. Failure to print is not a suitable excuse.
4. All papers must be typed and free of typos and errors. Please use APA formatting.
5. Exams and quizzes may only be made up with an excused (school sanctioned) absence or documentation of illness that prevented you from attending class.
6. We will be completing some observations of secondary choral teaching environments during the course. You are also encouraged to search out opportunities on your own. Document your observation by writing a brief description.
7. Practice piano skills throughout the semester so that growth can occur over time. (You must complete the piano component of the course in order to pass and be verified as ready to teach choral music.)

### **Evaluation and Grading:**

- Preparation, Participation, and Attendance 20%
  - Consistently thorough preparation
  - Evidence of completed readings
  - Participation in class discussions, critiques, and performances
  - Attendance
- Assignments, Teaching Demonstrations, Project(s) 80%
  - Quality of written assignments
  - Evidence of scholarly research
  - Completion of piano barriers

Grading Scale: A (90 – 100), B (80 – 90), C (70 – 80), D (60 – 70), F (60 and below). Plus, and minus grades may be used in the case of borderline grades.

You must make a grade of C or higher in this class to count toward your degree.

**Class Topics:**

1. Growing Musicians
  - a. The Adolescent Musician
  - b. The Music Teacher
  - c. Cultivating Music Classroom Climate
  - d. Establishing the Framework for Successful Music Classes
  - e. The Humanity of Teaching Music
  - f. Humor in The Music Classroom
2. The Adolescent Voice
  - a. The intricacies of the female adolescent voice
  - b. The intricacies of the male adolescent voice
  - c. Programing for the adolescent voice
3. Warm-ups
4. Sight-Singing
5. Choral Repertoire
6. Rehearsal Structure
7. Musical Literacy
8. Beyond Singing
  - a. Choral Handbooks
  - b. Communication Practices
  - c. Fundraising
  - d. Record Keeping
  - e. Concert Dos and Don'ts
  - f. Auditions

**Flexibility:**

As circumstances dictate, Mr. Johnson may revise the syllabus, calendar, or grading percentages. However, every attempt will be made to inform students in a timely manner of any revisions.

**University Policies:**

Academic Integrity: The University of Mississippi's policy on academic integrity states that "the University is conducted on a basis of common honesty. Dishonesty, cheating, or plagiarism, or knowingly furnishing false information to the University are regarded as particularly serious offenses." In most cases, a student found in violation of the University's principles of academic honesty will be given a zero for the assignment or exam for a first offense, and an automatic failure for the class for a second offense. Particularly egregious examples of academic dishonesty may be dealt with more severely at the instructor's discretion.

Students with Disabilities: It is University policy to provide, on a flexible and individual basis, reasonable accommodations to students who have disabilities that may affect their ability to participate in course activities or meet course requirements. Students with disabilities, verified by the Office of Student Disability Services, are encouraged to contact their instructors to discuss their individual needs for accommodations.

Disability Access and Inclusion: The University of Mississippi is committed to the creation of inclusive learning environments for all students. If there are aspects of the instruction or design of this course that result in barriers to your full inclusion and participation, or to accurate assessment of your achievement, please contact the course instructor as soon as possible. Barriers may include, but are not necessarily limited to, timed exams and in-class assignments, difficulty with the acquisition of lecture content, inaccessible web content, and the use of non-captioned or non-transcribed video and audio files. If you are approved through SDS, you must log in to your Rebel Access portal at <https://sds.olemiss.edu> to request approved accommodations. If you are NOT approved through SDS, you must contact Student Disability Services at 662-915-7128 so the office can: 1. determine your eligibility for accommodations, 2. disseminate to your instructors a Faculty Notification Letter, 3. facilitate the removal of barriers, and 4. ensure you have equal access to the same opportunities for success that are available to all students.

**Communication:**

- Conflicts: Please notify me by email as SOON as you are aware of any conflicts with regular class times. Review the course calendar and address conflicts early.
- Questions or Concerns: Students are encouraged to communicate regularly. Email and office hours are great resources. Email is also the fastest and easiest way to reach me.
- Travel: Mr. Johnson will have several travel obligations this spring semester. Please understand that responses to emails may be slower than usual during these times. Dates will be notated on course calendar.

*Please feel free to schedule appointments with me if you need further help or explanation on any assignments and projects. I look forward to helping you develop who you will be as a Choral Music Educator.*



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<b>WEEK 1: Tuesday 1/22</b>		<b>Thursday 1/24</b>	
Introduction, The First Day of Choir, Syllabus		What Is the Choir? Handbook and Procedures	<u>Read:</u> Collins pages 148 – 170
<b>WEEK 2: Tuesday 1/29</b>		<b>Thursday 1/31</b>	
The Adolescent Musician	<u>Read:</u> Sweet pages 1 – 64	Cultivating Music Classroom Climate	<u>Read:</u> Sweet pages 67 – 116
The Music Teacher	<u>Submit:</u> One page summary/key thoughts for each chapter	Establishing the Framework for Successful Music Classes	<u>Submit:</u> One page summary/key thoughts for each chapter
<b>WEEK 3: Tuesday 2/5</b>		<b>Thursday 2/7</b>	
Establishing the Framework for Successful Music Classes	<u>Read:</u> Sweet pages 91 – 116  <u>Submit:</u> One page summary/key thoughts for each chapter	The Humanity of Teaching Music  Humor in the Music Classroom	<u>Read:</u> Sweet pages 117 – 154  <u>Submit:</u> One page summary/key thoughts for each chapter
<b>WEEK 4: Tuesday 2/12</b>		<b>Thursday 2/14</b>	
The Three R's of Middle School: Recruit, Retain, Repeat		Introduction to The Voice	<u>Read:</u> Leborgne Article Glover Article Doherty Article
<b>WEEK 5: Tuesday 2/19</b>		<b>Thursday 2/21</b>	
The Choral Warmup Process	<u>Read:</u> Leck pages 23 - 63  <u>Read:</u> Wilkerson/Rush pages 45 - 60	The Choral Rehearsal Structure and Flow	<u>Read:</u> Wilkerson/Rush pages 103 - 113  <u>Submit:</u> Six Warmup Annotations
<b>WEEK 6: Tuesday 2/26</b>		<b>Thursday 2/28</b>	
Rehearsal Tips and Tricks	<u>Submit:</u> Six Warmup Annotations	Brothers Sing On	<u>Read:</u> Palant pages 1 – 38

	<u>Submit:</u> Rehearsal Timeline for “Grow Little Tree”	The Adolescent Male Voice	<u>Submit:</u> 15 warmups
<b>WEEK 7: Tuesday 3/5</b>		<b>Thursday 3/7</b>	
The Adolescent Male Voice Continued	<u>Read:</u> Palant pages 39 – 64	The Adolescent Male Voice Continued	<u>Read:</u> Palant pages 95 – 128 <u>Submit:</u> 15 warmups
<b>WEEK 8: Tuesday 3/12</b>		<b>Thursday 3/14</b>	
Spring Break	<b>NO CLASS</b>	Spring Break	<b>NO CLASS</b>
<b>WEEK 9: Tuesday 3/19</b>		<b>Thursday 3/21</b>	
Finding Ophelia  The Adolescent Female Voice	<u>Read:</u> Gackle pages 1 – 36  <u>Submit:</u> 15 warmups	The Adolescent Female Voice Continued	<u>Read:</u> Gackle pages 37 - 68
<b>WEEK 10: Tuesday 3/26</b>		<b>Thursday 3/28</b>	
The Adolescent Female Voice Continued	<u>Read:</u> Gackle pages 115 - 145	Microphones, Cables, and Recording.... Oh My!	Guest Lecture by Amanda Fliflet
<b>WEEK 11: Tuesday 4/2</b>		<b>Thursday 4/4</b>	
What do we sing?  Repertoire Selection and Score Study	<u>Read:</u> Gackle pages 69 - 114  <u>Read:</u> Palant pages 65 – 94	Repertoire Selection and Score Study Continued	<u>Read:</u> Crocker Article Rikard Article  <u>Submit:</u> 15 warmups
<b>WEEK 12: Tuesday 4/9</b>		<b>Thursday 4/11</b>	
Teaching Musical Literacy	<u>Read:</u> Wilkerson/Rush pages 91 - 101  <u>Submit:</u> Changing Voice Reference Guides	Teaching Musical Literacy	<u>Submit:</u> Six Literacy Annotations
<b>WEEK 13: Tuesday 4/16</b>		<b>Thursday 4/18</b>	
Concert Do’s and Don’ts	<u>Submit:</u> Six Literacy Annotations	Adjudication	<u>Read:</u> Schauer Article Batey Article Weist Article  <u>Submit:</u> 20 warmups
<b>WEEK 14: Tuesday 4/23</b>		<b>Thursday 4/25</b>	
Building Community and Tradition Within a Choral Program	Guest Lecture by Bethany Jennings  <u>Submit:</u> Adjudicated Repertoire	Yes, We Test Too: Assessment in the Choral Rehearsal	<u>Read:</u> Wilkerson/Rush pages 129 - 146

<b>WEEK 15: Tuesday 4/30</b>		<b>Thursday 5/2</b>	
Orff and Kodaly in the Choral Classroom	<u>Read:</u> Lana pages 45 - 52  <u>Read:</u> Floyd pages 53 – 80	Field Trip 101	
<b>FINAL EXAM: Tuesday 5/7 at Noon</b>			
Your Questions and semester Wrap-up	<u>Read:</u> Wilkerson/Rush pages 159 - 177		