Music 3831 – Choral Literature and Techniques
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M 9:30-10:30  MB-227
Th 1:30-3:30  MB-254
Office Hours: Th 11-12 or by appointment

Course Description
This course is a year-long, in-depth practicum in choral conducting and rehearsal techniques, as well as an introduction to choral repertoire of different styles and time periods appropriate to ensembles of different abilities. Topics to be covered include conducting gesture, rehearsal planning, score study, programming, performance practice, and choral/vocal pedagogy. A significant portion of class time is dedicated to individual laboratory conducting of assigned repertoire, providing students with the opportunity to practice and assess their own skill development as a conductor and music educator. Lecture-discussions of specific repertoire, techniques, and class readings make up the remainder of the course. Students are expected to conduct and participate in the class choir in rehearsal and graded assignments, complete two written assignments, and participate in class discussion of assigned topics and readings.

Prerequisites - Music 2830 Practicum in Choral Techniques
University Policy: “Unless you have either the requisites for this course or written special permission from your Dean to enrol in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.”

Course Objectives
By the end of the course, students will...

• Develop effective and confident conducting technique to convey their musical intent.
• Assess specific repertoire for its technical and musical challenges, and its appropriateness for ensembles of different levels of ability.
• Develop sequential rehearsal plans incorporating strategies for teaching specific musical challenges.
• Analyze musical excerpts for formal structure and musical/technical challenges, and mark scores appropriately.
• Build a working library of choral music appropriate for use in school and community settings.
• Understand the history of important genres of choral music and considerations of performance practice.
• Demonstrate an understanding of programming considerations for different choral ensembles.
• Develop leadership skills and their own personalities as emerging performers and educators.
**Required Materials**
Assigned choral works and readings (can be downloaded from OWL, to be printed prior to class)
Binder
Set of coloured pencils for score marking
Baton (do not purchase until we discuss)
Notebook for class feedback
Recording device for podium time (phone, laptop)

**Required Readings**
To be assigned by the instructor as applicable throughout the course. See course schedule.

- Selected program notes (distributed in class).
Grading

Attendance, class participation and personal preparation – 15 %

- Students will have podium time each week to practice rehearsal conducting, and receive feedback in a constructive setting. During these class periods, students are expected to come with their assigned score fully learned, marked, and prepared to rehearse, and be open to constructive criticism from the instructor and their peers. They will not be penalized for “mistakes.”
- Students are to remain engaged as singers or rehearsal pianists when they are not conducting, prepare readings as assigned, prepare short presentations or choral warm-ups as assigned, participate actively in discussion, and provide feedback to their peers.
- Conducting requires daily practice, just like learning an instrument. Students should plan to practice music assigned in class for 15-30 minutes daily in order to progress.
- Due to the participatory nature of this course, attendance is mandatory for all class periods. Students will have 2% deducted from their participation grade for each un-validated absence. Significant un-validated absences may result in students being debarred from taking graded conducting assignments, or failing the course. See the absence section below for more details.

Conducting Assignments – 60% (4 x 15% each)

- Students will be formally assessed on their conducting and rehearsal of assigned repertoire 4 times in class. Each assessment will equal 10-15 minutes of podium time.
- Piece to be assessed will be assigned by the instructor based on repertoire conducted in class in the months prior to grading. Students will have already had the opportunity to rehearse the piece they will be graded on.
- Proposed dates of assessment; may change due to podium time scheduling.
  - Term 1: Weeks of October 29, November 26
  - Term 2: Weeks of February 4, March 25
- Students will be graded on effectively demonstrating musical intent through gesture, demonstrating sequential rehearsal progression to address specific musical challenges, and their ability to respond to and incorporate feedback. A rubric will be provided.
- Students will submit a marked score (colour photocopy), rehearsal plan, and analysis of their assigned piece in class prior to their podium time, in accordance with guidelines discussed in class.
- Students will submit a self-evaluation one week following return of instructor feedback. Self-evaluation should include discussion of video footage. Guidelines to be provided.
Written Assignments – 25%

Repertoire Retrieval Project (Due November 8 in class) – 12.5%

- Prepare a binder of 15 choral works appropriate for different ensembles. For each work, include a copy of the complete score and a form detailing its vocal and educational demands and benefits, genre, and intended ensemble. Works selected should reflect a range of time periods and styles, be each 2-5 minutes in length, and match the following specifications:
  - 6 mixed (high school or community level)
  - 3 changing voices (three-part mixed or SAB)
  - 6 equal voiced ensemble (men’s, women’s, children – include a balance of all)
- Share your “Table of Contents” with the class and select one piece to rehearse/present at the conclusion of term 1.
- Assignment will be graded based on appropriateness of repertoire, range of music included, thoroughness of educational analysis, and completion.
- Resources to consult: CBO choral binders, past choral programs, CPDL, ACDA repertoire lists, J.W. Pepper repertoire lists, Youtube… Don’t just choose pieces you sang in school.

Programming Assignment (Due March 8 in class) – 12.5%

- Students will design a 30-40 minute program for an ensemble of their choice, chosen in discussion with the instructor and based on their interests. (High school, middle school, community). If you wish, you could design a concert for an institutional choral program (ie. a number of choirs of different levels at a high school).
- Works selected should reflect a diversity of styles, time periods, languages. If you wish, you may choose a theme.
- For each piece chosen, specify the publisher, duration, and performance forces (voicing, instruments). Students may include one work from the class packet and one from their repertoire retrieval if they wish.
- For each piece chosen, write a short paragraph about its educational and musical merits. Why did you choose it, and why did you place it in the program where you did? You should consider both the benefits to your choir of working on each piece, as well as what the audience will get out of it and the program as a whole.
- Prepare a written programme that could be circulated to the audience. This will include a listing of all works and composers (include dates) in concert order, original program notes, and all texts and translations.
- Students will circulate their programs with the class and prepare a short presentation about their choices.
Attendance and Accommodation for Illness

University Policy: “in order to ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student’s overall grade in the course shall be granted only in those cases where there is documentation indicating that the student was seriously affected by illness and could not reasonably be expected to meet his/her academic responsibilities. Documentation shall be submitted, as soon as possible, to the [Associate Dean, Undergraduate, Music]...”

Course Policy: Students should notify the instructor at minimum 24 hours prior to class if they are going to miss for a valid medical or academic reason. Accommodation for extensions on all written and conducting assignments due to valid medical reasons must go through the Associate Dean, Undergraduate with appropriate documentation. If students miss rehearsal podium time due to validated illness, their participation grade will not be affected but making up lost podium time is not guaranteed. If students miss two rehearsal podium sessions due to invalid absences, they may be debarred from taking the ensuing conducting assignment. Students will have 2% deducted from their participation grade for each un-validated absence. In consultation with the Associate Dean, students may fail the course due to insufficient attendance.

Late Work and Extensions

Extensions on assignments may be granted on an individual basis for valid medical or academic reasons as per the policy above. Deadlines missed for invalid reasons will be subject to a penalty of one letter grade and a new date of submission must be immediately negotiated with the instructor within 24 hours of the missed deadline. Missed work which is not discussed within this timeline will receive a grade of 0%.

Statement on Writing and Academic Offenses

Academic proficiency is expected in all written assignments. This means using an appropriate tone, correct grammar, citations, and original work. Written assignments will be checked for plagiarism using TurnItIn.

University Policy: “Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at: http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

Statement on Mental Health

“Students that are in emotional/mental distress should refer to Mental Health@Western http://www.uwo.ca/uwocom/mentalhealth/ for a complete list of options about how to obtain help.”

Statement on Technology Use in Class

Phones, laptops, and other electronic devices are not to be used during podium time unless the student is recording their conducting. All music should be printed out (no iPads). Devices may be used during discussion periods for readings.

Statement on Office Hours and Instructor Assistance

Instructor will provide feedback on one first draft of any written material (including rehearsal plans, analyses, program notes) during office hours up to one week before the due date. Please schedule meetings appropriately in advance!
Unit Schedule
*Readings should be prepared independently as assigned by the instructor. All repertoire will be introduced in class.*

1. Qualities of a Conductor
   - Concepts: Preparatory gesture, active and passive beats
   - Repertoire: Songs - Britten Salley Gardens, Vaughan Williams Linden Lea

2. Score Marking and Analysis
   - Concepts: Dynamics and phrasing
   - Repertoire: Mozart Ave Verum Corpus

3. Rehearsal Strategies and Planning
   - Concepts: Fermatas, Warmups
   - Repertoire: Bach chorales (Wie schön leuchtet der Morgenstern, Verleih uns Frieden)

4. Repertoire and Pedagogy for Children’s Choir
   - Concept: Articulation
   - Repertoire: Schumann Mädchenlieder 1 and 3

5. Changing voices
   - Concepts: Cues, Teaching polyphonic music
   - Repertoire: Victoria Laudate Dominum, Lotti Cum Sancto, Hassler Dixit Maria

6. The High School Choral Program
   - Concept: Tempo Changes, Ritardando and Accelerando
   - Repertoire: Thompson The Last Words of David, Ticheli There Will Be Rest

**WINTER BREAK!**
7. Introduction to Performance Practice
   - Concept: Mixed metre and irregular metre
   - Repertoire: Durufle Ubi Caritas, Bernstein Gloria Tibi,

8. Phonation, Resonance, and Diction
   - Concept: IPA Vowels
   - Repertoire: Motets: Palestrina Sicut Cervus, Bruckner Locus Iste

9. Programming
   - Concept: Writing program notes
   - Repertoire: Madrigals (Morley April is in my Mistress’ Face, Sing We and Chant It)
   - Reading: Selected program notes

10. Working with Instruments
    - Concept: Baton technique
    - Repertoire: Mass Excerpts (Mozart Kyrie from Coronation Mass, Haydn Agnus Dei from Little Organ Mass)

11. Preparing a Major Work
    - Concept: Large scale analysis
    - Repertoire: Mozart and Faure Requiem excerpts

12. Working with Soloists
    - Concept: Oratorio, recitative
    - Repertoire: Recitatives from Haydn Creation