MHL 452 Choral Materials  
Syllabus

- **MHL 452 Choral Materials**-Study of choral theories, practices and organization. The objective of this class is to synthesize musical, vocal, and educational concepts as they may apply to the choral classroom of the public school. The outcome will be accomplished through the introduction of music, conducting, and teaching techniques.

- **Text**-*The Choral Experience* by Robinson and *Songs for Sight-Reading* Southern Music Co.

- **Units of Study**
  Major Tests-app.10% each. It my intention to have 3 tests and a final, but the class-flow with discussions, varying times for each units, etc. may vary the number of tests.

**The School Day**

1. Vocal Science and the young voice, Auditioning, Warm-ups  
   Choral Sound

2. Sight Reading  
   Sight Reading Systems and Moveable Do  
   Rhythmic Reading  
   Rhythmic Reading systems and The Gordon System

3. “Music Period”  
   Music Resources, Discipline, Seating Charts  
   Technology

**Business**  
Budgets, Music Ordering, Fund Raising, Equipment, Library

**Professional Organizations**  
TEA, UIL, TMEA, ACDA, TCDA

- **Grading**
  30% Daily assignments and contribution to class discussion  
  40% Tests  
  30% Accumulative Final

- **Attendance**
  An unexcused absence is one that has no prior notification and/or no documentation. A letter grade from the final grade will be deducted after the second unexcused absence and every unexcused absence thereafter.

**Assignment. Read pp. 53-114 in Robinson. Be prepared to answer the attached questions.**
**Ped. Questions for Choral Materials**

Please frame your answers and demonstrations for a Junior High or High School student

1. Describe in your own words how you would remedy:
   a. breathy tone quality
   b. voices pushing or driving too hard
   c. sopranos that cannot sing g" or higher

2. List the various consonant sounds in categories. Describe how to start a beginning tone, using the word home, gone, and my." Describe the pedagogical process.

3. Demonstrate and help the class to sing [i], [e], [a], [o], and [u] correctly.

4. How can you get students to:
   a. open their mouths? Why?
   b. sing loudly enough?
   c. continue phrases with vitality to the end?
   d. sing low with free and resonant quality?
   e. realize the correct sensation for good singing posture?
   f. hold their books correctly?
   g. hum correctly?

5. Why would you want students to obtain an open throat with relaxed neck muscles? What suggestions to the students would help them obtain it?

6. What can be done with "solo" voices to induce them to blend in a choir?

7. What can be done about an out-of-tune singer in a performing group?

8. Suggest remedies for the following problems:
   a. singing softly in the upper register
   b. yawny, dark tone
   c. high larynx
   d. wide, out of tune vibrato

9. Your choir is not mentally alert. What things can you do to help them?

10. How old should a child be before they start formal voice training?

11. How do you convince a class with sloppy posture that they must sit or stand tall? What is correct? posture? Teach us correct posture?

12. If a student asked you why it wasn't all right to cross legs when singing, what would your answer be?

13. Can you demonstrate correct and incorrect breathing? Describe the procedure.


15. Can you tell your class about diphthongs and how would you teach them how to correctly sing them.

16. The day is humid! What difference would this make in song selection, the conductor's actions, etc.?

17. Outline some procedures you would use to develop a "moving" tone.