

COLLABORATIVE KEYBOARD SKILLS I
VOCAL/CHORAL MUSC 4175
Spring 2017-UNIVERSITY OF WEST GEORGIA
Dr. Carol Gingerich
678-839-6273 cginger@westga.edu- Office Hours as Posted

CATALOG DESCRIPTION

The study of ensemble techniques, score preparation, rehearsal skills, coaching techniques and performance strategies for performing standard vocal/choral literature. Sight reading will be emphasized and students will participate in an accompanying practicum.

OBJECTIVES

1. To provide students with the basic ensemble skills necessary for collaborating with the voice, including musical and rehearsal techniques.
2. To systematically improve sight reading skills through the use of weekly assignments and several tests.
3. To expose students to the standard vocal and choral accompanying literature.
4. To acquaint students with the methods for rearranging choral scores for the piano.
5. To provide students with "hands-on" experience in an accompanying practicum.
6. To broaden student's awareness of ensemble skills through participation in an "Empathy/Ensemble Skills" collaborative research project with the Psychology Department.

REQUIRED MATERIALS

Berlin, Boris. 4 Star Sight Reading. Toronto: Frederick Harris, 1980

Grill, Joyce. Accompanying Basics. San Diego, CA: Kjos, 1987. ISBN 0-8497-9316-5 (WP 154)

Paton, John, ed. 26 Italian Songs and Arias (medium high). Van Nuys, CA: Alfred Publishing, 1991.

TBA - choral scores, on loan from UWG Choral library (Handel's Messiah, Barenreiter ed)

Stapler (\$1 at a dollar store)

Recommended

Katz, Martin. The Complete Collaborator: The Pianist as Partner MT 236.K27 2009

Places to Order Music
(in general say “hold until complete”)

- a) Music Time 1-800-932-0824 or www.musictime.com
- b) Burt & Co 1-800-548-2878 www.burtnco.com
- c) Prima Music 877-877-5743 or www.primamusic.com
- d) Hutchins and Rea 1-800-753-BACH (2224) or 770-455-3130
hutchinsandrea.com
- e) JW Pepper 1-800-345-6296 www.PianoAtPepper.com
- f) www.sheetmusicplus.com **HIGHLY RECOMMENDED**

ACADEMIC POLICIES

Excused Absences

If you wish to be able to make up work you have missed you will need to have one of the UWG professionals below send Dr. G an email. Tests, performances, homework reports, and class presentations cannot be rescheduled except for excused absences

- a) Physical Health: Health Services Patient Advocate (Jill Hendricks, Corey Hindman)
- b) Emotional Health: UWG Cares: www.westga.edu/UWGCares
- c) AcademicⓈtime management, learning disabilities): EXCEL Center: www.westga.edu/excel
- d) Miscellaneous: Dean of Students Office: www.westga.edu/vpsa
- e) UWG music instructor concerning date and time of departure for an ensemble tour or conference.
It is the student’s responsibility to ensure that the information concerning the Excused Absence is sent to Dr. Gingerich within two weeks of the absence and is complete. (highly recommended: ask them to cc the student). **It is the student’s responsibility to make up any missed work, by contacting their “piano buddy.”**
Please note: communication regarding absences is via email only. Dr. Gingerich is well qualified to assist the musical and pianistic problems. But for reasons of confidentiality and in order to obtain the best professional advice, assistance for situations which are non musical or non pianistic must be provided by one of the UWG professional listed above.

Email – Official communication is through “my.westga.edu” accounts only

Extra Credit – as described within and is **granted when course requirements are complete.** Work utilized in other courses is not permissible.

Late Assignments – all homework is due at the beginning of class. Late assignments receive a grade of 0%

Written Assignments –must be typed using single-spaced 12 point font, 1” Left and Right margins, 1.5” top and bottom margins, and stapled in order to receive full credit.

Additional information is available at <http://tinyurl.com/UWGSyllabusPolicies>

EVALUATION

(subject to change)

A. Vocal Techniques Practicum

Rehearsed Performances

a) Performance - 3 performances, 10% each, total 30%

-you will be paired with one of Dr. Neely’s students and will perform:

Italian- A. Scarlatti “Gia il sole dal Gange”

German – Schubert “An die musik”

French – Reynaldo Hahn “Offrande”

-performances take place in room 234 and will be attended by Dr. Gingerich

b) Rehearsal Reports – 2 written 2% each, 1 video and analysis 2%, total 10%

-you will rehearse with the singer, outside of class for two-30 minute sessions for each piece

-for TWO pieces write a one page report

-for the OTHER piece submit a 10 minute video and half page report which answers the following questions:

a) What were your specific rehearsal goals?

b) What were your partner’s rehearsal goals?

c) Describe one instance in which you flexibly adapted to what was occurring during the rehearsal.

c) What did you contribute to the success or failure of the rehearsal?

d) What did your partner contribute to the success or failure of the rehearsal?

e) How could the rehearsal be improved next time?

Unrehearsed Performances

c) Unrehearsed in Neely Class

-similar to professional audition situation

-you will perform the SAME Italian, French and/or German song with a singer with no rehearsal

-4 unrehearsed performances each worth 2% =total 8%

B. Class Assignments

-in-class performance of sections of assigned repertoire, small written assignments, readings, and listening.

C. Sight Reading Tests

- 4 in-class tests each worth 2% using your principal applied book.

-towards the end of the semester you may be asked to sight read an accompaniment while a singer (Dr. Gingerich) performs

-weekly pages will be assigned to practice – must bring book to tests

D. Professional Singer “Performance”

- Dr. Breckling will perform in class and you will accompany her
- recitatives and arias from Handel’s Messiah:
 - p. 41 “Behold, a virgin shall conceive”
 - p. 41 “Oh Thou that Tellest Good Tidings to Zion”
 - p. 79 “Then Shall the Eyes of the Blind”
 - p. 94 “He was Despised”

E. Choral “Performance”

- Dr. Gingerich will conduct and you will accompany your classmates as they sing

F. Observed Rehearsal

- choose any one of the three vocal techniques pieces and rehearse with your singer in front of the class for 10 minutes
- have two specific objectives (Dr. Gingerich may assign these) and also be prepared to “go with the flow” of the rehearsal

G. Empathy/Ensemble Skills Research Project

- Dr. Gingerich is conducting research with Dr. Christine Simmonds-Moore, psychology department, regarding musician’s ensemble skills as a form of empathy
- voluntary-if you do not wish to participate you may propose another project
- complete permission form
- complete 2 surveys: one at beginning and one at end of semester (4% each, total 8%)
- write a 1.0-1.5 page paper reflecting on:
 - i) your perception of whether you changed (improved, not improved, decreased) in your AWARENESS of your ensemble skills/empathy throughout the semester
 - ii) comment on the effectiveness of different methods used by yourself and Dr. Gingerich to increase ensemble skills/empathy, such as breathing techniques, your partner’s body language, and your use of physical gestures.

Vocal Techniques Practicum	44%
Class Assignments	12%
Sight Reading Tests	8%
Professional Singer “Performance”	15%
Choral “Performance”	5%
Observed Rehearsal	5%
Empathy/Ensemble Skills Research Project	11%
Bonus Points (requires permission)	4%
(critique collaborative pianist, additional volunteer on or/off campus accompanying)	

GRADING

90-100A 80-90B 70-80C 60-70D Below 60F

SYLLABUS
(subject to change)

1. Jan 10 Introduction to Syllabus
Repertoire Assignments
2. Jan 17 Guest Faculty: Dr. Christine Simmonds-Moore, Psychology
Empathy/Ensemble Skills Research Project: Survey I
3. Jan 24 **Must Own Textbooks**
Principles of Sight Reading
Principles of Vocal Accompanying
Italian Song
4. Class Jan 31 Italian Song
26 Italian Art Songs
Sight Reading Test #1
5. Class Feb 7 **Dr. Neely Class:**
Perform Italian Song-Rehearsed and Unrehearsed
6. Class Feb 14 **Sight Reading Test #2**
Simplifying Choral Scores
26 Italian Art Songs
Principles of Recitative Accompaniment
7. Feb 21 **Observed Rehearsal**
German Song
8. Feb 28 **Observed Rehearsal**
Sight Reading Test #3
German Song
Simplifying Orchestral Reductions
9. Class Mar 7 **Dr. Breckling Guest Artist**
Perform 2 Messiah Recitatives
10. Mar 14 **Dr. Neely Class: Perform German Song**
Rehearsed and Unrehearsed
11. Mar 28 **Choral "Performance"**
Sight Reading Test #4
12. Apr 4 no class – Honors Convocation

13. Class Apr 11 **Dr. Breckling Guest Artist**
Perform 2 Messiah Arias
14. Apr 18 **Dr. Neely Class: Perform French Song**
Rehearsed and Unrehearsed
15. Apr 25 **Vocal Techniques Practicum Due**
Dr. Christine Simmonds-Moore, Guest Faculty: Survey II
- Exam Week No Final Exam!