

COLLABORATIVE KEYBOARD SKILLS I
VOCAL/CHORAL MUSC 4175/5175
Fall 2019-UNIVERSITY OF WEST GEORGIA
Dr. Carol Gingerich
678-839-6273 cginger@westga.edu (email read Mon-Wed)
Office Hours as Posted (please knock loudly)

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.

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

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

www.sheetmusicplus.com **HIGHLY RECOMMENDED**

do not use Amazon!

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.
- f) Miscellaneous: Dr. Hibbard (non-medical, funerals, car problems, etc)

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/Choral Performances

General Information

- the level of repertoire difficulty and performing partner will be chosen based on student preferences and recommendations from Dr. Gingerich
- rehearsal times are arranged by the collaborative piano student and should be at least two 20-minute sessions
- performance schedules are arranged by Dr. Gingerich
- scores are provided by the choral/vocal department (you do not need to purchase these)
- all 4 types below will occur, but only ONE will be documented and analyzed in a rehearsal report
- if you wish to perform in Recital Hour or at a Jury, you will need permission from the principal applied instructor, and from Dr. Gingerich, and likely will need additional practice time and/or a lesson with the vocal instructor. You may earn bonus points for doing this.

Specific Types

Choral Performance

- rehearse and perform with ONE conducting lab ensemble student for ONE repertoire piece
- TBA Monday at 3:30 performance date
- minimum of two 20- minute rehearsals prior to the performance

Recitative

- standard Christmas recitatives from Handel's Messiah performed by Dr. Breckling in class
- no advanced rehearsal – “unrehearsed” performance experience

Orchestral Accompaniment/Reduction

- accompany solo vocalist on operatic pieces with orchestral accompaniment; perform in class
- choices include: UWG vocalist applied repertoire; opera workshop -Carroll County Performing Arts Center Amahl and the Night Visitors; Handel's Messiah

Lieder-Art Song-Mélodie

- standard repertoire performed in class
- options include: UWG student repertoire; performance by guest faculty; Dr. Breckling's Vocal Techniques Class; performance by Dr. Gingerich

B. Rehearsal Report

- choose ONE type from above (except not recitative) and rehearse outside of class for two 20-minute sessions
- for ONE rehearsal session write a half a page report describing what occurred
- for the OTHER rehearsal session submit a 10 minute video excerpt 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?

C. Class/Homework Assignments

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

D. Sight Reading Tests

- 3 in-class tests each worth 2% using your principal applied sight reading book.
- towards the end of the semester you will be asked to sight read an accompaniment while a singer (Dr. Gingerich) performs (additional 1%)
- weekly pages will be assigned to practice – must bring book to tests

E. Observed Rehearsal

- choose any one of the three vocal type 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

F. Report/Critique of Concert Accompanist

- view at least 5 minutes of video (youtube, approved website) of a professional solo vocal collaborative pianist (accompanist)
- write a $\frac{3}{4}$ page report describing what you heard, and analyzing what was excellent, and if possible give suggestions for improvement
- options include: Margo Garrett, Dalton Baldwin, Martin Katz, Warren Jones, Gerald Moore

Vocal/Choral Performances (4 at 12% each)	48%
Rehearsal Report	10%
Class/Homework Assignments	20%
Sight Reading Tests	7%
Observed Rehearsal	10%
Report/Critique of Concert Accompanist	5%
Bonus Points (requires permission)	4%
(additional volunteer on or/off campus accompanying, public vocal performance)	

GRADING

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

GRADUATE REQUIREMENTS

-based on the nature of this course and in order to encourage individual student development, graduate students may design additional work, or more in -depth work on an existing projects, as is suited to their careers. Graduate students work with Dr. Gingerich in order to create their individualized plan.

SYLLABUS

(subject to change)

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| | Aug 14 | Introduction to Syllabus |
| 1. | Aug 21 | Repertoire Assignments |
| 2. | Aug 28 | Repertoire Assignments
Learning Piano Parts: Sehnsucht |
| 3. | Sept 4 | Must Own Textbooks
Principles of Sight Reading
Principles of Vocal Accompanying- Sehnsucht
<u>26 Italian Songs</u> |
| 4. | Sept 11 | <u>26 Italian Art Songs</u>
Principles of Recitative Accompaniment
Sight Reading Test #1 |
| 5. | Sept 18 | Recitative Accompaniment
<u>26 Italian Art Songs</u> |
| 6. | Sept 25 | Guest Artist; Dr. Breckling “Behold a Virign” recitative with Dileesa
and one other pianist- 3:10 pm
Messiah Recitative Performances |
| 7. | Oct 2 | Principles of Art Song Accompaniment |
| 8. | Oct 9 | Sight Reading Test #2
Art Song Accompaniment |
| 9. | Oct 16 | Guest Artist: Dr. Breckling “An die Musik” with Dileesa- 3:10pm
Simplifying Choral Scores
Art Song |

10. Oct 23 No Class- Dr. Gingerich in Vienna, Austria
11. Oct 30 Introduction to Choral Accompanying
12. Nov 6 **Observed Rehearsal**
13. Nov 13 Orchestral Reductions
Sight Reading Test #3
14. Nov 20 Orchestral Reductions
Choral Performance: Dr. Graffius Guest Artist
Report/Critique of Concert Accompanist due
15. Dec 4 **Rehearsal Report Due**
- Exam Week No Final Exam!