



**East Texas A&M University
School of Music**

MUS 410-01E—Choral Methods

Course Syllabus: Fall 2026

Dr. James Bowyer

Dr. James Bowyer

Interim Director of Choirs | Director of Vocal Activities

Office Location: School of Music Choral Suite #196

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Communication Response Time: Usually within 24 hours

MUS 410-01E: Choral Methods

2 credit hours

Course ID: 83900

Meets M-W-F from 2 PM to 2:50 PM in Room 105 (the Choir Room)

Course Information

Catalog Description

A study of the history and development of choral music in the public schools. This course includes an examination of aesthetics and technological developments and requires observation of choral ensembles at various levels.

This course content is aligned with the standards established by the Texas Education Code, covering areas such as Music, the Commissioner's Rules, Pedagogy and Professional Responsibilities, Technology, and English Language Proficiency. To review these standards, please visit the Music Education Program D2L Shell and select "Standards and Objectives."

Prerequisites

None.

Outline of Major Content Areas

1. Music literature
2. Rehearsal techniques and applied conducting within the rehearsal
3. Curriculum
4. Administering the music ensemble
5. Musicianship skills demonstrated through the use of solfège, rhythm syllables, hand signs, play-and-sing, and conducting gestures, to name a few.
6. Score study

Minimal Technical Skills Required

- Functional piano skills
- Computer literacy
- Choral conducting fluency

Instructional Methods

- Lecture and discussion
- Microteachings
- Project-based learning

Student Learning Outcomes (SLO) and Means of Assessment

- SLO 1** Students will be able to articulate the five fundamental musicianship skills.
Means of Assessment: In-class activities, written responses to course readings
- SLO 2** Students will plan and execute distinguished rehearsal techniques.
Means of Assessment: In-class activities, teaching demonstrations, written responses to course readings, lesson plans
- SLO 3** Students will be able to incorporate the fundamentals of vocal technique into choral rehearsals.
Means of Assessment: In-class activities, teaching demonstrations, written responses to course readings, lesson plans
- SLO 4** Students will be able to integrate strategies for teaching music literacy within the choral rehearsal.
Means of Assessment: In-class activities, teaching demonstrations, written responses to course readings, lesson plans
- SLO 5** Students will be able to formulate strategies for administering and managing the choral program.
Means of Assessment: In-class activities, written responses to course readings
- SLO 6** Students will demonstrate mastery of the solfège, rhythm syllables, hand signs, diction, and conducting gestures (among other things) of assigned musical scores.
Means of Assessment: Play-and-sings, hearings, teaching demonstrations

Required Texts and Materials—On Reserve in Library

Davids, Julia and Stephen LaTour. *Vocal Technique: A Guide for Conductors, Teachers, and Singers*. 2nd Edition. (Waveland Press). 2021. ISBN 13: 9781478640226

Emmons, Shirlee and Constance Chase. *Prescriptions for Choral Excellence*. (Oxford University Press, 2006). ISBN 13: 9780199884650

Goetze, Mary, Angela Broecker, and Ruth Boshkoff. *Educating Young Singers*, 2nd edition (GIA, 2016). ISBN 13: 9781622772018

Holt, Michele and James Jordan. *The School Choral Program: Philosophy, Planning, Organizing, and Teaching*. (GIA, 2008). Item #G-1780. ISBN 13: 9781579996796

Jordan, James. *Evoking Sound - The Choral Rehearsal: Techniques and Procedures, Volume One*. (GIA, 2007). ISBN 13: 9781579996734

Jordan, James. *Evoking Sound - The Choral Warm-Up: Method, Procedures, Planning, and Core Vocal Exercises*. (GIA, 2005). ISBN 13: 9781579993894

Phillips, Kenneth H. *Directing the Choral Music Program*. 2nd Edition. (New York: Oxford University Press, 2015). ISBN 13: 9780199371952

Teaching Music Through Performance in Choir, Volumes 1-5 (GIA Publications)

Additional Texts and Materials—Available on D2L or Handed Out in Class

Lamb, Gordon. *Choral Techniques*. 3rd Edition. (William C. Brown Publishing, 1988). ISBN 13: 9780697006127

Phillips, Kenneth H. *Basic Techniques of Conducting*. (New York: Oxford University Press, 1997). ISBN 13: 9780195099379

Choral Packet (Some will be physical copies given out in class; others will be PDFs that you will need to print from D2L. Purchase of a choral packet through JW Pepper will be required.)

Online Materials

Please check D2L often for course materials, information, and updates.

Evaluation and Grading

The semester grade for this course will be determined based on reading responses, projects and assignments, and teaching demonstrations, to name a few. The following percentages are approximate and may be modified according to the needs of the curriculum.

- 60% Reading Responses (on D2L)
- 30% Teaching Demonstrations, Projects, and Assignments

Grading Scale

- A+ 97-100
- A 93-96
- A- 90-92
- B+ 87-89
- B 83-86
- B- 80-82
- C+ 77-79
- C 73-76
- C- 70-72
- D+ 67-69
- D 63-66
- D- 60-62
- F 0-59

Course Changes

The syllabus, assignments, sequence of activities, and content of this course are subject to change.

Additional Expectations

You are required to attend the Kodály workshop on campus on Saturday, November 7 on our campus. There is no charge for this event. The workshop occurs from 8:30 AM to Noon, and breakfast is provided. More details TBA. See the professor for an alternate assignment if you are unable to attend.

Attendance, Participation, and Work Ethic

Assessment for attendance and participation will be derived in a holistic manner, taking into consideration student absences, tardies, in-class discussions and activities, and work ethic. Deficiencies in any of these areas will result in a reduction in total points.

- Attend all classes.
- Arrive to class on time with course materials.
- Notify instructor in advance of missing class.
- Be in class for the entirety of the scheduled session. Do not leave class unless absolutely necessary, and do not leave before the end of the period.
- Complete all course assignments on time. Late work is not accepted, though pre-arranged extensions may be granted.
- Listen and respond to others.
- Avoid disruptions or distractions in the classroom, including the use of electronic devices.
- Contribute constructively to class discussions and activities.

Students' Responsibilities for Success in this Course

1. Prepare thoroughly for and engage deeply in all course activities.
2. Demonstrate that you are a reflective practitioner with a growth mindset.
3. Complete assignments to the best of your ability, and be willing to revise your work to achieve excellence.
4. Uphold and model professional dispositions in all interactions.
5. Give and receive feedback constructively.

Outline of Course Content

Upon completion of this course, students will demonstrate competency in the following areas:

- I. Choral Methods
 - Choosing Appropriate Repertoire for the Choir
 - Analyzing the Score
 - Planning the Choral Rehearsal
 - Rehearsing the Choir
 - Vocalizing the Choir (Warm-ups)
 - Music Literacy
 - Teaching Part-Singing
 - Five Fundamental Musicianship Skills
- II. Foundations of Group Vocal Technique
 - Body Alignment
 - Breath Management and Appoggio Position
 - Onset and Release
 - Resonance
 - Voice Classification and Range
 - Intonation
 - Diction
 - The Changing Voice
 - Blend and Balance
- III. Choral Administration
 - Auditioning Singers
 - Promoting and Recruiting
 - Budget, Concert Attire, Equipment
 - Choral Library
 - Performances, Festivals, and Touring
 - Developing a Tiered Choral Program

School of Music and East Texas A&M University Procedures and Policies

School of Music Mission Statement

The School of Music at East Texas A&M University promotes excellence in music through the rigorous study of music history, literature, theory, composition, pedagogy, and the preparation of music performance in applied study and ensembles to meet the highest standards of aesthetic expression.

University Mission Statement:

East Texas A&M University nurtures and educates for success through access to academic, research, and service programs of high quality.

ETAMU Attendance

For more information about the attendance policy, please visit the [Attendance](#) webpage and [13.99.99.R0.01 Class Attendance](#) .

Syllabus Change Policy

The syllabus is a guide. Circumstances and events, such as student progress, may make it necessary for the instructor to modify the syllabus during the semester. Any changes made to the syllabus will be announced in advance when possible.

School of Music Engagement Expectations

Students are expected to actively participate in all assigned components of this course. Active participation includes being present, engaged, responsive, cooperative, respectful, and professional. It may also include providing feedback, asking questions, and being supportive of class members and faculty during instruction time.

Late Assignments or Work

No late work will be accepted unless authorized by the instructor.

Texas Education Code – Music Education

This course content is aligned with the standards established by the Texas Education Code, covering areas such as Music, the Commissioner's Rules, Pedagogy and Professional Responsibilities, Technology, and English Language Proficiency. To review these standards, please visit the Music Education Program D2L Shell and select "Standards and Objectives."

Musician Health and Safety

As an Institutional Member of the National Association of Schools of Music, East Texas State A&M University supports the Association's commitment to student health and wellness. The following web address provides links to information for resources related to physical and mental well-being, as well as assists in offering preventative measures that students can take to avoid serious and/or chronic conditions: [Musician Health and Safety - East Texas A&M University](#)

Academic Integrity

Students at East Texas A&M University are expected to maintain high standards of integrity and honesty in all of their scholastic work. For more details and the definition of academic dishonesty see the following procedures:

[13.99.99.R0.03 Undergraduate Academic Dishonesty](#)

[13.99.99.R0.10 Graduate Student Academic Dishonesty](#)

AI Use Policy

East Texas A&M University acknowledges that there are legitimate uses of Artificial Intelligence, ChatBots, or other software that has the capacity to generate text, or suggest replacements for text beyond individual words, as determined by the instructor of the course. Any use of such software must be documented. Any undocumented use of such software constitutes an instance of academic dishonesty (plagiarism). Individual instructors may disallow entirely the use of such software for individual assignments or for the entire course. Students should be aware of such requirements and follow their instructors' guidelines. If no instructions are provided the student should assume that the use of such software is disallowed. In any case, students are fully responsible for the content of any assignment they submit, regardless of whether they used an AI, in any way. This specifically includes cases in which the AI plagiarized another text or misrepresented sources.

Nondiscrimination Notice

East Texas A&M University will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

Technology Requirements

Learning Management System (LMS) in D2L: All course sections offered by East Texas A&M University have a corresponding course shell in the myLeo Online Learning Management System (LMS). Below are technical requirements.

- LMS Requirements: [LMS Requirements Link](#)
- LMS Browser Support: [D2L Brightspace Support](#)
- Zoom Video Conferencing Tool: [Zoom Video Conferencing Tool Link](#)

Access and Navigation

You will need your campus-wide ID (CWID) and password to log into the course. If you do not know your CWID or have forgotten your password, contact the Center for IT Excellence (CITE) at 903.468.6000 or helpdesk@etamu.edu.

Note: Personal computer and internet connection problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems. These methods might include the availability of a backup PC at home or work, the temporary use of a computer at a friend's home, the local library, office service companies, Starbucks, a ETAMU campus open computer lab, etc.

Communication and Support

If you have any questions or are having difficulties with the course material, please contact your Instructor.

Technical Support

If you are having technical difficulty with any part of Brightspace D2L, please contact Brightspace Technical Support at 1-877-325-7778. Other support options can be found here: <https://community.brightspace.com/support/s/contactsupport>

East Texas A&M University Supports Students' Mental Health

The Counseling Center at East Texas A&M, located in the Halladay Building, Room 203, offers counseling services, educational programming, and connection to community resources for students. Students have 24/7 access to the Counseling Center's crisis assessment services by calling 903-886-5145. For more information regarding Counseling Center events and confidential services, please visit <https://www.etamu.edu/counseling-center/>

Students with Disabilities—ADA Statement

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, contact the Office of Student Disability Services at 903-886-5150, 903-886—5835; email studentdisabilityservices@etamu.edu; online at [Student Disability Services](#) or in-person in Room 162 of the Velma K. Waters Library (or its current location).

Tenets of Common Behavior and Civility

All students enrolled at the university shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. (See current Student Guidebook.)

Campus Concealed Carry Statement

Campus Concealed Carry - Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in East Texas A&M University buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and East A&M Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations. For a list of locations, please refer to [34.06.02.R1 Carrying Concealed Handguns On Campus](#) and/or consult your event organizer). Pursuant to PC 46.035, the open carrying of handguns is prohibited on all East Texas A&M campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

SCORE ANALYSIS TEMPLATE

Title
Composer
Text

Analysis

Voicing
Country of Origin
Language
Genre
Style
Instrumentation
Tonality
Meter
Tempo
Grade Level

Extractable Elements

Melodic
Rhythmic
Other

Performances

Performance Date(s) and Occasion(s)
Choral Groups

Unison to Part-Singing Sequence

EMERGING	Unison Singing Echo Songs Call and Response Songs Songs with Ostinato
PROGRESSING	Partner Songs Rounds Descants and Countermelodies Suspended Pitches Canonic Entrances
EXCELLING	Homophonic Textures Polyphonic Textures Improvisation

Multimodal Connection

Literacy
Drama
Art
Movement
Media
Other

Choral Conducting Assessment Rubric		Emerging	Progressing	Excelling
Conduct	Demonstrates proper body alignment and commanding presence without evidence of tension			
	Maintains visual contact with ensemble			
	Breathes with ensemble in appoggio position			
	Prepares beat indicating tempo, dynamics, articulation, and vowel formation			
	Conducts basic patterns in simple and compound meters			
	Cues entrances clearly			
	Releases musical phrases with precision			
	Effectuates tempo change			
	Makes use of the three types of fermata			
	Engages the left hand effectively			
	Executes anacrusis and fractional beat entrances appropriately			
	Connects gesture to desired dynamics, articulation, and phrasing			
	Conducts advanced patterns in changing, mixed, and asymmetrical meters			
Prepare	Sings any part of the musical score in a comfortable octave on solfège, rhythm syllables, neutral syllables, and/or text			
	Plays any part of the musical score on the piano, simplified if necessary			
	Demonstrates ability to play-and-sing multiple vocal, instrumental, and accompaniment lines			
	Conducts while singing any vocal or instrumental line			
	Analyzes and maps out the score			
	Comprehensively researches the musical work			
	Develops a logical and efficient rehearsal plan that prioritizes the development of fundamental musicianship skills			
Teach	Communicates rehearsal instructions succinctly and accurately			
	Models superb vocal technique			
	Conducts choral literature from a multiplicity of style periods and genres in keeping with performance practices for each			
	Incorporates into the rehearsal solfège, rhythm syllables, conducting gestures, hand signs, and other tools with ease			
	Demonstrates mastery of diction			
	Sequences rehearsal events logically and in a musically intuitive fashion			
	Assesses student learning using diagnostic, formative, and summative means			
Comments		Assessment		



EAST TEXAS A&M UNIVERSITY

MUS 410—Choral Methods

Dr. James Bowyer

Assignment Sheet: Fall 2026

2 PM-2:50 PM | M-W-F

Week	Day	Date	#	Assignment Due
1	F	8/21	1	Course Introduction
2	M	8/24	2	READING RESPONSE— <i>Vocal Technique</i> —Chapter 1: Posture/Alignment (pp. 9-18)
	W	8/26	3	READING RESPONSE— <i>Vocal Technique</i> —Chapter 2: Breath Control (pp. 19-36)
	F	8/28	4	READING RESPONSE— <i>Prescriptions for Choral Excellence</i> —Chapter 1: Breath Management (pp. 15-58)
3	M	8/31	5	READING RESPONSE— <i>Vocal Technique</i> —Chapter 3: Initiation, Creation, and Release of Sound (pp. 37-62)
	W	9/2	6	READING RESPONSE— <i>Prescriptions for Choral Excellence</i> —Chapter 3: Tone and Intonation (pp. 101-157)
	F	9/4	7	READING RESPONSE— <i>Vocal Technique</i> —Chapter 4: Resonance (pp. 63-92)
4	M	9/7		NO SCHOOL—Labor Day
	W	9/9	8	READING RESPONSE— <i>Prescriptions for Choral Excellence</i> —Chapter 2: Diction and Intelligibility (pp. 60-100)
	F	9/11	9	READING RESPONSE— <i>Prescriptions for Choral Excellence</i> —Chapter 4: The Individual Singer (pp. 159-177) and <i>Vocal Technique</i> —Chapter 13: Changing Voices (pp. 223-244)
5	M	9/14	10	READING RESPONSE— <i>Vocal Technique</i> —Chapter 9: Voice Classification and Improving Range (pp. 177-188)
	W	9/16	11	READING RESPONSE— <i>Directing the Choral Music Program</i> —Chapter 13: Auditioning Singers (pp. 255-260) and <i>Prescriptions for Choral Excellence</i> —Chapter 4: Auditioning Singers (pp. 178-182)
	F	9/18	12	READING RESPONSE— <i>The Choral Warm-Up</i> —Chapters 2-4: Pedagogical Cardinal Rules (pp. 8-23) TEACHING DEMONSTRATION—Mock Audition and Assessment (upload your assessment and your audition form to D2L)
6	M	9/21	13	READING RESPONSE— <i>The Choral Warm-Up</i> —Chapters 5-6: Pedagogical Hierarchy and 18: Rehearsal Planning Template (pp. 26-35; 206-217)
	W	9/23	14	READING RESPONSE— <i>Vocal Technique</i> —Chapter 16: A Productive Warm-Up (pp. 281-296)
	F	9/25	15	READING RESPONSE— <i>Prescriptions for Choral Excellence</i> —Chapter 5: The Warm-Up and Training Period (pp. 183-209) TEACHING DEMONSTRATION—Vocal Warm-up and Tuning Exercise
7	M	9/28	16	READING RESPONSE— <i>The School Choral Program</i> —Chapter 8: The Choral Rehearsal (pp. 147-160 and 173-183)
	W	9/30	17	READING RESPONSE— <i>Educating Young Singers</i> —Chapter 6: Tools for Musical Literacy and Chapter 7: Tools for Part-Singing (pp. 97-129)
	F	10/2	18	READING RESPONSE— <i>The Choral Rehearsal</i> —Chapters 15: Teaching Music Literacy and 16: The Choral Ensemble's Ear (pp. 127-156) TEACHING DEMONSTRATION—Sightsinging Mini Lesson
8	M	10/5	19	READING RESPONSE— <i>The Choral Rehearsal</i> —Chapters 6: Rehearsal Paradigm and 7: Communication as Rehearsal Technique (pp. 37-49) and Appendix B: Rehearsal Troubleshooting (pp. 405-417)
	W	10/7	20	READING RESPONSE— <i>The Choral Rehearsal</i> —Chapters 8: Layered Rehearsing and 9: Setting the Stage (pp. 51-71) and <i>The School Choral Program</i> —Chapter 8: The Choral Rehearsal (pp. 160-172)
	F	10/9		NO SCHOOL—Fall Break
9	M	10/12	21	READING RESPONSE— <i>The Choral Rehearsal</i> —Chapters 17-19: Conducting (pp. 159-178)
	W	10/14	22	READING RESPONSE— <i>The Choral Rehearsal</i> —Chapter 11: Sounding a Piece (pp. 79-100)
	F	10/16	23	READING RESPONSE— <i>The Choral Rehearsal</i> —Chapters 25-28: Counting, Pulsing, et al. (pp. 251-271) TEACHING DEMONSTRATION—Rehearsal Microteaching
10	M	10/19	24	READING RESPONSE— <i>Vocal Technique</i> —Chapter 10: Improving Intonation (pp. 189-198)
	W	10/21	25	READING RESPONSE— <i>Vocal Technique</i> —Chapter 12: Improving Choral Blend (pp. 213-222)
	F	10/23	26	READING RESPONSE— <i>Vocal Technique</i> —Chapter 14: Reducing Tension (pp. 245-256) and Chapter 15: Guarding Singers' Vocal Health (pp. 257-280)

Week	Day	Date	#	Assignment Due
11	M	10/26	27	NAME "Teaching and Performing Ethnic Choral Music" in <i>The School Choral Program</i> —Chapter 17 (pp. 375-418) NAME "Spanish-Speaking Population" in <i>The School Choral Program</i> —Chapter 18 (pp. 419-439) NAME "Choral Programs in Urban Settings" in <i>The School Choral Program</i> —Chapter 19 (pp. 441-469)
	W	10/28	28	NAME "Movement in the Choral Rehearsal Parts 1 and 2" in <i>The School Choral Program</i> —Chapters 22-23 (pp. 513-558) NAME "Technology for Choral Director" in <i>Directing the Choral Music Program</i> —Chapter 6 (pp. 104-126) NAME "Classroom Management and Choir Conduct" in <i>Directing the Choral Music Program</i> —Chapter 8 (pp. 153-170)
	F	10/30	29	NAME "Popular Music Presentations" in <i>Directing the Choral Music Program</i> —Chapter 12 (pp. 230-253) NAME "Preparing for the High School Musical" in <i>The School Choral Program</i> —Chapters 20 (pp. 471-492) NAME "Developing Appropriate Vocal Jazz Style" in <i>The School Choral Program</i> —Chapter 21 (pp. 493-512)
12	M	11/2	30	READING RESPONSE — <i>Prescriptions for Choral Excellence</i> —Chapter 4: The Individual Singer (Lifespan of the Voice) (pp. 159-177)
	W	11/4	31	READING RESPONSE — <i>Educating Young Singers</i> —Chapter 1: Choosing Repertoire (pp. 13-26)
	F	11/6	32	READING RESPONSE — <i>The School Choral Program</i> —Chapters 5-7: Selecting Repertoire (pp. 111-145)
13	M	11/9	33	READING RESPONSE — <i>The School Choral Program</i> —Chapter 15: Building Early Choral Experiences (Elementary School)(pp. 331-358)
	W	11/11	34	READING RESPONSE — <i>The School Choral Program</i> —Chapter 16: Building Early Choral Experiences (Middle School)(pp. 359-374) Assignment — <i>Choral Journal</i> abstract
	F	11/13	35	READING RESPONSE — <i>The School Choral Program</i> —Chapter 4: High School Choir (pp. 89-110)
14	M	11/16	36	READING RESPONSE — <i>The School Choral Program</i> —Chapter 3: Designing and Scheduling the School Choral Program (pp. 65-87)
	W	11/18	37	READING RESPONSE — <i>The School Choral Program</i> —Chapter 1: Philosophy and Teaching Styles (pp. 1-14; 31-38) Assignment — <i>Music Educators Journal</i> abstract
	F	11/20	38	READING RESPONSE — <i>Directing the Choral Music Program</i> —Chapter 3: Developing a Philosophy for the Music Program (pp. 36-53)
15	M	11/23	39	READING RESPONSE — <i>Directing the Choral Music Program</i> —Chapter 4: Planning, Building, and Managing the Choral Program (pp. 67-80) and Chapter 11: Organizing Performances (pp. 213-229)
	W	11/25		NO SCHOOL—Thanksgiving
	F	11/27		NO SCHOOL—Thanksgiving
16	M	12/1	40	FINAL EXAM—Complete Lesson Plan
	W	12/3	41	FINAL EXAM—Complete Lesson Plan
	F	12/5	42	FINAL EXAM—Complete Lesson Plan
17	M	12/8	43	FINAL EXAM: 1:15 PM–3:15 PM—Complete Lesson Plan