



MUSIC DEPARTMENT/School of Humanities, Arts, and Public Engagement

MUE 3004-1: CHORAL MUSIC METHODS

3 units

Fall 2025

T-Th 8:30am-9:45am

COOPER MUSIC 115:

Final Exam Date & Time: Tues. Dec. 16, 7:30am-10:00am

INFORMATION	SPECIFICS FOR THE COURSE
Instructor title and name:	Dr. Keith Pedersen
Office Phone:	(619) 849-2202
Canvas Email:	Please email me in CANVAS for all course related messages
Gmail:	kpederse@pointloma.edu (for non-course related messages)
Office location and hours:	Cooper 217, MW 10:30-11:30, TTh 10:00-11:00, by appointment
This is a Face-to-Face Class.	Essential materials for every F2F class: books, course materials, computers or iPads. <i>Please mute and store cell phones during class sessions.</i> Essential platforms for ALL course work: Canvas, Chrome, Google, Word (<i>not Pages!</i>), Excel If you do not have the necessary technology (e.g. a laptop or access to reliable internet), please email student-tech-request@pointloma.edu for assistance. Also be sure to check the Knowledge Base site for discounted hardware and software. <i>You must log in to this page once you are there.</i>

PLNU MISSION

To Teach ~ To Shape ~ To Send

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service is an expression of faith. Being of Wesleyan heritage, we strive to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

COURSE DESCRIPTION

MUE 3004: Choral Music Methods. Designed to help prepare students to become effective choral music educators. Students focus on vocal production and technique, repertoire selection, effective rehearsal strategies, and program development. (3 Units)

POSITION OF COURSE IN UNIVERSITY CURRICULUM: *Music Education, B. A. program.*

PROGRAM LEARNING OUTCOMES

1. Demonstrate essential competencies in musicianship skills in written theory, aural skills, keyboard musicianship, and music technology.
2. Demonstrate applied music skills in one primary performance area in both solo and ensemble settings.
3. Recount the essential outlines of music history, music literature, and an awareness of significant non-western musical styles.
4. Articulate a clear application of the concepts of calling, role, path, and purpose as they apply to the music discipline.
5. Demonstrate a broad conceptual understanding of pedagogical methods and strategies for teaching and learning music at various levels.
6. Demonstrate a comprehensive set of strategies used to facilitate music-making in a variety of settings.
7. Articulate a convincing rationale for the importance of music education.

COURSE LEARNING OUTCOMES

Students will learn about and demonstrate skills in

1. organizational tools for the choral program, classroom and rehearsal, demonstrating proficiency by teaching a choral music lesson which models effective rehearsal strategies, classroom management, vocal technique, and choral literature. ([PLO 5, 6](#))
2. rapport and discipline as demonstrated by presenting a brief lesson presenting policies for classroom behavior. ([PLO 5, 6](#))
3. methodologies in choral music techniques demonstrating proficiency by teaching lessons incorporating rehearsal strategies for non-vocal music students. ([PLO 5, 6](#))
4. cultivating a positive learning environment that reflects Christian values outlined in Galatians 5:22-23, while maintaining academic rigor in the pursuit of excellence.

REQUIRED TEXTS

Students are responsible for having the required course textbooks prior to the first day of class. All supplemental materials posted on this course site (including articles, book excerpts, or other documents) are provided for your personal academic use. These materials may be protected by copyright law and should not be duplicated or distributed without permission of the copyright owner.

Jackson, Daniel. *Plain and Simple: Teaching Choral Music in Secondary Education through Effective and Strategic Methodologies*, 2009.

Jorgensen, Nancy Smirl, and Catherine Pfeiler. *Things They Never Taught You in Choral Methods*. Hal Leonard Corporation, 1995.

Pagel, Randy, and Linda Spevacek. *The Choral Director's Guide to Sanity-- and Success!: How to Develop a Flourishing Middle School/Junior High School Choral Program*. Heritage Music Press, 2004.

Haasemann, Frauke and James Martin Jordan. *Group Vocal Techniques*. Hinshaw Music Press, 1991.

Neuen, Donald. *Choral Concepts* (2nd edition). GIA, 2025. (782.527 N481c)

Books procured through **Lomabooks** are provided on a rental basis. These required and recommended texts, however, are the source of a wealth of knowledge and experience holding the answers to many of the questions a developing choir director faces. Consequently, I **highly recommend keeping your texts at the end of the semester**. You may purchase them at a discounted price once this class is over.

Examples of Literature. Obtained at the bookstore (TBD).

OTHER MATERIALS NEEDED FOR CLASS: A pencil, notebook.

RECOMMENDED RESOURCES

Jeffers, Ron. *Translations and Annotations of Choral Repertoire*. Vol. 1. *Sacred Latin Texts*. Earthsongs, 1988 783 J45t

Neuen, Donald. *Donald Neuen's Choral Techniques and Methods*, vol. 1-5. Choral Excellence, 2002. DVD 0240

Neuen, Donald. *Donald Neuen's Artistic Choral Conducting*, vol. 1-2. Choral Excellence, 2002. DVD 0239

Lomabooks Instructions for Students

This course is part of our course material delivery program, **LomaBooks**. The bookstore will provide each student with a convenient package containing all required physical materials; all digitally delivered materials will be integrated into Canvas.

You should have received an email from the bookstore confirming the list of materials that will be provided for each of your courses and asking you to select how you would like to receive any printed components (in-store pick up or home delivery). If you have not done so already, please confirm your fulfillment preference so the bookstore can prepare your materials.

For more information about **LomaBooks**, please go: [HERE](#)

ASSESSMENT AND GRADING

Student grades will be posted in the Canvas grade book according to the weighted components of our course work, which are (subject to change in the first month):

1. Quizzes	40%
2. Oral presentations/projects	20%
3. Book Report	10%
4. Minimum 2 hours of work for fall festival (Oct. 31)	10%
5. Guitar proficiency	5%
6. Final	<u>15%</u>
	100%

Grades will be regularly updated in Canvas.

Course grades will be calculated based on the weighted categories. Be aware that for the first half of the semester the average that appears in Canvas for you will be only 50% or so of your full grade calculation.

I will throw out your lowest score in the Quizzes category. Final averages will include the percentages for all four weighted categories and will be based on the following scale:

Grade Scale (Percentage)

Letter	Percentage	Letter	Percentage
A	93-100%	C	73-76%
A-	90-92%	C-	70-72%
B+	87-89%	D+	67-69%
B	83-86%	D	63-66%
B-	80-82%	D-	60-62%
C+	77-79%	F	59% & below

INCOMPLETES AND LATE ASSIGNMENTS

All assignments are to be submitted/turned in by the beginning of the class session when they are due—assignments posted in Canvas will close 10 minutes prior to class. I will make Canvas assignments due the day prior to class so that they show up in your To Do list in time for you to work on them. Check Canvas deadlines regularly, and ask me if you have any uncertainty about them.

Late Assignments are typically not accepted; no make-up tests will be allowed. If students are unable to be at an oral presentation, they will need to contact their professor 30 days prior to their absence.

Incompletes will only be assigned in extremely unusual circumstances.

FINAL EXAMINATION POLICY

Successful completion of this class requires taking the final examination on its scheduled day. The final examination schedule is posted on the [Traditional Undergraduate Records: Final Exam Schedules](#) site. If you find yourself scheduled for three (3) or more final examinations on the same day, you are authorized to contact each professor to arrange a different time for one of those exams. However, unless you have three (3) or more exams on the same day, no requests for alternative final examinations will be granted.

PLNU ATTENDANCE AND PARTICIPATION POLICY

Regular and punctual attendance at all class sessions is considered essential to optimum academic achievement. If the student is absent for more than 10 percent of class sessions, the faculty member will issue a written warning of de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university withdrawal date or, after that date, receive an "F" grade.

A student can expect to receive one full grade lower for every two unexcused absences. Excused absences might include activities that have been endorsed by the provost and up to two absences due to sickness. The student is responsible for notifying the professor BEFORE the start of the missed class. Every tardy after 3 will considered an absence.

USE OF TECHNOLOGY & ONLINE PLATFORMS

We will be using several online or digital platforms for our course work.

- 📧 **Canvas** (Google Chrome is the best browser to use with Canvas.)
- 📧 **Google Drive**
- 📧 **Canvas Email**

You are responsible for checking our course's online platforms regularly for all course material, announcements, and communications that are distributed via these sites. I will send messages only to these sites. If you want to reach out to me about our course, please do so in Canvas email. Please let me know *immediately* if you encounter any technical problems with these sites so that I can address the technical issues on my side.

For your best course experience, be sure to submit all coursework in acceptable, viewable/audible, Canvas-compatible, digital form (doc, docx, pdf, xlsx). **Pages documents *are not readable* in Canvas/Google Chrome, so please do not submit any work in Pages.** If I cannot open your document or read it, I cannot assign it any credit other than a zero. **Problems with technology do not relieve you of the responsibility of participating, turning in your assignments, or completing your class work.**

STATE AUTHORIZATION

State authorization is a formal determination by a state that Point Loma Nazarene University is approved to conduct activities regulated by that state. In certain states outside California, Point Loma Nazarene University is not authorized to enroll online (distance education) students. If a student moves to another state after admission to the program and/or enrollment in an online course, continuation within the program and/or course will depend on whether Point Loma Nazarene University is authorized to offer distance education courses in that state. It is the student's responsibility to notify the institution of any change in their physical location. Refer to the map on [State Authorization](#) to view which states allow distance education outside California.

PLNU COPYRIGHT POLICY

Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.]

PLNU RECORDING NOTIFICATION

In order to enhance the learning experience, please be advised that this course may be recorded by the professor for educational purposes, and access to these recordings will be limited to enrolled students and authorized personnel.

Note that all recordings are subject to copyright protection. Any unauthorized distribution or publication of these recordings without written approval from the University (refer to the Dean) is strictly prohibited.

PLNU ACADEMIC HONESTY POLICY

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. For all student appeals, faculty and students should follow the procedures outlined in the University Catalog. See [Academic Policies](#) for definitions of kinds of academic dishonesty and for further policy information.

ARTIFICIAL INTELLIGENCE (AI) POLICY

You are allowed to use Artificial Intelligence (AI) tools (e.g., ChatGPT, Gemini Pro 1.5, GrammarlyGo, Perplexity, etc) *only* to generate ideas, but you are not allowed to use AI tools to generate content (text,

video, audio, images) that will end up in any work submitted to be graded for this course. If you have any doubts about using AI, please speak with me to gain permission.

A further note on AI: I am primarily interested in *your* thoughts, questions, perspectives, and insights. AI is no substitute for you or your own thoughts and questions. Reading and sharing our responses together in community is a human endeavor—a human communion.

AI, in myriad forms, is a tool that may find useful in some generative ways since its large language model system (LMS) will undoubtedly be vaster than many of our individual linguistic reservoirs, *but most importantly it is no substitute for human experience!* I want to know your thoughts, feelings, perspectives, not generalities pulled together by AI from its LMS.

AI does not have your personal experience, values, emotions, doubts, or life questions. Your reading of, discussing of, and writing about the literature written by the women writers included in this class will have a uniqueness all its own. It is this uniqueness that matters.

PLNU ACADEMIC ACCOMMODATIONS POLICY

PLNU is committed to providing equal opportunity for participation in all its programs, services, and activities in accordance with the Americans with Disabilities Act (ADA). Students with disabilities may request course-related accommodations by contacting the Educational Access Center (EAC), located in the Bond Academic Center (EAC@pointloma.edu or 619-849-2533). Once a student's eligibility for an accommodation has been determined, the EAC will work with the student to create an Accommodation Plan (AP) that outlines allowed accommodations. Professors are able to view a student's approved accommodations through Accommodate.

PLNU highly recommends that students speak with their professors during the first two weeks of each semester/term about the implementation of their AP in that particular course. Accommodations are not retroactive so clarifying with the professor at the outset is one of the best ways to promote positive academic outcomes.

Students who need accommodations for a disability should contact the EAC as early as possible (i.e., ideally before the beginning of the semester) to assure appropriate accommodations can be provided. It is the student's responsibility to make the first contact with the EAC. Students cannot assume that because they had accommodations in the past, their eligibility at PLNU is automatic. All determinations at PLNU must go through the EAC process. This is to protect the privacy of students with disabilities who may not want to disclose this information and are not asking for any accommodations.

LANGUAGE AND BELONGING

Point Loma Nazarene University faculty are committed to helping create a safe and hospitable learning environment for all students. As Christian scholars we are keenly aware of the power of language and believe in treating others with dignity. As such, it is important that our language be equitable, inclusive, and prejudice free. Inclusive/Bias-free language is the standard outlined by all major academic style guides, including MLA, APA, and Chicago, and it is the expected norm in university-level work. Good writing and speaking do not use unsubstantiated or irrelevant generalizations about personal qualities such as age, disability, economic class, ethnicity, marital status, parentage, political or religious beliefs, race, gender, sex, or sexual orientation. Inclusive language also avoids using stereotypes or terminology that demeans persons or groups based on age, disability, class, ethnicity, gender, race, language, or national origin. Respectful use of language is particularly important when referring to those outside of the religious and lifestyle commitments of those in the PLNU community. By working toward precision

and clarity of language, we mark ourselves as serious and respectful scholars, and we model the Christ-like quality of hospitality.

If you (or someone you know) have experienced other forms of discrimination, you can find more information on reporting and resources at www.pointloma.edu/nondiscrimination.

CONTENT WARNING

I acknowledge that each of you comes to PLNU with your own unique life experiences. This contributes to the way you perceive various types of information. In **MUE 3004 Choral Music Methods**, all of the class content, including that which may be intellectually or emotionally challenging, has been intentionally curated to achieve the learning goals for this course. The decision to include such material is not taken lightly as this course is designed to equip students to teach in a public school environment. These topics include issues of diversity, equity, and inclusion, gender and racial equity, questions about identity, questions about human sexuality, questions about religion, historical realities, different cultures, etc. In short, we will address some of the issues our broader culture is facing today. If you encounter a topic that is intellectually challenging for you, it can manifest in feelings of discomfort and upset. In response, I encourage you to come talk to me about it. Class topics are discussed for the sole purpose of expanding your intellectual and compassionate engagement in the human story as you will be called to do as a teacher, and I will support you throughout your learning in this course.

SEXUAL MISCONDUCT AND DISCRIMINATION

In support of a safe learning environment, if you (or someone you know) have experienced any form of sexual discrimination or misconduct, including sexual assault, dating or domestic violence, or stalking, know that accommodations and resources are available through the Title IX Office at pointloma.edu/Title-IX. Please be aware that under Title IX of the Education Amendments of 1972, faculty and staff are required to disclose information about such misconduct to the Title IX Office.

If you wish to speak to a confidential employee who does not have this reporting responsibility, you can contact Counseling Services at counselingservices@pointloma.edu or find a list of campus pastors at pointloma.edu/Title-IX.

If you (or someone you know) have experienced other forms of discrimination or bias, you can find more information on reporting and resources at www.pointloma.edu/bias.

HEALTH AND WELLBEING

PLNU's [Wellness Center](#) offers many [Medical Services](#), [Nutrition Services](#), and other services. Please check out these web links, including the [Wellness Wheel](#), before you become sick for proactive care for your health and wellbeing.

In the event of an emergency on campus or after hours, call **911** and [PLNU Public Safety](#) at **(619) 849-2525**.

[San Diego Access and Crisis Line](#) is always available at 1 (888) 724-7240 for emergencies, mental health or suicide risk.

SPIRITUAL CARE

Please be aware PLNU strives to be a place where you grow as whole persons. To this end, we provide resources for our students to encounter God and grow in their Christian faith.

If you have questions, a desire to meet with the chaplain or have prayer requests you can contact your professor or the [Office of Spiritual Life and Formation](#).

LOMA WRITING CENTER

The Loma Writing Center exists to help all members of the PLNU community cultivate transferable writing skills to engage their academic, professional, personal, and spiritual communities. We work toward this goal by conducting one-on-one consultation sessions, supporting writing education across the PLNU community, and participating in ongoing writing center research.

Getting feedback from the Loma Writing Center while you're in the process of working on an assignment is a great way to improve the quality of your writing and develop as a writer. You are encouraged to talk with a trained writing consultant about getting started on an assignment, organizing your ideas, finding and citing sources, revising, editing for grammar and polishing final drafts, and more. For information about how to make in-person or online appointments, see [Loma Writing Center webpage](#) or visit the Loma Writer Center on the first floor of the Ryan Library, room 221.

- [Appointment Calendar](#)
- [Website](#)
- Email: writingcenter@pointloma.edu

SUPPLEMENTARY MATERIALS

Books

- Bertalot, John. *Immediately Practical tips For Choral Directors*. Minneapolis, MN: Augsburg Fortress Press, 1994.
- Daniels, David. *Orchestra Music, a handbook*. 4rd ed. Lanham, MD: Scarecrow Press, 2005. 785 D186o.
- Decker, Harold and Julius Herford. *Choral Conducting: A Symposium*, 2nd edition. Prentice Hall, 1988.
- Dehning, William. *A Matter of Choice: Interpreting Choral Music*. 2012. 9781481165433 1481165437
- Durrant, Colin. *Choral Conducting: Philosophy and Practice*, 2nd ed. New York: Routledge, 2018.
- Emmons, Shirlee and Chase, Constance. *Prescriptions for Choral Excellence*. Oxford: Oxford University Press, 2006.
- Garretson, Robert. *Conducting Choral Music*. 8th ed. Upper Saddle River, NJ: Prentice Hall, 1998. 784.96 G239c5
- Green, Jonathan D. *Conductor's Guide to Selected Baroque Choral-Orchestral Works*. Rowman and Littlefield Publishers. 2013.
- Grunow, Richard F., and Milford H Fargo. *Choral Score Reading Program*, GIA Publications.
- Haasemann, Frauke and James Jordan. *Group Vocal Techniques*. Chapel Hill: Hinshaw Music, 1991.
- Jeffers, Ron. *Translations and Annotations of Choral Repertoire*. Vol. 1. *Sacred Latin Texts*. Corvallis, OR: Earthsongs, 1988 783 J45t
- Kosche, Kenneth T. *A Novice's Guide to Directing a Church Choir*. St. Louis, MO: Concordia Publishing House, 2003.
- Lamb, Gordon. *Choral Techniques. Connexions*. Rice University, 8 Mar. 2010. Web. 29 Aug. 2013. (http://www.amazon.com/Choral-Techniques-ebook/dp/B005KWOSSS/ref=sr_1_sc_1?s=books&ie=UTF8&qid=1377793631&sr=1-1-spell&keywords=Choral+Music+Education+lamb#reader_B005KWOSSS) \$2.99
- Lamble, Walter. *The Handbook for Beginning Choir Educators*. Bloomington, IN: Indiana University Press, 2004.
- Moses, Don V, Robert Demaree and Allen F. Ohmes. *Face to Face with Orchestra and Chorus*. 2nd ed.

Bloomington, IN: Indiana University Press, 2004. [784.209 M911f](#)

Moses, Don V, and Robert Demaree. *The Complete Conductor: A Comprehensive Resource for the Conductor of the Twenty-First Century*. Englewood Cliffs, NJ: Prentice Hall, 1995.

Neuen, Donald. *Choral Concepts: A Text for Conductors*. Wadsworth: Belmont, CA. 2002.

Phillips, Kenneth. *Directing the Choral Music Program*. New York: Oxford University Press, 2004.

Robinson, Ray and Allen Winold. *The Choral Experience: Literature, Materials and Methods*. New York: Harper and Roe, Inc., 1976. 782.527R663c

Rosenbaum, Harold. *A Practical Guide to Choral Conducting*. London. Routledge. 2017.

Sadie, Stanley. ed. *Grove Music Online*. <http://www.grovemusic.com>.

Schrock, Dennis, *Choral Repertoire*, New York: Oxford University Press, 2009.

Smith, Brenda and Robert T. Sataloff. *Choral Pedagogy and the Older Singer*, 3rd edition. Plural Publishing, 2013.

Ulrich, Homer. *A Survey of Choral Music*. New York: Harcourt Brace Jovanovich, 1973. 784.96 U45s

Webb, Guy. ed. *Up Front! Becoming the Complete Choral Conductor*. ECS Publishing: Boston, 1993. ISBN 0-911318-19-4

Willets, Sandra. *Beyond the Downbeat: Choral Rehearsal Skills and Techniques*. Abingdon Press, 2000.

Videos/DVDs

Ely, Eph. *Excellence in Conducting*, vol. 1 (Technique) and vol. 2 (Expressivity), VC0412

Eichenberger, Rodney. *Enhancing Musicality through Movement*, VC 3314

Neuen, Donald. *Artistic Musical Conducting*, 2 volumes, DVD 0239.1 and .2

Neuen, Donald. *Choral Techniques and Methods*, 5 volumes, DVD 0240

Energy, Beauty and Placement: The Qualities of Fine Singing, DVD 0240 V.1

Individual Section Characteristics, DVD 0240 V.2

A Unified Approach to Vowel Formation, DVD 0240 V.3

The Power of Words, DVD 0240 V.4

Rhythmic Interest and Forward Motion, DVD 0240 V.5

Shaw, Robert. *Preparing a Masterpiece*, Vol. 1, VC 2559 A & VC 2559 B

Warland, Dale. *Attention to Detail: A Choral Conductor's Guide*, VC 1516

Vanzini, Matt, "Spotlight on Music - Choral Conducting"

<https://www.youtube.com/watch?v=OHBZM6D9wT4>