

Department of Music Course Syllabus
MUSC 2760/4760/5760: Chamber Singers

Fall 2018
Monday, Wednesday, Friday 12:30-1:45
HUM 301
Ansley Marlowe, Student Assistant

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Office Hours as posted

- Email communication must be through UWG domains only •

Please follow this link: <http://www.westga.edu/UWGSyllabusPolicies/> to see University-required information to be included in all UWG syllabi.

Catalog Course Description:

Prerequisite: Vocal proficiency.

The study and performance of choral literature composed for vocal chamber ensembles from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

Required materials:

Men: Black tuxedo with black cummerbund, white shirt, black bow tie,
Black dress shoes and black socks
Casual slacks and shoes for less formal appearances (shirts provided)

Women: Choir dress, single strand pearls and pearl earrings, black hose and black closed-toe shoes
Casual slacks and shoes for less formal appearances (shirts provided)

Choir members must provide performance attire at their own expense. The choir dress is \$67. Pearl necklace is \$8; pearl earrings are \$5. Men may order any or all parts of a tuxedo through UWG at a group rate. Entire tux package is \$97. Students arrange for their own shoes. Payment is due August 29.

Course Objectives/Learning Outcomes:

Through the guided study, rehearsal, and performance of choral literature, the student will demonstrate:

1. the ability to rehearse and perform a variety of choral music.
2. an understanding of a variety of musical styles, including the various style periods in Western art music, music of other cultures, and occasional American popular styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music (sometimes from memory) in public.

Learning activities:

1. Guided vocalization to develop individual vocal technique, including breath control, resonance, diction, and flexibility, and choral technique, including sensitivity to balance, vowel uniformity (blend), & rhythmic precision.
2. Experiences in score study and sight reading to develop musicianship
3. Study, rehearsal, and performance of choral literature

Attendance policy:

Consistent, prompt attendance by every member is essential for the success of any choral ensemble. This is especially true for small, select ensembles such as the Chamber Singers. As a condition of enrollment, students must commit themselves to attendance at all rehearsals and performances. Conflicts should be reported at the beginning of the term to determine whether the conflict will preclude continued enrollment in the Chamber Singers. Students who miss three consecutive classes without contacting the instructor may be dropped from the course at the instructor's discretion.

All absences require the submission of a completed absence form. Forms are provided in the pencil box located on top of the folder rack. Completed forms should be left on the piano. Whenever possible, students should notify the instructor **before** an absence. Absences reported after-the-fact may require additional documentation to be considered excused. Examples of excused absences are class field trips (if reported in advance), significant illness, or death in the immediate family. Examples of **unexcused** absences are study sessions, making up tests, advisement, registration, meetings, weddings, attending to ill friends, family events, etc. Students are allowed two unexcused absences without penalty for these purposes. A third unexcused absence will result in your grade being lowered one letter-grade. Thereafter, every two unexcused absences will result in the grade being lowered an additional letter-grade. Students not in their seats with music and a pencil when warm-ups begin are considered tardy. Three tardies count as an unexcused absence. Extended tardies, or late arrival for dress rehearsals or concerts may count as two tardies. Leaving class early or temporarily (except in emergencies) will receive the same consideration as tardies. Please plan bathroom breaks with class length in mind. Eating and drinking in class is prohibited, except for water in closed containers. Students attending to other matters such as electronic devices, print materials, etc., will be counted absent for the day, and may be asked to leave. **Turn cell phones off and put them away before class begins.** Exceptions to the above are certainly possible, and students with extenuating circumstances should discuss them with the instructor.

Evaluation:

Through observation and verbal dialogue, the instructor will evaluate each student's demonstration of the Course Objectives/Learning Outcomes described above. Observed elements include the student's ability to sing the music after a reasonable amount of rehearsal time, to perform the music as rehearsed (including phrasing, diction, style, and expression), and to exhibit leadership characteristics commensurate with the student's vocal ability, training, and experience. Upper Division students are expected to model rehearsal and performance decorum for Lower Division students to emulate. Graduate students are expected to assist undergraduate students in acquiring the

Course Objectives/Learning Outcomes. Elements evaluated through question-and-answer dialogue include such things as musical/historical facts and perspective, and elements of technique and style. The depth of understanding exhibited by student responses is expected to be commensurate with the level of enrollment.

Grades determined as above may be adjusted to reflect individual's effort and attitude as demonstrated by prompt attendance at all rehearsals and performances, preparedness for rehearsals (including materials), proper rehearsal and performance decorum (including posture and refraining from distracting activities), and assistance with tasks as needed (equipment, publicity, etc.)

Grades may be further adjusted to reflect attendance as described above.

Performances:

You must be able to attend all rehearsals and performances to enroll in Chamber Singers.

Make the necessary arrangements now to attend all events.

International Day of Peace Performance:

performance: Friday, September 21, 5:30-8:00 PM
Legends West Park Pavilion 425 Willie North Street, Carrollton

Required Dress: Men: collared shirts, slacks (not denim or cargo), nice shoes, etc.
Women: dress or nice top and slacks, nice shoes, etc.

Interdisciplinary Conference Performance:

performance: Friday, October 26, 6:00 PM (5:45 call time)
Kathy Cashen Recital Hall

Required Dress: Men: collared shirts, slacks (not denim or cargo), nice shoes, etc.
Women: dress or nice top and slacks, nice shoes, etc.

Luso-Hispanic Day Performance:

performance: Monday, October 8, 12:30 PM (regular room and time)

Required Dress: Men: collared shirts, slacks (not denim or cargo), nice shoes, etc.
Women: dress or nice top and slacks, nice shoes, etc.

Fall Concert (with Concert Choir):

dress rehearsals: Wednesday, October 31, 12:30-1:45 PM
Friday, November 2, 12:30-1:45 PM
Carroll County Schools Performing Arts Center (CCSPAC)

performance: Sunday, November 4 – CCSPAC
2:45 p.m. Call time
4:00 p.m. Concert

Required Dress: formal concert attire as listed on page 1

Possible School run-outs: dates TBD

Other events are possible as called upon to support UWG initiatives.

Repertoire (subject to change):

Ave Maria – Carl Czerny

Zahučali chladné vjetry v doline – Ivan Hrušovský

Harvest – Jacob Narverud

Jenny – Nick Mhyers

Lullaby – Daniel Elder

I'll Hear the Trumpet Sound – Vijay Singh

Dance for Love – Z. Randall Stroope

Love Psalm – Darmon Meader

Yemaya Asesu – arr. Brian Tate

Son de la Camaguay – arr. Stephen Hatfield

Quantanemera – arr. Deke Sharon

Son de la loma – Maramoros/Quick

From There – Bair & Gregory

Remember – Stanley Hoffman

A Cappella Overtures – arr. Andy Beck