

East Tennessee Belles

MUSC 1221/001 CRN 81731

Kathryn E. May, conductor

Margo Crowder, pianist

OFFICE LOCATION: Mathes Hall #13 bottom floor

OFFICE PHONE: 423-439-4278 for K. May

CELL PHONE: 423-470-1861 for K. May (personal phone for urgent calls and texts only)

OFFICE HOURS: TBA and by appointment.

EMAIL (preferred means of communication) mayke@etsu.edu or if needed katmay10@gmail.com

CLASS MEETINGS: Martin Center Choral Rehearsal Room, Tuesdays and Thursdays, 11:15-12:35.

EAST TENNESSEE BELLES: The East Tennessee Belles Women's Choir is one of four ensembles at ETSU. The choir is non-auditioned and features singers from all over the ETSU campus. The Belles have had the opportunity to sing in masterclasses with Chanticleer, New York Voices, and Alice Parker. They performed at the TMEA All State Conference in Nashville, an honor given to the best choirs in the state. They sing a variety of selections from classical to pop repertoire and perform twice each semester on the ETSU choral programs.

REHEARSAL EXPECTATIONS: BE ON TIME! Have a pencil (digital if on notepad). Be courteous and helpful to classmates. Please plan to have the music listed on your rehearsal plan learned for that day's rehearsal. The purpose of the plan is to guide your rehearsal. The pieces listed on a particular day should have highest priority for rehearsal BEFORE class. We will rehearse more than on the plan but the purpose is to focus your practice time. Plans for each week can be located on D2L by Week under Content. Your rehearsal time outside of class ensures that our rehearsal in class goes well.

ATTENDANCE/ABSENCE POLICY: It is assumed that you want to be present when well but if you are not well, PLEASE stay home. We will not be Zooming the rehearsals this year as classes are expected to meet in person. Attendance will be recorded each day. If you are tardy, it's likely that you are marked absent for the day unless you check in with your section leader, so please plan accordingly. Students are allowed to miss up to 3 rehearsals without penalty to their grade. This should allow for severe illness, family obligations, paper writings, or "just don't feel like it" days. In other words, these are days to do what you want to with them. Because of this generous allotment, grades will begin to decrease on the 4th absence. Missing 4 days will result in a drop of one letter grade, 5, two letter grades, 6, three letter grades, and 7 or more will result in an F. It is your responsibility to keep track of these days. Any absence, regardless of the reason is an absence, so allow for a vacation or unexpected illness so that you do not exceed your three days. Honestly, I hate dealing with excessive absences but it is part of my responsibly to do so. Missing a rehearsal during performance week will count as 2 absences and missing a performance will automatically drop your grade to an F. Absences for quarantining and Covid-19 related illnesses will be dealt with individually based on YOUR initiated correspondence with the conductor. If you have an extended circumstance, please communicate with me as I have no way of knowing if you have difficulties or need help if you remain secretive. You can trust me to keep a confidence.

MASKS: Until further notice, masks are required at all rehearsals as per ETSU policy. You also must distance yourself approximately 3 feet from other singers—exceptions to those already living together. We will figure out a placement in the first few rehearsals. Wash your hands frequently and keep that hand sanitizer close by. Be smart! Stay safe!

CELL PHONES: Please be respectful and do not have your cell phone out during class at any time. Even if I'm rehearsing another part, this is not the time to text a friend. I will treat you like professionals and I expect the same in return. If there is an emergency and you need to be close to your phone, be respectful and let me know before class.

CONCERT DRESS: The new concert dress policy is to wear concert black. We will address specifics in rehearsal.

MUSIC AND FOLDER: Due to COVID, please print the music from our scanned music folder (on D2L) or use on your digital device (NOT A CELL PHONE). If you would like to have an original copy of the music (you will be responsible for returning them) please let me know.

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES:

Any student who feels he or she may need an accommodation based on the impact of a disability or temporary medical condition should visit Disability Services. Before accommodations may be put into place, students must provide appropriate documentation.

GRADING: The semester grade in Women's Choir is based upon the following: attendance to all required events and classes, daily participation, and mastery of concert repertoire. Students may be asked to sing in quartets/octets throughout the semester to demonstrate their knowledge of the repertoire. Students who do not know their parts may be asked not to sing in upcoming performances and their grade will be lowered. To avoid this, please make an appointment with your section leader, me and/or attend sectionals to work on your part outside of class.

DIVERSITY STATEMENT

I consider this classroom to be a place where you will be treated with respect, and I welcome individuals of all ages, backgrounds, beliefs, ethnicities, genders, gender identities, gender expressions, national origins, religious affiliations, sexual orientations, ability – and other visible and nonvisible differences. **All members of this class are expected to contribute to a respectful, welcoming and inclusive environment for every other member of the class.**

SAFE ZONE SYLLABUS STATEMENT

I support the Safe Zone Ally community network, and I am available to listen and support you in a safe and confidential manner. In addition, I can help you connect with resources on campus to address problems you may face that interfere with your academic and social success on campus as it relates to issues surrounding sexual orientation and gender identity. My goal is to help you be successful and to maintain a safe and equitable campus.

PREFERRED NAME/PRONOUN SYLLABUS STATEMENT

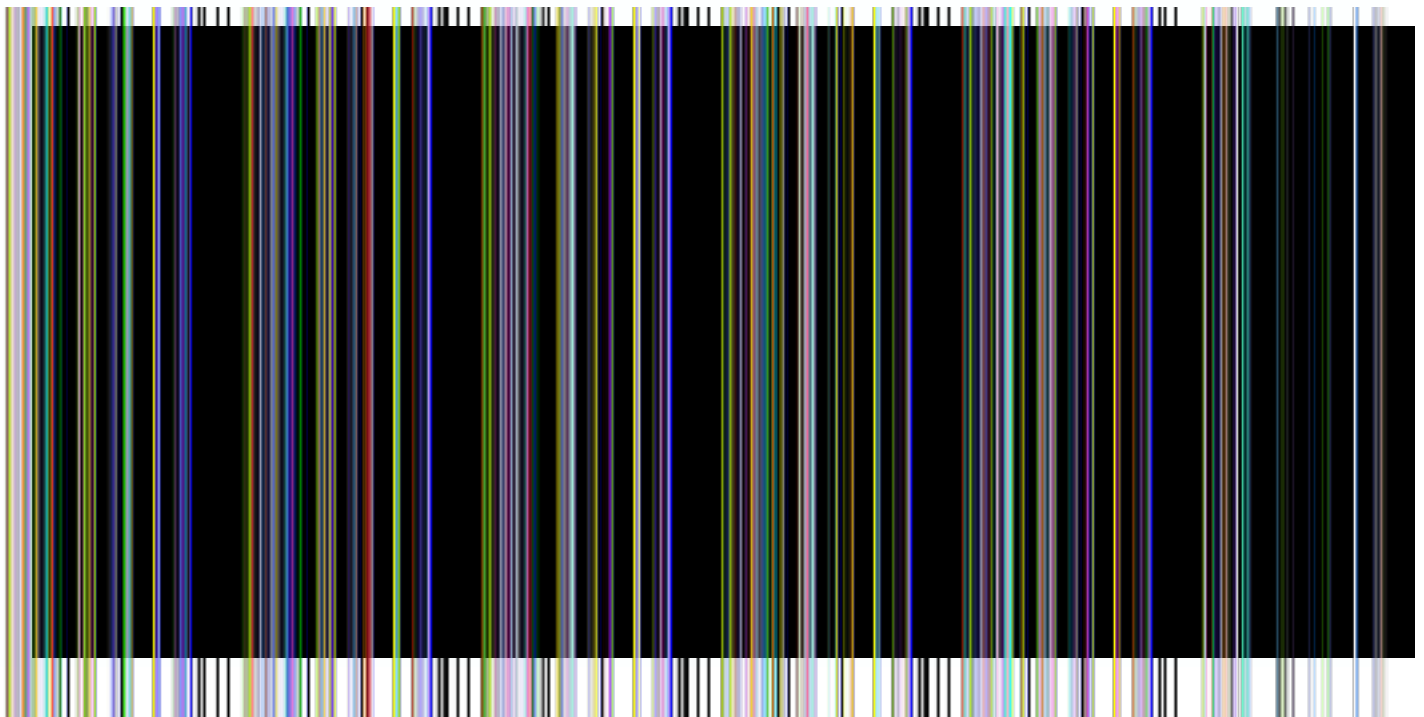
I will address you by the name and pronouns that are yours. Please advise me early in the semester if your name and/or pronouns are different than indicated in the ETSU system, and feel free to let me know if I make an error.

Communication is key! Some conflicts/problems can be solved if known early enough. Be responsible and stay on top of your schedule!

FALL 2021 EAST TENNESSEE BELLES' SCHEDULE

Date	Time	Event	Location
Saturday, September 25	1:00-6:00 pm	Belles Fall Retreat	TBA
Thursday, October 14	6:30-9:30	Dress Rehearsal for Fall Concert (not in concert dress)	Martin Center Grand Hall
Friday, October 15	6:00 PM Call 7:30 Concert	Choral Collage 2021	Martin Center Grand Hall
Tuesday, November 30	Holiday Concert Rehearsal	6:00-9:30 PM	Martin Center Grand Hall
Wednesday, December 1	Holiday Concert Rehearsal	6:00 -9:30 PM	Martin Center Grand Hall
Thursday, December 2	Holiday Concert Rehearsal	6:00 -9:30 PM	Martin Center Grand Hall
Saturday, December 7	Holiday Concerts	3:00 PM Call Time 4:00 PM Concert 1 *Optional pizza party 7:00 PM Call Time 7:30 PM Concert	Martin Center Grand Hall

***Changes to this schedule, including the addition of other rehearsals and/or concerts, may be made at the discretion of the instructor with at least two weeks prior notice. She will ask if you are free and if you commit, you need to follow through. If you are unavailable to added dates, you will not be penalized.**



NASM (FOR MUSIC MAJORS ONLY)

Below is a list of competencies provided by the National Association of Schools of Music (NASM). NASM is our accrediting agency at ETSU that verifies the quality of education that we offer to our students.

It is important that students are aware of these standards. Please read and note the standards that will be addressed in this class. Music Majors, please note the highlighted sections. You will be expected to link to your online website. Our hope is that this website represents the outstanding education you are receiving at ETSU and a tool to use for future job interviews and life endeavors.

General Competencies		
Addressed in this Class	NASM Standards	How is this standard being addressed? Capstone assignments should be highlighted.
X	The ability to think, speak, and write clearly and effectively.	Students are asked to reflect on poetry and interpretation and discuss meaning in class.
X	An informed acquaintance with fields of study beyond music such as those in the arts and humanities, the natural and physical sciences, and the social sciences.	Each composer is discussed giving general background. The class discusses the history of the world during that composer's life.
X	A functional awareness of the differences and commonalities regarding work in artistic, scientific, and humanistic domains. (ex. How are other subjects used in our classrooms—choir studies poetry, perhaps acoustics are studied in your class...)	<ul style="list-style-type: none"> • Students are asked to reflect on poetry and interpretation and discuss meaning in class. • The class discusses overtones and its meaning. • Music is about emotion, more than just singing notes. The choir discusses how to express meaning through their singing.
X	Awareness that multiple disciplinary perspectives and techniques are available to consider all issues and responsibilities including, but not limited to history, culture, moral and ethical issues, and decision-making.	Many of the choir songs deal with moral and ethical issues that we discuss in class. We discuss meaning and the historical meaning as well as how to interpret today. For example, when singing a spiritual, we discuss its historical meaning and how to best present the piece today.
	The ability to identify possibilities and locate information in other fields that have bearing on musical questions and endeavors.	
Common Body of Knowledge and Skills for all BM Students		
Performance (for all BM students)		

X	Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.	Whether our singers are vocal performance or music education, they must learn to perform as a soloist and in a group. Choir is a team effort and all players must be aware of others to create proper blend, balance, and tone. These are technical skills that we work on in every class. Self expression is discussed in every class as well.
X	An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.	Although choir is not a survey class, the choir does perform music from early Renaissance to modern compositions, including repertoire by women composers and culturally diverse repertoire.
X	The ability to read at sight with fluency demonstrating both general musicianship and, in the major performance area, a level of skill relevant to professional standards appropriate for the particular music concentration.	The choir reads new music at least once a week, practicing their sight-reading skills.
X	Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration.	<ul style="list-style-type: none"> • All students are urged to discuss their “picture” of each piece, sharing their interpretation of the meaning of our music. • All music education majors are given podium time, expected to conduct portions of our pieces on their own.
	Keyboard competency.	
X	Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature.	These skills are addressed in every rehearsal.
Musicianship Skills and Analysis.		
X	An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and visual analyses, and the ability to take aural dictation.	Although covered more in theory and aural skills, choir attempts to bring their knowledge of these skills to practice. Choir reinforces ear training skills, patterns in music, and analysis of the overall piece of music.
X	Sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications according to the requisites of their specializations.	For choir, these skills are reflected in their performances mainly. We improvise in class which touches on composition, we analyze the music and composer from a scholarly point of view, and discuss vocal pedagogy to healthfully sing the required literature in the proper performance practice.

X	The ability to place music in historical, cultural, and stylistic contexts.	Each semester, we discuss the composer and the piece's historical, cultural, and stylistic contexts.
Composition/Improvisation		
X	Students must acquire a rudimentary capacity to create original or derivative music. It is the prerogative of each institution to develop specific requirements regarding written, electronic, or improvisatory forms and methods. These may include but are not limited to the creation of original compositions or improvisations, variations or improvisations on existing materials, experimentation with various sound sources, the imitation of musical styles, and manipulating the common elements in non-traditional ways. Institutional requirements should help students gain a basic understanding of how to work freely and cogently with musical materials in various composition-based activities, particularly those most associated with the major field.	As part of warm-ups, we often incorporate improvised works. Although daunting at first, students become comfortable creating their own melodies and rhythms, making warm ups a more creative exercise as opposed to a daily routine of rote exercises.
History and Repertory		
X	Students must acquire basic knowledge of music history and repertoires through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization.	Choir reinforces what they learn in music history classes by discussing the history of each composer and the period in which it was written.
Synthesis		
X	While synthesis is a lifetime process, by the end of undergraduate study students must be able to work on musical problems by combining, as appropriate to the issue, their capabilities in performance; aural, verbal, and visual analysis; composition/improvisation; and history and repertory.	Synthesis is what we present at our concerts. The students bring together all of their skills from each of their classes to present a performance that addresses technical and emotional skills. For this class, this is the capstone project. Each student will link to their website recordings and programs from our concerts.
Results		
X	Students are expected to have the ability to form and defend value judgments about music, and to communicate musical ideas, concepts, and requirements to professionals and laypersons related to the practice of the major field.	Throughout the semester, we listen to recordings and analyze the performance. If a student does not like it, he/she is asked to use musical language to back up their analysis. The choir also analyzes their own performance, asked to discuss in the class following a performance.
X	Gain a basic understanding of the nature of professional work in their major field. Examples are: organizational structures and working patterns; artistic, intellectual, economic, technological, and political contexts; and development potential.	Professionalism is discussed frequently. Being organized, prepared, helpful to others, on time, and basically the skills to make it as a professional in the field are discussed often.

X	Acquire the skills necessary to assist in the development and advancement of their careers, normally including basic competency development in communication, presentation, business, and leadership, all with particular regard to professional practices in their major field.	We strive for excellence and sometimes fail along the way, but this also prepares the students for their future. Although we have choir officers and section leaders, each student is asked to be a leader by sharing their interpretation of our music.
Recommended General Competencies for all Professional Studies in Music		
X	Develop teaching skills, particularly as related to their major area of study.	All music education majors are given podium time, expected to conduct portions of our pieces on their own.
	Experience a broad range of repertory through attendance at events such as recitals, concerts, opera and music theatre productions, and other types of performances.	
	Explore areas of individual interest related to music in general or to the major. Examples are music bibliography, notations, aesthetics, acoustics, performance practices, specialized topics in history, musicology, ethnomusicology, analysis, and technology.	
X	Explore multidisciplinary issues that include music.	Through poetry, we incorporate humanities issues. Through texts of various pieces, we discuss history and the Zeitgeist of each piece.
X	Practice synthesis of a broad range of musical knowledge and skills, particularly through independent study that involves a minimum of faculty guidance, where the emphasis is on evaluation at completion.	Students must practice music outside of class on their own using resources available to them to learn their music independently.
X	Comprehensive capabilities in the major performing medium including the ability to work independently to prepare performances at the highest possible level; knowledge of applicable solo and ensemble literature; and orientation to and experience with the fundamentals of pedagogy.	Students must practice music outside of class on their own using resources available to them to learn their music independently.
X	For performance majors in voice, the study and use of foreign languages and diction are essential.	Addressed in diction classes, but also addressed in choir when singing in foreign languages.

Specifically for Education Majors
(If addressed in performance classes, list as well.)

X	Personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students, plus the ability to fulfill these commitments as an independent professional.	Although addressed in music education classes, I strive to share my passion with students and share how important music is to the soul. I ask questions of the students, hoping to inspire creative thought. I give music education students the opportunity to conduct the choirs and learn from their mistakes. They learn to be independent by standing in front of the choir and becoming more comfortable taking charge.
X	The ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage.	Music is more than just notes on a page and in choir, we emphasize this in every rehearsal. Encouraging creativity and self expression are high priorities for this class.
X	The capability to inspire others and to excite the imagination of students, engendering a respect for music and a desire for musical knowledge and experiences.	Although addressed in music education classes, I strive to share my passion with students and share how important music is to the soul. I ask questions of the students, hoping to inspire creative thought. I give music education students the opportunity to conduct the choirs and learn from their mistakes. They learn to be independent by standing in front of the choir and becoming more comfortable taking charge.
	The ability to articulate logical rationales for music as a basic component of general education, and to present the goals and objectives of a music program effectively to parents, professional colleagues, and administrators.	
	The ability to work productively within specific education systems, promote scheduling patterns that optimize music instruction, maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with students and colleagues of differing backgrounds.	
	The ability to evaluate ideas, methods, and policies in the arts, the humanities, and in arts education for their impact on the musical and cultural development of students.	
	The ability and desire to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluations of their relevance, and to use the results to improve musicianship and teaching skills.	

Music Competencies		
X	<p>Conducting and Musical Leadership. The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations. Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and conducting techniques. Laboratory experiences that give the student opportunities to apply rehearsal techniques and procedures are essential. Prospective teachers in programs with less focus on the preparation of ensemble conductors must acquire conducting and musical leadership skills sufficient to teach effectively in their area(s) of specialization.</p>	<p>All music education majors are given podium time, expected to conduct portions of our pieces on their own. The student will record themselves, write a short reflection and upload to their portfolio.</p>
	<p>Arranging. The prospective music teacher must be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of individuals, school performing groups, and in classroom situations.</p>	
	<p>Functional Performance. In addition to the skills required for all musicians, functional performance abilities in keyboard and the voice are essential. Functional performance abilities in instruments appropriate to the student's teaching specialization are also essential.</p>	
	<p>Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of music with respect to styles, literature, multiple cultural sources, and historical development, both in general and as related to their area(s) of specialization.</p>	
General Music Teaching Skills		
	<p>Musicianship, vocal, and pedagogical skills sufficient to teach general music.</p>	
	<p>Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for general music.</p>	
	<p>Laboratory and field experiences in teaching general music.</p>	
	<p>The ability to lead performance-based instruction.</p>	

Vocal/Choral Music		
	Vocal and pedagogical skill sufficient to teach effective use of the voice.	
	Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for vocal/choral music.	
	Performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments.	
	Laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.	All music education majors are given podium time, expected to conduct portions of our pieces on their own.
Instrumental Music		
	Knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups.	
	Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for instrumental music.	
	Experiences in solo instrumental performance and in ensembles. Ensembles should be varied both in size and nature.	
	Laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.	
Teaching Competencies		
	Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.	
	An understanding of child growth and development and an understanding of principles of learning as they relate to music.	