

Chorale (MUSC1221/3221--03)
Dr. Matthew Potterton, conductor
Dr. Kate Stubbs, pianist



OFFICE LOCATION: Mathes 100

OFFICE PHONE: 423-439-4409

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OFFICE HOURS: By appointment.

EMAIL: potterton@etsu.edu (preferred means of communication)

CLASS MEETINGS: M/W/F 1:40-2:35 in Choral Rehearsal Room 151 in the Martin Center!!!

CHORALE: Chorale is one of four choirs at ETSU and one of two highly auditioned ensembles. Substantial music background is a requirement. Concerts include our Fall Concert in October, Holiday Concert in December and two spring concerts, one in March and the other in April. The choir sings a variety of music from early Renaissance to 21st-Century classical styles, as well as spirituals, gospel and pop. The goal is to create music at the highest possible level. I want ETSU to be known nationally and internationally for their outstanding music making.

REHEARSALS AND ATTENDANCE: Punctual attendance at all rehearsals is expected. Chronic lateness is not professional and is extremely disruptive to rehearsal. Every singer is expected to be seated, with their music and a pencil, ready to sing at the beginning of class. Absences during the week preceding a concert must be avoided and may result in being asked not to participate in the concert. Attendance to all mandatory events is well, mandatory. Students are expected to check their email and our Facebook page for regular choir announcements.

ABSENCE POLICY: Students are allowed to miss up to 4 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 5th absence. Missing 5 days will result in a drop of one letter grade, 6, two letter grades, 7, three letter grades, and 8 or more will result in an F. It is your responsibility to keep track of these days. Missing a rehearsal during performance week will count as 2 absences and missing a performance will automatically drop your grade to an F. In the event of an absence that is unavoidable (emergency), an alternate assignment will be given to make up for the missed concert. When choir retreats are scheduled, these are mandatory. Missing a choir retreat will result in three class absences. Chronic tardiness will result in a lowered grade.

DON'T BE LATE TO CLASS!

CELL PHONES: Please be respectful and do not have your cell phone out during class at anytime, unless asked to use them. 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: This is currently under debate. Stay tuned.

* It is not the intention of this ensemble to exclude anyone for financial reasons. If you have a serious problem with the cost of the required attire, please discuss this with the instructor privately.

MUSIC AND FOLDER: The music and concert folder you will be using is the property of East Tennessee State University. You are responsible for the safe keeping and condition maintenance of this property. Music and folders will be collected at the end of each semester. Failure to return will cost the student the value of the music. You are responsible for supplying a pencil and eraser to mark your music. Failure to have these materials at every meeting of the ETSU Chorale will impact your preparedness grade. **For concerts, you must have a black folder or if you are using a tablet, you must have a black cover or the device needs to be all black.** Electronic copies need to be deleted when the year is complete.

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.

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 am a member of a Safe Zone Ally community network, and I am available to listen and support you in a safe and confidential manner. As a Safe Zone Ally, 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.

GRADING: The semester grade in Chorale is based upon the following: attendance to all required events and classes, daily participation, assignments in the rehearsal schedule, and mastery of concert 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. If you do not pass the part testing, you will be required to attend the sectionals outside of class. Choir is a team effort and missing one voice can alter the ensemble tremendously. Please clear your schedule of all rehearsal and performance dates (see below for dates).

Daily Preparation and Participation=30%

Assignments=30%

Concert Preparation and Execution=40%

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

Fall 2021 Chorale Schedule (MANDATORY EVENTS)

Date	Time	Event	Location
Saturday, August 14	9:00-12:30 (lunch provided)	Back to School Practice	Choir Room, 151, Martin Center
Friday-Sunday, August 27-29	3:00 PM Friday-Noon Sunday	RETREAT!!!	Fairhaven Ministries 2198 Ripshin Mountain Rd, Roan Mountain, TN 37687 423-772-4269
Sunday, October 3	Arrive at 9:45AM for an 11:00AM service	Sing for service	Central Baptist Church 300 N Roan St, Johnson City, TN 37601
Thursday, October 14	6:30-9:30	Dress Rehearsal for Fall Concert (note that “dress” does not mean you wear your concert clothes).	Martin Center Grand Hall!
Friday, October 15	6:00PM Call 7:30 Concert	Chorale Collage 2021	Martin Center Grand Hall!
Wednesday, November 3	6:00PM-8:00PM (you will be fed!)	Sing for Bravissima	Southern Craft
Tuesday, November 30	Holiday Concert Rehearsal	6:00 – 9:30 p.m.	Martin Center Grand Hall!
Wednesday, December 1	Holiday Concert Rehearsal	6:00 – 9:30 p.m.	Martin Center Grand Hall!
Thursday, December 2	Holiday Concert Rehearsal	6:00 – 9:30 p.m.	Martin Center Grand Hall!
Saturday, December 7	Holiday Concerts	3:00 p.m. Call Time 4:00 p.m. Concert *optional pizza party* 7:00 p.m. Call Time 7:30 p.m. Concert	Martin Center Grand Hall!
Saturday, December 11 NOT Mandatory	For those of you participating in Graduation, the ceremonies will be on Dec. 11 at 10AM and 2 PM (I think). Call time is 30 minutes prior. We will rehearse during Chorale’s final time which is Wednesday, Dec. 8 from 1:20-3:20 (we won’t need that much time). We will also meet on Friday, Dec. 10 at 11:15 to rehearse and then to the dome for a sound check at 11:45. You will be paid minimum wage for your participation (roughly \$55-\$60) and receive a free lunch. We will sing Light of a Clear Blue Morning, Alma mater, and the National Anthem.		

***Changes to this schedule, including the addition of other rehearsals and/or concerts, may be made at the discretion of the director with at least two weeks prior notice. He 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.**

Faculty and Students,

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.

Faculty, for each class that you teach, please put a “X” in the left column if this competency is addressed in your class. In the right column, please list the assignment(s) that address this competency. Then, choose 1-3 assignments that best represent the synthesis of knowledge gained from your class and **highlight** those assignments. These assignments should address the highest levels of Bloom’s Taxonomy. Use this exercise to think of creative assignments that give your students choices to highlight their creativity.

Students, you will then upload your final graded highlighted assignment to your online website. By graduation, your website should have many assignments that address all of these competencies. My 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.

Capstone assignments/projects/activities will be uploaded to the student’s website that will show how each of these standards is being addressed. Through the website, it should be evident that students have demonstrated achievement of professional, entry-level competence in the major area, including significant technical mastery, capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals that are evident in their work.

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 upload to their portfolio 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		
	<p>Vocal and pedagogical skill sufficient to teach effective use of the voice.</p>	
	<p>Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for vocal/choral music.</p>	

	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.	