

Course Application

1. Course number and title

2. Course credits

3. Course prerequisites

4. Last semester offered

5. Next semester offered

6. Course outcomes

Students who successfully complete the course will prepare and perform excellent choral literature from the United States and other world cultures. They will improve their singing tone, refine pitch acuity, sing with rhythmic accuracy, maintain singing independence and emote the expressive content of the music. Their abilities to sing in a choral ensemble will be enhanced and their personal discipline improved while engaging with music composed by artistic composers. Because the development personal responsibility as choir members partly resides in being aware of tempo variations, dynamic shadings and other fluctuations, students learn to recognize that the quality of the ensemble relies partly on their awareness of the other performers in the choir and following instructions that are often presented through the physical gesture of the conductor. As in most group endeavors, the quality of the experience – the rehearsals and performances – are directly influenced by the commitment of the individuals involved in that endeavor. The group will only be as excellent as the weakest member. The success of team-generated work is entirely dependent upon developing an esprit de corps that expects a real depth of caring about the work that leads to the realization of a final product.

7. General education student outcomes students taking this course will satisfy:

- Students will be able to use writing as a means to engage in critical inquiry by exploring ideas, challenging assumptions, and reflecting on and applying the writing process.
- Students will be able to speak with clarity, accuracy, and fluency in public contexts.
- Students will be able to reason analytically and quantitatively at an algebraic level.
- Students will be able to use an understanding of the physical and natural world to identify and solve problems.
- Students will demonstrate an understanding of ethics, cultural endeavors, and legacies of world civilizations.
- Students will be able to describe the biological, social, political, and economic forces that influence human behaviors and attitudes.
- Students will be able to demonstrate the processes and proficiencies involved with creating and/or interpreting creative works.
- Students will be able to demonstrate proficient critical thinking skills.

8. Please attach or include the following:

- CRC paperwork with approval (if applicable)
- Course syllabus
- A summary of course assignments that address the student outcomes checked in (7). Use space below.

The themes of the course will vary from semester to semester, but, in one way or another, explore ethics, cultural endeavors and world cultures. During the Fall 2012 semester, for example, the students will study music from various cultures that touch upon issues related to holocausts – the treatment of human beings by others, and the response to that treatment (i.e., Jewish music, Negro spirituals, Latin American music). The investigation of themes will be accomplished primarily through the rehearsal process wherein students are evoked and given permission to allow their individual sensitivity and sensibility about the theme to affect the expression of rather profound ideas through their collective vocal sound, facial expression and timbral thickening and thinning. All the while, each and every student is constantly aware and engaged in making critical decisions about tone quality, pitch and rhythmic accuracy and the importance of expressing with integrity in relationship to micro-world (singing section–soprano, alto, tenor, or bass) and the macro-world (that of the entire ensemble and even the larger context). (See syllabus for more detail.)

Dept. Head Approval:

College Dean Approval:

General Education

Committee Approval:

Faculty Senate Approval:

- Communications
 - Humanities/Fine Arts
 - Mathematics
 - Physical & Life Sciences
 - Social Sciences
- For Committee use only.

MONTANA TECH
of the
UNIVERSITY OF MONTANA
BUTTE TECH CHORALE
"A Course in Group Excellence"

Course: MUSI 112 Choir
Credits: 1 credit
Instructor: Dr. Gary Funk
Prerequisite: Audition
Meetings: Monday 7 p.m. – 9 p.m.

Membership in the Butte Tech Chorale includes are Montana Tech students, community members from Butte and the region surrounding it, and Montana Tech faculty, administrators and/or spouses. Whatever constituency is represented in the ensemble, the choir members are primarily interested in the inspiration inherent in rehearsing and performing excellent choral music at a high level. As a result of engaging with *art*, we are lifted up by what it demands of each of us.

GENERAL EDUCATION (pending approval)

MUSI 112 is a repeatable course. Credits demonstrating successful completion of three semesters of MUSI 112 may be applied towards fulfilling Montana Tech's Humanities/Fine Arts General Education requirement.

PURPOSE

1. To develop higher levels of self-discipline and responsibility;
2. To promote the development of basic musicianship skills;
3. To encourage the use of critical thinking related to making musical decisions;
4. To refine the beauty of vocal tone, control of dynamics, and the expressiveness of phrases;
5. To broaden human sensitivities and sensibilities;
6. To explore a variety of choral compositional styles;
7. To acquaint each student with excellent choral literature;
8. To foster a deeper appreciation and respect for the choral art;

9. To acquaint music majors with the literature and pedagogy required by positive and successful choral experiences.
10. To reinforce the importance of community in our lives.
11. To acquaint students with historic forces within and without cultures that have placed people unlike the dominant culture into jeopardy

PROCESS

Rehearsals and performances of music that is intellectually rich, emotionally stimulating and technically challenging encourage the development of personal relationships with the music. These characteristics provide a reason for discipline – for caring. To reach our ensemble's potential makes individual pursuit of excellence imperative. Great music requires all of us to stretch ourselves in both the area of personal/group discipline while, at the same time, granting ourselves permission to explore our abilities to express the world in song. It is through this process that an appreciation of the 'life of the mind' is cultivated.

BUTTE TECH CHORALE (TBA)

<u>Event</u>	<u>Date</u>	<u>Day</u>	<u>Time</u>	<u>Place</u>
Dress Rehearsal	Dec. 8	Saturday	9-12	TBA
Concert	Dec. 9	Sunday	7:30 p.m.	TBA

LITERATURE LIST (subject to change)

[The following music may be purchased at the Montana Tech bookstore.]

Te Quiero – Favero
(Song of oppression in Argentina)

Bashana Haba'ah –
(Jewish music presents the bitter-sweet philosophy of Jewish life:
“Things will be better tomorrow”.)

Choose Something Like a Star – Thompson
(Avoid mob-decision making, set our standards high, choose something like
a star to set our minds on.)

Les Miserables – arr. Ed Lojeski
(Based on Victor Hugo's novel about

19th century oppression of the French peasantry.)

There shall a star from out of Jacob come forth – F. Mendelssohn
(Forced to become Christian, Mendelssohn,
a persecuted Jew in 19th c. Germany,
composed this piece as part of
an uncompleted oratoria called ‘Christus’)

Everytime I Feel the Spirit – Dawson
(Rising out of slavery in the United States,
the Negro Spiritual reflects
the indomitable spirit of a captive people.)

Prayer of the Children – K. Bestor
(A male choir sings about hearing the voices of
Bosnian children pleading to end the war.)

Something Like a Smile – E. Funk
(The words of the great Russian poet, Anna Ahkmatova,
speak of the necessity for Russian peasants in the first half of
the 20th c. to wait in long lines outside the walls of the Leningrad
prison to catch a glimpse of loved ones wrongly imprisoned.)

Requiem for Native America
(A collision of cultures: Native America versus The Black Robes that
sought to rid Native America of its “pagan” religion, its language and
customs.)

GRADING POLICY

Rehearsal/Participation/Concerts (50%)

The example set for others in the rehearsal through good use of time, expressive singing, proper singing posture, demonstrated out-of-class preparation, participation in class discussions and through general leadership are ways in which members contribute to the choir. An evaluation of these factors will form the basis for this portion of the grade.

Music Preparation (50%)

If it is observed by the professor that choral members, despite good attendance, are unprepared for the concert, they will also be required to sing a spot check examination. Any member missing two rehearsals, excused or unexcused, will be required to set up a spot check examination by appointment for Monday, Nov. 12. If it is determined at this hearing that a member is inadequately prepared for the concert, he/she will be heard a second time by appointment on Nov. 19. If, at this point, the member is unable to demonstrate excellent preparation, the student will not sing the concert and fail the course.

Attendance

Because our ensemble's success depends almost entirely upon what happens in our rehearsals, regular attendance is mandatory. Once the semester grade for the course has been determined using the above criteria, the grade will also be affected by attendance.

1. **An absence is an absence. One absence will be permitted in the course without penalty.** Each absence beyond the single absence allowed will lower the grade by one grade. If a student member qualifies for an "A" in the course, for example, based on the above criteria, 2 absences = B; 3 absences = C; 4 absences = D; 5 absences = F.
2. If the dress rehearsal is missed because of anything but a personal emergency, the semester grade will be dropped by one grade.
3. If the concert is missed for something other than a personal emergency (i.e., death in the family), a grade of F will be recorded for the semester.
4. Punctuality has a positive effect on our momentum and morale. The rehearsal begins at 7 p.m. with the warm-up. Please be in your chair prior to the warm-up. If you are not present during the taking of roll, you will be counted absent unless the roll-taker is notified of your tardiness, during or immediately following that rehearsal. If you have unusual circumstances that affect your punctuality, please let me know.
5. $\frac{1}{2}$ an absence will be recorded for students arriving late for rehearsals or leaving early.

REHEARSAL RESPONSIBILITIES

1. Bring your music to every rehearsal.
2. Bring a pencil to every rehearsal and use it to write instructions in the music.
3. Practice the related part during portions of the rehearsal when it is necessary for the conductor to work with other vocal sections.
4. Be a musical leader.
5. Practice the music outside of class.
6. Hold the music up and watch the conductor.
7. Sit and stand with a posture that promotes good singing.
8. Strive for beautiful, resonant and supported vocal tone.
9. Strive for consistency of tone when singing louds and softs and when singing in the high and low registers.
10. Avoid excessive vibrato.
11. Listen carefully.
12. Strive for perfect intonation.
13. Speak consonants clearly and sing on the vowel.
14. Shape the musical phrases.
15. Be discipline
16. Be responsive and willing to commit to making excellent music.