



COURSE SYLLABUS – Fall 2024

SCHOOL	School of Arts & Sciences	
DEPARTMENT	Department of Fine Arts and Communication	
HOURS, CREDIT NUMBER	MUS 352.44	
TITLE	Vocal Ensemble (College Now)	
INSTRUCTOR	Aimee Hampton	
UNIVERSITY SUPERVISOR	Dr. Stephen Kingsbury	507-537-7247
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TEXTBOOK(S)

There are no text books required for this course. Music for the semester will be distributed by your high school.

COURSE DESCRIPTION AND PREREQUISITES

SMSU On-Campus Sections: The study and performance of choral literature for soprano and alto voices (Alta Voce) as well as for tenor and bass voices (SMSU Glee Club). Open to all students by audition.

Statement on the equivalency of MUS 352: Vocal Ensemble (on campus) and MUS 352: Vocal Ensemble (through College Now)

Unlike many courses offered on college campuses and through College Now/concurrent enrollment, MUS 352: Vocal Ensemble, is not rooted in any specific set of instructional/course materials. The choice of musical material for any large ensemble is based on many variables including:

1. the ability level of the ensemble;
2. the strengths and weaknesses of individuals and sections within the ensemble;
3. the availability of instrumental resources including pianists, and other instruments that might collaborate with the choir
4. specific musical, artistic, and/or cultural content the director wishes to emphasize; and
5. previous program that would indicate a direction in the continued curriculum of the ensemble.

As a result, it is completely normal that the choirs involved with College Now sections of MUS 352 would use different musical selections than the ensemble on campus at SMSU. However, it is fair to expect certain standards in the variety of literature and the difficulty level of literature performed by each group. In addition, the emphasis on live performance as assessment should be clearly demonstrated in each section of MUS 352. With this in mind, the following expectations have been established for all MUS 352 classes as a means of guaranteeing the greatest equivalency between sections.

1. Choirs will perform at least once before a live audience in a local performance venue.
2. Choirs will perform at least 45 minutes of music in performance either in one concert or collectively in multiple concerts.
3. The 45 minutes of repertoire will include at least one selection from category I or II on the Minnesota State High School League's "Approved Music List," or works of an equivalent level of difficulty.
4. The 45 minutes of repertoire will include a variety of forms, styles, and/or historical/cultural traditions in music/choral music.

5. Rehearsal will commonly utilize various group voice training techniques in order to build the technical skills of its members.
6. Rehearsals will commonly include discussions of the historical context in which the work(s) to be performed were conceived of and performed.
7. Rehearsals will commonly include discussions of the aesthetic meaning of the music and the text of the work(s) being performed.
8. Rehearsals will commonly include discussions of the technical compositional structures of the work(s) being performed.
9. Choir members will demonstrate accountability to the ensemble through regular attendance, full participation in rehearsals, and appropriate individual practice/preparation.
10. The ensemble will perform at least one adjudicated performance each year for feedback from outside authorities.

THE SMSU COMMITMENT

Inspired by our mission and vision, we welcome all people into the SMSU Community. We achieve our vision for inclusion through our commitment to each SMSU student and employee. You belong. You matter. You bring a diversity of thought, belief, and experience that enriches us and gives us vitality. We pledge to include you, to support you, to learn from you, and to inspire you to discover, engage, and lead. All of us make this commitment to each of us. Together, we are SMSU.

COURSE OUTCOMES

Participants in this course can expect to investigate and perform choral and vocal literature appropriate for beginning level collegiate choral ensemble. Students participate in choral concerts in and around their communities.

Course Objectives:

1. to examine, develop, and perform a diverse body of music literature specific to choral ensembles;
2. to provide effective exposure to the body of choral literature, particularly that which promotes cultural diversity and includes classical and popular styles throughout the periods of music history.
3. to actively seek and fulfill performance opportunities appropriate to the treble clef choral ensemble.

Upon completion of MUS 352.44 students will be able to:

1. perform selected music for choir with appropriate tonal clarity, pitch and intonation accuracy, rhythmic and tempo accuracy, technique and general accuracy, expression, and style/articulation/diction.
2. mark their performance scores in a way that supports goal 1.
3. accurately perform by sight short rhythmic and melodic excerpts.
4. discuss the historical and cultural features of the music being performed, as well as the ways in which the a given work connects/contrasts with the other works on a given program or on past programs.

COMPETENCIES/STANDARDS

This course addresses the following Music Program Goals and Learning Outcomes:

Goal #1: Performance Skills

Students will demonstrate competency on a major performing instrument/voice and/or piano and will display habits that support good aural, vocal, physical, and psychological health as musicians.

Student Outcomes:

- 1A. Students will exhibit advanced performance skills on their primary instrument or voice and will demonstrate knowledge of significant literature, composers, and proper and healthy technique.

Goal #3: Historical and Cultural Contexts of Music

Students will demonstrate knowledge of music history and music's role in western and world cultures.

Student Outcomes:

- 3A. Students will identify significant composers, stylistic movements, and representative works from the history of western music.
- 3B. Students will recognize relationships between music and the historical period and/or culture from which it was derived and hypothesize on current and future

This course addresses the following Minnesota Competencies for Licensure and Certification in Vocal Music according to MN rule 8710.4650

Subp. 3. Subject matter standard.

A candidate for licensure as a teacher of vocal music or instrumental music must complete a program under subpart 2, item C, that must include the candidate's demonstration of the knowledge and skills in items A, B, D and E or A, C, D and E.

A. All music teachers must have the ability to:

- (1) identify and analyze representative musical forms, styles, performance contexts, performance media, and composers and compositions of western music, and describe the musical traditions, context, and characteristics of diverse and representative world cultures;
- (2) demonstrate a basic knowledge of vocal development and production and instrumental techniques and acoustics;
- (10) demonstrate a basic knowledge of the interrelationship of music with other art forms and disciplines.

B. A teacher of vocal music must:

- (1) demonstrate advanced vocal ensemble performance and advanced solo performance with the voice, keyboard, or guitar and demonstrate musical accuracy and expressiveness using music examples from diverse styles and time periods;
- (5) know vocal and choral instructional materials and solo and ensemble repertoire, representing diverse periods and cultures, and beginning, intermediate, and advanced levels from kindergarten through grade 12;
- (6) demonstrate understandings and skills of vocal performance pedagogy and vocal health, including the child voice and the changing voice;

This course also addresses the following NASM Competencies:

VII.D.2.b	An understanding of and the ability to read and realize musical notation.
VII.D.2.c	An understanding of compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces.
VII.D.2.d	An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources.
VII.D.3.a	Ability in performing areas at levels consistent with the goals and objectives of the specific liberal arts degree program being followed.
VII.D.3.b	Understanding of procedures for realizing a variety of musical styles.
VII.D.3.c	Knowledge and/or skills in one or more areas of music beyond basic musicianship appropriate to the individual's needs and interests, and consistent with the purposes of the specific liberal arts degree program being followed.
VII.F.4.a.(5)	A functional proficiency in at least one area of instrumental or vocal performance.
VII.F.4.d.(1)	Ensemble Performance. Ensemble participation is required, normally for at least four semesters or six quarters. Participation in a variety of ensembles is recommended.
VIII.B.1.a	Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.
VIII.B.1.b	An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.
VII.B.1.c	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.
VIII.B.1.d	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.
VIII.B.1.f	Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature. Normally, performance study and ensemble experience continue throughout the baccalaureate program.
VIII.B.2.c	The ability to place music in historical, cultural, and stylistic contexts.
IX.O.c.b.(3).(1)	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.
IX.O.3.c.(2).(a)	Vocal and pedagogical skill sufficient to teach effective use of the voice.
IX.O.3.c.(2).(b)	Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for vocal/choral music.
IX.O.3.c.(2).(c)	(c) Experiences in solo vocal performance and in ensembles. Ensembles should be varied both in size and nature.

EVALUATION AND GRADING

Grades will be determined according to the SMSU Choirs Grading Policy for Vocal Ensemble, section 44.

Grades are determined by the grading procedure outlined for each section by the Classroom Instructor.

COURSE OUTLINE AND TENTATIVE SCHEDULE

As determined by the performance schedule of the ensemble.

INSTRUCTOR'S ADDENDUM FOR GENERAL COURSE POLICIES

Grading Policy

Grades in choir are broken down into four categories:

Voice Lessons (12%)

Students will attend regular lessons throughout the semester and show growth between lessons

Skills (60%)

Skills are measured in 4 categories: Body skills, vocal skills, accuracy, and time management.

Performances (20%)

Students who show up for performances and try their best will earn these points. If the performance is missed, a makeup assignment may be assigned. Please contact Ms. Hampton as early as possible in the case of conflicts!

Other Work (8%)

This category encompasses any other work that may be distributed in the course.

******In the choir classroom, it is not the goal to be “grading” every single moment, nor that students feel consumed with anxiety worrying about their grade. The voice is so personal, but also our biggest asset! If students are trying their best and continually working on their daily skills, they will maintain a healthy grade.