FSVP Course Proposal

Proposed Field of Study  Visual and Performing Arts

Course Number  MSEN 190

Course Title  Women’s Chorale

Catalog Description  Women’s Chorus; study and perform choral literature appropriate to the group from a variety of style periods and origins. Regular performances on and off campus. May be repeated.

Course Prerequisites  None

Amount of Credit  0.25 units

Typical Estimated Enrollment  25-30

How often and by whom will the course be offered?  Every semester. The ensemble is directed by David Pedersen

Staffing Implications  None

Adequacy of Library  Adequate

Interdepartmental and Interschool Implications  Students, faculty and staff from the University community are welcome to participate.

FSVP Fulfillment

Music is a performance art. As such, engaging in the practice of music is in many ways more fundamental to the development of musical understandings than its study apart from performance. Great performances also require a theoretical study of the musical text. Musical performance provides a paradigm of non-semantic communication—of a mutual tuning-in relationship that transcends the barrier of ‘I’ and ‘thou’ into the realm of ‘we.’ This relationship binds together those who perform, and the musicians and their audience. As such, the performance of music connects theory and practice in ways that draw upon and appeal to both the affective and cognitive domains, thereby more fully engaging the entire person in the aesthetic experience.

Preparing music for performance includes not only mastering the rudiments—i.e. pitches, rhythms, words, etc.—but also developing an understanding of the historical, stylistic, and theoretical contexts of the music. All rehearsals include a substantial amount of information about music’s structure, elements of historical performance practice and interpretation as they
relate to the works being studied and performed, composer biography, playing technique, and communication, i.e. aesthetics, musical meaning, and musicality. An added dimension in choral music is the text; students master the pronunciation of many different languages and are challenged to understand both the structure and meaning of the words being sung. As in most of the arts, the best way to learn about them is to do them, to become an active participant in the creative and re-creative process. In this way, the student comes to understand music not only as an academic discipline, but also as a powerful force in shaping the way they feel and think about the world around them. Music Education research repeatedly has shown that students who engage actively in music-making during their student years are more apt to develop a life-long appreciation for the arts and their centrality to the human experience, and are more likely to have a deeper understanding of the contexts, structures, and meanings of musical works (Reimer, Gordon, Grunow, Robinson).
University Women's Chorale  
(MSEN 190-01)

Mr. David Pedersen, Conductor  
(dpedersen77@gmail.com)
Dr. Mary Beth Bennett, accompanist  
(mbennett@richmond.edu)

Spring 2010

CATALOG DESCRIPTION

Women's Chorus; study and perform choral literature appropriate to the group from a variety of style periods and origins. Regular performances on and off campus. May be repeated. .25 unit.

MEETING TIMES

Monday & Wednesday, 5:45-7:00 pm in B-127 Booker Hall—Modlin Center for the Arts
Students are expected to spend at least 3 hours per week outside of regular rehearsals in individual practice

REQUIRED MATERIALS

Pencil
Formal wear: see guidelines below
Folder and music loaned to student at the beginning of the semester

PERFORMANCE SCHEDULE

See reverse side of syllabus

GRADING

Attendance (50%)
1. Every member begins the semester with an A.
2. Every member receives two (2) absences from Regular Rehearsals without penalty. No distinction is made between excused and unexcused absences, except in the case of severe illness or family emergencies; in these instances, students must submit a doctor's or dean's excuse to the conductor.
3. Each absence from a Regular Rehearsal beyond the initial two will lower a student's attendance grade by one-third of a letter grade.
4. Absence from a Dress Rehearsal or Performance is cause for dismissal from the course with an F.
5. Habitual tardiness will negatively affect the semester grade; please speak with the conductor about regular class conflicts.
6. Auditors must attend at least 75% of all rehearsals during a semester to participate in the performance.

Exams (50%)

Singing exam (25%): Students will meet one-on-one with the conductor at various points throughout the semester to sing their part; grade will be based on pitch and rhythmic accuracy, diction, musicality, phrasing, and articulation.
Final written exam (25%): the final written exam will cover historical, performance practice, and aesthetic concepts studied throughout the semester in relationship to the music performed.

SOME GENTLE REMINDERS

Posture: both feet on floor and back away from the chair.
Please do not talk or otherwise disrupt the rehearsal.

Folder and music

You are responsible for keeping your folder and music in good condition and for returning all music loaned to you from the UR choral library at the end of each semester.
No food, drinks, or gum are permitted in rehearsal.
Always bring a sharpened pencil with an eraser to rehearsal.
Please do not wear hats in rehearsal.
Practicing your music at least three hours per week outside rehearsals is considered your obligation to musical integrity.
Coming to rehearsals prepared is your obligation to your student colleagues in the ensemble.

FORMAL DRESS

Women: long, black skirts; long-sleeve white blouses; black stockings; black dress shoes