

SYLLABUS: MUN 1340-70M (BREVARD COMMUNITY CHORUS)
SPRING 2018, T 7:00 PM – 9:00 PM
KING CENTER FOR THE PERFORMING ARTS, ROOM 160

Instructor: Dr. Robert E. Lamb
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Office Hours: MW 9–10:30, 3–4; TR 9–10:30, T 6–7
Website: www.brevardcommunitychorus.org

Course Description

This Community Chorus is open to all students, faculty and their families, and residents throughout the county from senior high age through senior citizen. Auditions may be required. This course may be taken for a maximum credit of 12. You must have had choral singing experience and passed an audition to be in this choir.

Attendance Policy

Disciplined attendance is essential for any successful organization. Attendance will be taken at each scheduled rehearsal. Each member is responsible for signing the attendance sheet. No member should take more than three absences during any one concert season. Upon a fourth absence, the member must receive permission from the Conductor to remain for the remainder of the season.

Attendance at dress rehearsals is *mandatory*. Should you find it necessary to be absent from a dress rehearsal, please write a note to your section coordinator (at least one week prior to the dress rehearsal) listing the rehearsal to be missed and the reason why the rehearsal must be missed. Should an emergency arise on the day of a dress rehearsal, please call your section coordinator. The section coordinator will communicate with the Conductor and contact you regarding your participation in the concert. A member's concert participation following a dress rehearsal absence is at the Conductor's discretion.

No more than three absences are allowed during the entire rehearsal period. Extenuating circumstances should be discussed with the conductor. Please send absence notifications to SingBCC1969@gmail.com. If you borrow school-owned music, you are responsible for returning it. This is particularly important for people who drop out before the concert—please mail it to us or give it to a friend who's still in the chorus who can return it.

Required Attire

Women: You are required to purchase a black concert dress and pearls from Stage Accents in New Jersey. For your convenience, you can be measured here and pay us—we'll order your dress and you can pick it up at rehearsal. If you miss the deadline, you are responsible for ordering your dress and pearls directly from Stage Accents. Every singer on stage wearing a dress is absolutely required to wear the chorus-approved matching dress. Please do not attempt to wear a dress that you "think" looks like the approved attire. Shoes must be black, closed-toe style and hose must also be black. At concerts, please keep jewelry and fingernail decorations tastefully minimal (nothing about you should call more attention to you than to anyone else in the choir). No perfume or scented lotion, please.

Men: Attire is a black tuxedo with a white shirt and black cummerbund/tie. You are responsible for purchasing these items at a vendor of your choice. You are responsible for purchasing black dress shoes and socks. Please keep jewelry to a minimum. No aftershave, please.

Grading

<u># of Absences</u>	<u>Grade</u>
Up to 3	A
4 or more	F

Music/Attire Money

You must turn in all music assigned to you, as well as money you owe for attire, by the end of the semester. Anyone not turning in music or money will receive an F for the semester and have his grades held (you will not be able to register for the next semester if your grades are held).

Office Hours/Contact Information/E-mail Policy

I would be happy to talk with you further during my office hours, or by appointment. In addition, you may e-mail me to discuss specific questions you have. Please note: Usually, I check my e-mail only once a day and respond as time permits; do not use e-mail to reach me in an emergency or when you need immediate, human feedback or contact. Instead, call my office phone number or leave a message in the department (Denise Haynes at 433-7385) so I can call you and discuss your concerns.

I maintain a list of students' addresses, numbers, and e-mail addresses each semester. You are required to have an e-mail address which you check on a daily basis. If your only address is at EFSC's Titan-Mail system, that's fine; but you must check it on a daily basis. Throughout the semester, it is your responsibility to let me know if there are changes to your contact information.

Parking

Many of you are not enrolled as students so, technically, should not be parking in student parking. The college offers temporary parking passes (available in the choir room) to chorus members for this purpose. Please fill out the requested information, turn in one half and keep the other half on your dashboard every time you park at school for rehearsal. Your patience is requested during construction of the new student center next to the King Center. Getting to the rehearsal room from available parking can be a challenge, especially for those of you with limited mobility. Melbourne Security has agreed to be on hand during pre-rehearsal and post-rehearsal times to help those of you who need rides in golf carts.

Music

We will use the G. Schirmer edition of Haydn's *Mass in Time of War*. New music is available for you to purchase from the chorus (\$10); or you may borrow school-owned music. If you use school-owned music, you agree to treat the music with care and respect. That means:

- Do not make any permanent markings in your music—use a soft lead pencil only.
- Do not use your music as a notebook—don't write notes to yourself and concert locations, rehearsal times, etc.
- Do not turn in music with paperclips still in it—remove those before turning in your music at the end of the semester.
- If you turn in damaged or ruined music, you will be assessed a replacement fee (\$10).

Paying for Dues

Members are strongly encouraged, though not required, to choose one of the options below.

Option #1

The Brevard Community Chorus conducts its accounting through the college's foundation, the *EFSC Foundation*. Donations made to the foundation, in the chorus's name, are tax-deductible as allowed by law. Please fill out a donation form and include that with your check (to ensure your name is listed properly in programs, etc.). Please make checks payable to *EFSC Foundation*. Any amount is appreciated, but a minimum of \$105.00 is suggested. This is the cost of a single credit hour of instruction at EFSC.

Option #2

Register for Community Chorus at EFSC (MUN 1340 70M). The chorus is worth one credit (\$105.00). In order to do this, speak with an EFSC advisor about how to register. I must sign the add-form to allow you to register late.

Rehearsal and Performance Etiquette and Best Practices

Rehearsing and performing challenging choral music involves strenuous physical exertion and utmost patience with each other and the learning process. It is expected that excellence is the goal of every chorus member—if it's not, you're not in the appropriate chorus. Below are the conductor's thoughts about what that means at the most basic level:

- Sit where assigned. Yes, you may make requests if you have special needs, but you are not aware of all the other needs around you. Please be patient with people you might not “like” if you are seated next to them—the goal is an excellent performance where all singers can see the conductor.
- Also, be nice to the people you are seated near. If you are asked nicely (by the conductor or someone sitting near you) to stop tapping your foot, or to avoid wearing strong perfumes or colognes, or to avoid fidgeting, etc., please stop or avoid those things.
- Rehearse with a pencil in your hand. You can make a pencil without music, but you can't make music without a pencil. Don't assume the conductor will tell you what to write—you write what is required so that you will never make the same mistake twice—ever.
- Sing the part you're assigned. It's no secret that we have too many sopranos in the choir. It's also no secret that many of those sopranos should be singing alto; but this is a community chorus and there are many singers with limited music reading ability. They may have lovely voices, but they do not have the musical expertise (or willingness to rise to the challenge) to sing anything but the melody. If you are a first soprano and you are asked to move to second soprano, please do so.
- Please think of rehearsals and performances as a triangle of communication; you pay attention to the conductor and both singer and conductor pay attention to the composer and the music. Please do not be distracted by the other 120 people in the room—focus on the conductor and the music. This means:
 - Participate in rehearsals as if you were leading them. If you hear a problem, fix it. Do not wait to be told to fix it.
 - Always be aware of what the conductor is doing, what he's saying, and what his goals are. Infer what he is implying.
 - Be proactive and solve potential problems before they become real problems.
 - Don't practice mistakes.

- Anticipate what the conductor will address next. If he has rehearsed the same 8 measures in the other 3 parts, chances are your part will rehearse those same 8 measures next. Don't act "lost" or "surprised" or shout out "where are we?" when your section is called on to rehearse.
- If you are the only person missing a section of music, please don't stop rehearsal to ask that your part be played for you. Put an asterisk in your music, then go home and work on that part yourself.
- If your entire section is missing notes, then it may be appropriate to call that to the conductor's attention.
- Please do not offer a running commentary of the rehearsal process. There are many of you who, by habit, speak out loud every time the conductor stops: "Oh man, that was bad," or "Where are we?" or "Can you believe how bad that was?" This must stop. Again, the rehearsal process is not the opportunity for you to communicate with those around you—it's your opportunity to communicate with the conductor about the composer...period. It's a discipline and requires steady and relentless work.
- Yes, rehearsals and performances are fun; but the fun comes in achieving things together that are greater than anything each of us could do separately (ensemble!). Please give up your desire for "individual" fun and gratification and commit to musical excellence (which is more fun than you can imagine!).
- If you have an illness that makes you cough frequently, please stay home. Coughing is distracting to singers around you, plus it spreads germs.
- Do not applaud onstage. As long as you're onstage, you're a performer; the audience is clapping for you, so don't clap back.

Semester Schedule

We rehearse every Tuesday night at 7:00, unless indicated otherwise. Please pay careful attention to the extra rehearsals during the week prior to our final performance.

NO REHEARSAL on 3 April: Spring Break

Tuesday, 1 May: Rehearse with orchestra and soloists (location TBA); 7-10pm

Friday, 4 May: Dress Rehearsal Onstage (do NOT wear concert attire unless instructed to for photos); 7-10

Saturday, 5 May: Concert at 7:30pm (call at 6:30pm)

Other Dates

Tuesday, 6 February: Ad Sales Campaign Kick-Off

Tuesday, 20 February: Ticket Sales Campaign Kick-Off

Tuesday, 5 March: Last Day to Pay for Choir Dress

Tuesday, 27 March: Last Day to Receive Program Ads

Tuesday, 24 April: Last Day to Turn in Tickets/Money

Tuesday, 8 May: Community Chorus Spring Banquet at Suntree Country Club

6:00pm cocktails (cash bar)

7:00pm dinner (buffet)

Details about cost forthcoming