

Symphony Orchestra
MUSIC-141 Syllabus
M 7:00-9:30pm & W 11:30-12:30pm | Music Hall | 0/1 credit

Dr. Dylan T. Chmura-Moore
A&C N222 | chmuramd@uwosh.edu | 920-424-7011
Office Hours: by appointment

Course Description

Bulletin: The ensemble gives a minimum of one concert performance each term. Open to all University students. Prerequisite: Qualifying audition.

Students study canonical masterworks from the Western art music tradition in rehearsal and performance. Orchestral performance is taught through the investigation of a wide range of orchestral performance practices. Emphasis is put upon the development of good ensemble playing techniques, nurturing performance of exceptional quality. Musical expressivity is the fundamental of all coursework. Involvement is determinant upon audition.

Visit <https://uwosh.edu/music/ensembles/orchestra/> or <https://www.oshkoshsymphony.com/> for specific concert dates, locations, and times.

Learning Objectives

In rehearsal and performance students develop skills in *teamwork, leadership, and problem solving* by way of ensemble collaboration and *critical and creative thinking skills* by way of technical and expressive music making.

teamwork, leadership, and problem solving

Upon completion of this course, students will be able to:

- evidence rehearsal and performance conventions inherent in ensemble music making (i.e. ensemble skills such as communication, leadership, accountability).

critical and creative thinking

Upon completion of this course, students will be able to:

- prove increased technical facility (i.e. tone production, dynamics, breath support);
- demonstrate advanced musical skills (i.e. phrasing, nuance, balance);
- show appropriate orchestral performance techniques (i.e. interpretation, articulation, style).

Explore Courses

This course is an Explore Culture course for the University Studies Program (USP). Explore courses are designed to provide a solid foundation for the rest of a student's education at UWO, no matter which major is chosen. For example, this course builds skills in teamwork and creative thinking. This course provides a well founded Explore experience as it's been proven that music study boosts executive brain function, strengthens speech processing, improves memory, benefits mental health, and promotes empathy. For more information about the unique general education at UWO and the other USP courses that are available, visit the USP website at uwosh.edu/usp. Nine credits of Explore Culture courses are required for graduation. Students should speak with an advisor about using this course to meet the Explore Culture requirement. The following ensemble music courses are combinable and/or repeatable for a total of up to 3 USP credits: MUS 112, 121, 123, 127, 131, 133, 141, 151, 156, and 158.

Liberal Arts Education

At UWO, the foundation to a student's learning is a liberal arts education. Liberal Education is an approach to learning that empowers individuals and prepares them to deal with complexity, diversity, and change. This course speaks to this sort of learning by developing skills in teamwork, leadership, problem solving, and critical and creative thinking. As part of a Liberal Education this course provides students

with broad knowledge of the wider world, surveying music from across the globe and throughout history. A liberal education helps students develop a sense of social responsibility (herein: ensemble skills), as well as strong and transferable intellectual and practical skills such as communication (herein: listening), analytical and problem solving skills (herein: rehearsing), and a demonstrated ability to apply knowledge and skills in real world settings (herein: concert performance). Ultimately, music is about people. People create music, perform music, and receive music, all unique to their time, culture, and place. Deepening understanding of music deepens understanding of human history, relevant to all majors and future endeavors.

Course Materials

- Instruments:

It is expected that every student have access to an instrument of excellent working condition that produces a sound appropriate to the level and focus of study. Other items may be required, such as mutes, and are dictated by the repertoire performed. Some instruments (i.e. a clarinet, english horn, double bass) are available for loan by the Department of Music.

- Concert Attire:

All black attire suitable for formal occasions, black shoes, hosiery as appropriate. Or, black suit, white shirt, black tie, black shoes, hosiery as appropriate.

- Other:

Students are expected to have access to a metronome, tuner, and recording device—the importance of the latter should not be underestimated. The metronome should not be limited to a small number of fixed tempo positions. The tuner should be able to sound several octaves of sustained tones. The recording device should capture an honest representation of sounded material, have the ability to realize recorded material back, and duplicate or transfer recorded material to digital components.

Evaluation

Grading is determinant upon rehearsal participation, concert performance, and attendance. All grading is executed with the rubric that is located at the end of the syllabus.

- Assignments:

- Rehearsals

- Each week, two rehearsals are scheduled, totaling 28 rehearsals per semester. In rehearsal, the following is graded:
 - technical facility (i.e. tone production, articulation, dynamics, and breath support);
 - musical skills (i.e. phrasing, nuance, balance, and dynamics);
 - ensemble skills (i.e. communication, leadership, flexibility, accountability);
 - performance techniques (i.e. phrasing, style, interpretation, articulation concerns, bowing, breathing, fingering, awareness/understanding of harmony and/or form, other performative and instrumental concerns).
 - Example of a rehearsal assignment pertaining to measuring “technical facility”:
 - Certain bars of a musical composition are rehearsed. In rehearsal it is requested by the conductor that the focus be on performing a series of notes with a specific sound related to the aesthetic of the moment. In rehearsal various techniques to produce the desired sound are offered by the conductor and then practiced by the student. In realtime, the technical facility of the student is measured. After rehearsal, the student’s technical facility is graded using the rubric located at the end of the syllabus. For example, Does the student perform with a poor sound and does not try to alter their technique? (1 point) Does the student perform with a decent sound but not appropriate to the specific aesthetic and not concerned with balance? (2 points) Does the student perform with a proficient sound and is flexible to produce it in an appropriate manner considering the aesthetic? (3 points) The improvement the student demonstrates in rehearsal is considered when grading.

- Concerts
 - Each semester, two concerts are typically given. In concert, the following is graded:
 - technical facility (i.e. tone production, articulation, dynamics, and breath support);
 - musical skills (i.e. phrasing, nuance, balance, and dynamics);
 - ensemble skills (i.e. communication, leadership, flexibility, accountability);
 - performance techniques (i.e. phrasing, style, interpretation, articulation concerns, bowing, breathing, fingering, awareness/understanding of harmony and/or form, other performative and instrumental concerns).
 - Example of a concert assignment pertaining to measuring “ensemble skills”:
 - Music is performed for an audience in a concert setting that has been rehearsed for several weeks. In the concert performance it is measured how a student of one section (i.e. violin II) communicates with a student of another section (i.e. viola). In realtime, the ensemble skills of the student are measured. After the concert, the student’s ensemble skills are graded using the rubric located at the end of the syllabus. For example, Does the student simply follow their section? (1 point) Does the student attempt to communicate across the ensemble with their eyes and breath, albeit minimally? (2 points) Does the student communicate with their eyes, breath, and with physical gesture, inviting collaboration and fitting to the style? (3 points) The improvement the student demonstrates over the course of several rehearsals is considered when grading the concert.
- Grading:
 - Concert 1 (midterm examination): 35%
 - Concert 2 (final examination): 35%
 - Rehearsal participation: 30%
 - Scale:

A	93-100	B	83-86	C	73-76	D	63-66
A-	90-92	B-	80-82	C-	70-72	D-	60-62
B+	87-89	C+	77-79	D+	67-69	F	0-59
- Attendance:
 - Missing rehearsal is never acceptable. However, emergencies and illness do arise. Therefore, every student is eligible to receive one excused absence without penalty. An excused absence is an absence that is either approved of twenty-four hours in advance by the conductor, in writing, or one that is determinant upon extraordinary circumstances later communicated to the conductor as soon as it is possible.
 - Every unexcused absence from a rehearsal or other non-concert scheduled event results in the automatic lowering of a grade (i.e. A to A-, A- to B+).
 - Absence or tardiness to a concert automatically results in a failing grade.

Early Alert

During the fifth week of classes students will receive a grade for their overall progress in this course and each of the courses a student is taking in USP. This process is called “Early Alert.” Early Alert is designed to help students evaluate their study skills and their class attendance so that they know if they are on the right track. If a student needs to make some changes, there are resources available to support their academic success. These Early Alert grades are not permanent and will not appear on a student’s transcript. Students will receive this information in an email during the fifth week of classes.

Other Policies/Resources

- E-mail Correspondence: E-mail must be appropriately addressed, signed, and reference the course title. Students should expect a response within twenty-four hours of receipt except when E-mail is received

during a weekend or holiday. If an E-mail is received that does not adhere to the stated protocol, it may not be answered.

- **Collegial Engagement:** Common sense applies here. Act, at all times, in a professional and respectful manner. Keep a datebook with accurate and up-to-date information. Take responsibility for your schedule and the unique requirements it demands. Work with your colleagues in a kind and supportive fashion. Accept criticism gracefully and with the knowledge that it is offered to assist an individual reach their professional aims. Regardless of struggle, attempt to remain positive, motivated, and curious at all times. Strive, relentlessly, for success. Those not respecting this policy will be asked to leave the orchestra.
- **Orchestra Environment:** All members of the orchestra have ownership in establishing a safe and supportive environment in which an individual is encouraged to learn and work. The climate of the orchestra should be understanding and mature for its members to achieve artistic and professional success. The environment should welcome creativity, experimentation, and the sharing of ideas. All parties should interact with one another in a thoughtful and an encouraging manner. Intolerance, prejudice, or harassment will not be tolerated.
- **Practice:** Individual practice is, perhaps, the most important component to musical growth. Success will be achieved if enough diligent and intelligent practice is performed. One must be self-motivated, organized, and focused in the practice room. Daily improvement should be a steady aim. It is recommended that, at minimum, performance majors undertake three hours of daily practice while all other music majors practice daily for a minimum of two hours. Non-music majors should also practice daily for a minimum of one hour. The use of a practice journal is encouraged.
- **Your Health:** Your physical and aural health is an important component to your overall musical health and wellbeing. Please read the “Health and Safety Information and Recommendations for Student Musicians” document found here to make sure you are following healthy models of practice: <https://uwosh.edu/music/current/>.
- Students are advised to see the following URL for disclosures about essential consumer protection items required by the Students Right to Know Act of 1990: <https://uwosh.edu/financialaid/consumer-information/>.
- In the University Studies Program, we want you to be successful. Please visit this resource page to read about all the campus services available to support your success: www.uwosh.edu/resources.
- **Polk Library/Information Literacy:** Polk Library offers many professional librarians who can help you find library resources for your research. Specifically, Ted Mulvey, the Information Literacy Librarian, is available to assist you as you access, evaluate, and use information in University Studies Program classes. Phone: 920-424-7329; email: mulveyt@uwosh.edu. You may also set up a research advisory session with a librarian at: rap@uwosh.edu.

Grading Rubric

	Capstone: 3	Milestone: 2	Benchmark: 1
Technical facility (i.e. tone production, articulation, dynamics, and breath support)	Pitch is nuanced; understanding of expressive markings is communicated	Good tonal center; occasional wrong or out of tune notes; expressive markings are inconsistently communicated	Poor tonal center; many wrong or out of tune notes; expressive markings are rarely followed

	Capstone: 3	Milestone: 2	Benchmark: 1
Musical skills (i.e. phrasing, nuance, balance, and dynamics)	Expression is properly executed; reflects understanding of structure	Expression is properly managed though inconsistent	Expression is adequately communicated but inconsistent and lacking in sensitivity
Ensemble skills (i.e. communication, leadership, flexibility, accountability)	Eyes, breath, and physical gestures are coordinated, inviting collaboration, leading, and fitting to the style	Attempt to communicate across the ensemble; little visual or physical motion	Little communication with section; much following
Performance techniques (i.e. phrasing, style, interpretation, articulation concerns, bowing, breathing, fingering, awareness/understanding of harmony and/or form, other performative and instrumental concerns)	Questions are asked and answers are investigated; bowing/breath communicate style; harmonic nuance is communicated; form is made obvious	Questions are asked; bowing/breath are attempted to realize intent; fingering/bowing/breathing is refined; some pitch is adjusted to fit harmony; form is inconsistently communicated	No questions are asked; bowings/breath rarely fit phrasing; fingering/bowing/breathing is inconsistent; sense of harmony is not communicated in pitch; formal concerns are not communicated