

University of Wisconsin Oshkosh Symphony Orchestra
MUSIC-141/341 Syllabus

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A&C N222

Course Description

Study of canonical masterworks from the Western art music tradition through rehearsal and performance. Best practices of instrumental performance are taught through the investigation of wide-ranging 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. Scholarly historical research of programmed music is also highly encouraged. Involvement is determinant upon audition.

Course Objectives

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

- detail understanding and appreciation of musical responsibilities inherent in ensemble performance;
- demonstrate increased technical facility (i.e. tone production, articulation, dynamics, and breath support);
- demonstrate increased musical skills (i.e. phrasing, nuance, balance, and dynamics);
- detail the historical import of seminal orchestral works;
- demonstrate appropriate orchestral performance practices;
- better express composer intent musically;
- communicate good rehearsal and performance techniques to others;
- understand basic concepts of music theory;
- sustain continual musical and technical development and a life long appreciation of orchestral music;
- further values of community and individual responsibility for group success;
- identify aesthetic value of art music and its related cultural import.

Course Materials

- Listening:

Pertaining to the compositions performed, it is expected that each student own a recording(s) of the finest level. This recording(s) should be compared with other recordings to evaluate interpretation, sound, tempo, technique, and good ensemble practices. Recordings should be well studied before rehearsals commence. Frequent referencing should take place during the rehearsal period.

- **Score Study:**
Scores are expected to be obtained and studied for each composition performed. To the best of one's ability, it is most crucial to have a complete understanding of the score—harmony, form, and what all the instruments of the orchestra are required to do play while one performs their assigned part.
- **Instruments:**
It is expected of every student to possess an instrument of excellent working condition that produces a sound appropriate to the level and focus of study. Other required items such as mutes are dictated by the repertoire performed.
- **Concert Attire:**
Men: all black attire suitable for formal occasions, black shoes, black socks OR black suit, white shirt, long black tie, black shoes, black socks.
Women: all black attire suitable for formal occasions, black shoes.
- **Other:**
Students are expected to own a metronome, tuner, and have access to some form of 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 may take on a myriad of forms. Simply put, it 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.
- **Recommended Reading (a short list, not required):**
Bernstein, Leonard. *The Joy of Music*. New York: Simon and Schuster, 1959.

Blum, David. *Casals and the Art of Interpretation*. Los Angeles: University of California Press, 1980.

Bruser, Madeline. *The Art of Practicing: A Guide to Making Music from the Heart*. New York: Bell Tower, 1997.

Copland, Aaron. *What To Listen for in Music*. New York: McGraw-Hill, 1967.

---. *Music and Imagination*. Cambridge: Harvard University Press, 1980.

Elson, Margret. *Passionate Practice: A Musician's Guide to Learning, Memorizing, and Performing*. Berkeley, CA: Regent Press, 2002.

Frederiksen, Brian. *Arnold Jacobs: Song and Wind*. Edited by John Taylor. Gurnee, IL: Windsong Press, 1996.

Green, Barry. *Brining Music to Life*. Chicago: GIA Publishing, 2009.

---. *The Inner Game of Music*. Garden City, NY: Anchor Press, 1986.

---. *The Mastery of Music: Ten Pathways to True Artistry*. New York: Broadway Books, 2003.

Greene, Don. *Audition Success*. New York: Rutledge, 2001.

---. *Performance Success*. New York: Rutledge, 2001.

Leinsdorf, Erich. *The Composer's Advocate: A Radical Orthodoxy for Musicians*. New Haven, CT: Yale University Press, 1981.

Walter, Bruno. *Of Music and Music-Making*. New York: W. W. Norton and Company, 1961.

Evaluation

Grading is determinant upon attendance, rehearsal preparation, engagement in rehearsals, concert performance, and technical and musical growth.

- **Attendance:**

Missing rehearsals 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+, etc.).

Absence or tardiness to a concert automatically results in a failing grade.

- **Musical Evaluation:**

Grading takes place in auditions, rehearsals, concerts, and other scheduled events. Periodic review and progress testing of assigned music takes place in large ensemble rehearsals, concerts, and private review sessions, if needed.

Other Policies

- **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 will 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 his or her 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 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 awarded 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 majors practice daily for a minimum of two hours. 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: <http://www.uwosh.edu/music/current-students/Health%20and%20Safety%20Info%202013.pdf>

Concert Dates

Tuesday, October 18, 2018 @ 7:30 P.M.
Thursday, November 15, 2018 @ 7:30 P.M.
Friday, November 16, 2018 @ 7:30 P.M.
Saturday, November 17, 2018 @ 7:30 P.M.
Sunday, November 18, 2018 @ 2:00 P.M.
Tuesday, March 19, 2019 @ 7:30 P.M.
Thursday, May 9, 2019 @ 7:30 P.M.