

UC 12153 12F

CBM003 ADD/CHANGE FORM

Undergraduate Council
 New Course Course Change
 Core Category: Creat. Arts Effective Fall 2014

or
 Graduate/Professional Studies Council
 New Course Course Change
 Effective Fall 2013

1. Department: MUSIC College: CLASS

APPROVED OCT 02 2013

2. Faculty Contact Person: LYNN LAMKIN Telephone: 713-743-3171

Email: llamkin@uh.edu

3. Course Information on New/Revised course:

• Instructional Area / Course Number / Long Course Title:
MUSI / 1140 / Orchestra

• Instructional Area / Course Number / Short Course Title (30 characters max.)
MUSI / 1140 / ORCHESTRA

• SCH: 1 Level: FR CIP Code: 5009030003 Lect Hrs: 1 Lab Hrs: 5

RECEIVED OCT 11 2012

4. Justification for adding/changing course: To meet core curriculum requirements

5. Was the proposed/revised course previously offered as a special topics course? Yes No

If Yes, please complete:

• Instructional Area / Course Number / Long Course Title:
____ / ____ / ____

• Course ID: _____ Effective Date (currently active row): _____

6. Authorized Degree Program(s): B.M., B.A.B.S.

• Does this course affect major/minor requirements in the College/Department? Yes No

• Does this course affect major/minor requirements in other Colleges/Departments? Yes No

• Can the course be repeated for credit? Yes No (if yes, include in course description)

7. Grade Option: Letter (A, B, C ...) Instruction Type: lecture laboratory (Note: Lect/Lab info. must match item 3, above.)

8. If this form involves a change to an existing course, please obtain the following information from the course inventory: Instructional Area / Course Number / Long Course Title

MUSI / 1140 / Orchestra

• Course ID: 34643 Effective Date (currently active row): 82503

9. Proposed Catalog Description: (If there are no prerequisites, type in "none".)

Cr: 1. (1-5). Prerequisites: by audition Description (30 words max.): Will perform a variety of orchestral repertoire by composers of various cultures and representing various historical periods. May be repeated for credit.

10. Dean's Signature: _____

Date: 10/8/12

Print/Type Name: Sarah Fishman

REQUEST FOR COURSES IN THE CORE CURRICULUM

Originating Department or College: Moores School of Music - CLASS

Person Making Request: Franz Krager

Telephone: 713-743-3189

Email: fak@uh.edu

Dean's Signature: _____

Date: September 5, 2012

Course Number and Title: MUSI 1140 Orchestra

Please attach in separate documents:

Completed CBM003 Add/Change Form with Catalog Description

Syllabus

List the student learning outcomes for the course (Statements of what students will know and be able to do as a result of taking this course. See appended hints for constructing these statements):

The student will increase understanding of the scope and variety of the orchestral repertoire. The student will understand those specific orchestral works studied as expressions of individual and human values within an historical and social context. The student will respond critically to those works studied. The student will engage in the creative process through interpretive performance. The student will comprehend the physical and intellectual demands required of the performing artist. The student will articulate an informed reaction to those works studied. The student will improve instrumental, aural, and music-reading skills.

Component Area for which the course is being proposed (check one):

Communication

American History

Mathematics

Government/Political

Science

Language, Philosophy, & Culture

Social & Behavioral Science

Creative Arts

Component Area Option

Life & Physical Sciences

Competency areas addressed by the course (refer to appended chart for competencies that are required and optional in each component area):

Critical Thinking

Teamwork

Communication Skills

Social Responsibility

Empirical & Quantitative Skills

Personal Responsibility

Because we will be assessing student learning outcomes across multiple core courses, assessments assigned in your course must include assessments of the core competencies. For each competency checked above, indicated the specific course assignment(s) which, when completed by students, will provide evidence of the competency. Provide detailed information, such as copies of the paper or project assignment, copies of individual test items, etc. A single assignment may be used to provide data for multiple competencies.

Critical Thinking:

Students will participate in class discussions regarding what was happening in the world at the time of the musical composition.

Students will submit a one-page paper via Blackboard due one week after each concert. These papers will discuss the following:

- 1) whether the music performed has relevance to that student's life
- 2) how each worked performed acts as an expression of individual and human values within an historical and social context
- 3) an evaluation of the ensemble's performance
- 4) an evaluation of other ensembles' performances on that particular concert
- 5) an evaluation of how preparation for this performance has affected your ability to work as a team with students from differing socio-economic and ethnic backgrounds with varying academic interests

Students will participate in decisions involving phrasing, dynamics, staging, dramatic presentation, etc.

Students will be graded on the completeness of the assignment

Communication Skills:

In addition to the above assignments, members of this ensemble, students will perform two concerts each semester consisting of repertoire from various stylistic periods. They will perform with accurate pitch, rhythm, articulation, dynamics, uniform phrasing, and stylistically appropriate, consistent sound production.

During preparation for each concert, students will upload video or audio recordings to be assessed by the director or graduate assistants for the correct application of the above items.

Empirical & Quantitative Skills:

Click here to enter text.

Teamwork:

Please see above assignments

Social Responsibility:

Please see above assignments

Personal Responsibility:

Click here to enter text.

Will the syllabus vary across multiple section of the course? Yes No

If yes, list the assignments that will be constant across sections:

Click here to enter text.

Inclusion in the core is contingent upon the course being offered and taught at least once every other academic year. Courses will be reviewed for renewal every 5 years.

The department understands that instructors will be expected to provide student work and to participate in university-wide assessments of student work. This could include, but may not be limited to, designing instruments such as rubrics, and scoring work by students in this or other courses. In addition, instructors of core courses may be asked to include brief assessment activities in their course.

Dept. Signature: _____

Robert White

UNIVERSITY *of* HOUSTON



ORCHESTRA

COURSE NUMBERS: MUSI 8106, MUSI 6106, & MUSI 1140

MOORES SCHOOL SYMPHONY ORCHESTRA (MSSO)

MOORES SCHOOL CHAMBER ORCHESTRA (MSCO)

MOORES SCHOOL OPERA ORCHESTRA (MSOO)

MOORES SCHOOL BALLET ORCHESTRA (MSBO)

FRANZ ANTON KRAGER

Professor of Conducting
Director of Orchestras

SAMPLE HANDBOOK/SYLLABUS FOR 2014-15

Including: Information and Policies

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INFORMATION & POLICIES

I STAFF

- Director of Orchestras, **Franz Anton Krager**
 - Office: MSM 178 Telephone: 713-743-3189 Email: fak@uh.edu
 - Office Hours: By Appointment

- General Manager, Moores School Orchestras, **Pierre-Alain Chevalier**
 - Office: MSM 161 Telephone: 713-743-3178 Email: uhmsso@gmail.com

- General Manager, Moores Opera Center, **Jacob Sustaita**
 - Office: MSM 161 Telephone: 713-806-4420 Email: jakeup101@hotmail.com

- Manager, Equipment and Librarian, **Michelle Blair**
 - Office: MSM 161 Telephone: 713-743-3178 Email: uhmsso@gmail.com

- Assistant Manager, Equipment and Librarian, **Carlos Guillermo Jung**
 - Office: MSM 161 Telephone: 713-743-3178 Email: uhmsso@gmail.com

II ONLINE INFORMATION

- Facebook Group - "Moores School Orchestras"
- Google Calendar - "UHMSSO"
- Website: www.music.uh.edu/orchestra

III COURSE DESCRIPTION

- The Moores School Orchestras are open, by audition, to all graduate and undergraduate students attending the University of Houston. The orchestras perform and record both on and off campus. The orchestra program encompasses all of the major orchestral genres including full orchestra, chamber orchestra, opera, oratorio, and ballet. Musical selection and programming includes standard orchestral literature from the Eighteenth, Nineteenth, and Twentieth Centuries as well as new music. The orchestras routinely engage MSM faculty members, leading guest artists, and student soloists selected through the Moores School Concerto Competition.

IV LEARNING OUTCOMES

- Students will learn fundamentals of orchestral ensemble performance including beauty of tone and projection, intonation, rhythm, style, balance, body posture, deportment, carriage, and uniformity.
- Students will learn professional orchestra routines, standards, and business practices.
- Students will demonstrate both technical proficiency and expressive playing on their respective instrument.
- Students will be able to play selected standard orchestral excerpts on their respective instrument.
- Students will acquire knowledge of group dynamics, diversity, and principles of successful teamwork.
- Students will acquire collaborative musical skills including effective listening, a faster reaction time, better eye contact, physical gesturing, and overall flexibility in ensemble playing.
- Students will acquire leadership skills including individual practice performance, musical preparation, and section leading.
- Students will acquire professional skills including competitive musical execution, responsible behavior, dependability, and promptness.

- Students will learn selected standard repertoire in five venues including full orchestra, chamber orchestra, opera, oratorio, and ballet.
- Students will increase understanding of the scope and variety of the orchestral repertoire
- Students will understand those specific band works studied as expressions of individual and human values within an historical and social context
- Students will respond critically to those works studied. The student will engage in the creative process through interpretive performance
- Students will comprehend the physical and intellectual demands required of the performing artist
- Students will articulate an informed reaction to those works studied
- Students will improve instrumental, aural, and music-reading skills
- Students will learn both historical background and traditional performance practices for each selection

V COURSE REQUIREMENTS

- Students will play a formal audition at the beginning of each fall semester.
- Students will be in attendance for all scheduled rehearsals and performances as assigned.
- Students will be on time for all scheduled rehearsals and performances as assigned.
- Students will prepare and execute their individual part assignments to the best of their abilities.
- Students will practice, individually and/or in groups, outside of the normal weekly rehearsal schedule.
- Students will participate in class discussions regarding what was happening in the world at the time of the musical compositions being rehearsed
- Students will submit a two-page paper via Blackboard due one week after each concert. These papers will discuss the following: 1) How does each worked performed acts as an expression of individual and human values within an historical and social context; 2) An evaluation of the ensemble's performance; 3) An evaluation of other ensembles' performances on that particular concert
- Students will participate in decisions involving phrasing, dynamics, staging, dramatic presentation, etc
- Students will maintain a positive attitude and work ethic during all rehearsals and performances.
- Students will wear appropriate attire for all public performances.
- Students will be responsible for all music issued to them.
- Students will participate in Work Crews as assigned during the semester

VI ENSEMBLE ASSIGNMENTS

- Assignments for the MSSO, MSOO, MSCO, and MSBO will be posted at the beginning of each semester on bulletin boards outside Mr. Krager's office and the Orchestra Office (Rm 161). They will also be posted on the orchestra website.
 - Players are expected to have all rehearsal and performance dates open for all orchestras until specific assignments are posted. *For example, this means you must keep the opera orchestra rehearsals available in your schedule until you are assigned to the chamber orchestra, or vice versa.*
 - Switching ensemble assignments due to a player's outside engagements will not be permitted.

VII SHEET MUSIC

- MUSIC DISTRIBUTION
 - Music for a program will be available for pickup in the MSM Main Office roughly one week prior to the first scheduled rehearsal of that program.
 - **It is the responsibility of the player to obtain all music before any scheduled rehearsal.**
 - Music will be assigned to players according to the posted roster for that piece.
 - (see ENSEMBLE ASSIGNMENTS for details)

- MUSIC COLLECTION
 - After each performance all players are asked to leave their music in the “parts box” which can be found backstage-right.
 - **It is the responsibility of the player to return all assigned music at the end of the concert.** *Xeroxed rehearsal parts do not need to be returned but must be destroyed AFTER the final performance of that repertoire.*
 - A part will be considered lost one (1) week after the performance.
 - If a part is lost, the player will be charged for replacement of that part.
 - The minimum charge for a lost part is \$15.
 - Please note that an academic hold will be placed on your record if the fee is not paid in a timely manner.

- BORROWING MUSIC FROM ORCHESTRA LIBRARY
 - Orchestra members may borrow parts for personal use from the orchestra library at the discretion of orchestra staff.
 - Parts may be signed out for up to two weeks in batches of up to 5.
 - Borrowers will be provided with a written receipt stating the due date of the part(s).
 - Parts not returned within a week of their due date will be considered lost and students will be charged the actual replacement fee plus a \$5 fine, at the discretion of orchestra staff.
 - It is the responsibility of the student, with the assistance of orchestra staff, to physically retrieve and later return parts to the orchestra library.

VIII REHEARSALS

- REHEARSAL SCHEDULE
 - Tuesdays & Thursdays 2:30-5:30 p.m.
 - Additional rehearsals are outlined in the orchestra syllabus and Google calendar.
 - **ATTENDING ADDITIONAL REHEARSALS IS MANDATORY.**

- REHEARSAL VENUES
 - Generally, the MSSO, MSCO, MSOO, and MSBO will meet in Room 185-MSM.
 - Rehearsal spaces other than Room 185 will be posted. *For example, the MSOO and MSBO often rehearse in room 175.*
 - For all rehearsals in the Moores Opera House, cases and other non-valuables are to be left in the house, NOT BACKSTAGE, unless otherwise stated.

- REHEARSAL ETIQUETTE
 - No food or drink other than water or coffee will be allowed during rehearsals in room 185. (Please, properly dispose of your containers)
 - No food or drink other than water in a sealed container is allowed in the Moores Opera House
 - Cell phones are to be turned off, not on vibrate or a low volume.

IX CONCERT PROCEDURES

- CALL TIME
 - Call time for all **concert** performances is 30 minutes prior to the concert start time, at which time ALL musicians are required to be in room 185 for individual warm-up.

- TRANSFER TO STAGE
 - Players are to move into the Moores Opera House 15 minutes before curtain to take their seats. Musicians are encouraged to continue warming-up until the concert starts.

- CASE AND INSTRUMENT STORAGE
 - Students may NOT leave their instrument cases or any other materials (e.g., purses, backpacks) backstage or anywhere in the Moores Opera House.

- Players may leave their cases and belongings in their locker or in room 185. **This room will be locked during the concert so it is important to take all necessary materials for the concert (e.g., instruments, music, mutes, etc) out of the room before the concert start time whether you are playing in the first piece or not!**
- END OF CONCERT PROCEDURE
 - Clear the stage of all of your personal belongings IMMEDIATELY after the concert. Do not visit with friends and family before you have cleared the stage of your materials.
- OPERA ORCHESTRA CALL TIME
 - For all operatic performances, **musicians are required to arrive in their seat in the orchestra pit thirty (30) minutes prior to the curtain.** At this time, attendance will be taken. (see ATTENDANCE and GRADING for details)

X PERFORMANCE ATTIRE

- It is essential for the orchestra to create a uniformed and modest public appearance.
 - The decision as to appropriate attire and appearance of any individual member of the orchestra will be decided by the Director of Orchestras and enforced by the orchestra manager.
- CONCERT PERFORMANCES
 - Women's concert attire
 - Option #1: Half to full length sleeved, **long** black dress
 - Option #2: Black blouse with **long** black skirt *or* black pants
 - Black hose and black dress shoes
 - Men's concert attire:
 - Black tuxedo
 - White wing-tip tux shirt with black bow tie and cummerbund
 - Black socks and black dress shoes
- OPERA ORCHESTRA ATTIRE (Due to the nature of the pit orchestra, the attire differs slightly):
 - Women's Pit Attire
 - Option #1: Half to full length sleeved, **long** black dress
 - Option #2: Black blouse with **long** black skirt *or* black pants
 - Black hose and black *closed-toe* dress shoes
 - ***NO jeans, sneakers or flip-flops***
 - Men's Pit Attire
 - Sleeved black dress shirt, collared or collarless
 - Black dress pants
 - Black socks and black dress shoes
 - ***NO jeans, sneakers or flip-flops***

XI WORK CREWS

- Each student will participate in work crews each semester.
- The specific number of work crews each player must attend will be determined by Mr. Krager and the orchestra staff.
- It is important to note that this task requires a small amount of physical labor. Be prepared to work! (i.g., high heels are not ideal for moving equipment.)
- There are several work crew opportunities.
 - **Normal Tues/Thurs 2.30pm Rehearsals (Symphony, Opera, Chamber)**
 - Call time – 1:30pm
 - Responsibilities – Under the direction of an orchestra staff member, set up all chairs and stands needed for the day's rehearsal in the rehearsal room. Some

preliminary clearing of chairs and risers from previous users of the room may be needed.

- **MOH Load In**
 - Call time – as noted on sign up sheet.
 - Responsibilities - Under the direction of an orchestra staff member, set up all chairs and stands needed in the Moores Opera House for the rehearsal and/or concert. Risers often need to be moved from rehearsal rooms onto the stage before chair setup can begin. Chairs and stands already in the Opera House may need to be supplemented with those from rehearsal rooms.
 - **Concert Tear Down**
 - Call time – 5 minutes after the end of the concert
 - Responsibilities - Under the direction of an orchestra staff member, rack all chairs and stands used in the concert and return them to their appropriate storage place. Return risers to rehearsal rooms as needed. Assist in collection of stray debris left by players.
 - **Pit Setup**
 - Call time – as noted on sign up sheet.
 - Responsibilities - Under the direction of an orchestra staff member, move all chairs, stands, and other equipment necessary for opera performance into the pit in the Opera House. Set up chairs and stands as appropriate for the pit orchestra. Ensure that each stand has a stand light that is plugged in and working.
 - **Opera Strike**
 - Call time – as noted on sign up sheet.
 - Responsibilities - Under the direction of an orchestra staff member, move all chairs, stands, and other equipment used in the opera performance from the pit in the Opera House back to where it usually belongs. Return stand lights to their storage box. Clean pit of any debris left by players.
- Each person enrolled in orchestra will be able to sign-up for specific work crews on a first-come, first-serve basis.
 - Once signed-up for a specific work crew it is the PLAYERS responsibility to remember and attend the work crew.
 - All players must attend the specified number of work calls; if one is missed it **cannot** be made up. In order to avoid ‘accidental forgetfulness,’ sign-up sheets will be made available no more than a week in advance.
 - Missing work calls will impact your attendance grade. (see ATTENDANCE: WORK CREWS, for details)

XII ATTENDANCE

- ABSENCES
 - Rehearsal
 - Professional Development Absence
 - Professional development can be a special “gig,” competition, or visitation to a potential graduate school.
 - Players are allowed **one (1) regular rehearsal absence** per semester for **professional development**.
 - Players must submit an absence request form to the orchestra manager at least **one week prior** to the date of the absence.
 - Absence Due to Illness
 - If a player is ill on the day of a rehearsal, the player must call both the orchestra manager and Director of Orchestras **before** the rehearsal. **Telling another player is not acceptable.**
 - A player must then fill out a yellow Absence Form and return it to the Orchestra Office **within one week of their illness** for their file to be complete.
 - Late Absence Request Forms

- Late absence request forms will be considered on a case-by-case basis if submitted **before the end of the semester.**
- **ANY ABSENCE AFTER ONE (1) WILL DROP THE PLAYER'S FINAL GRADE BY ONE LETTER (E.G., A BECOMES B). (see GRADING)**
- Dress Rehearsal and Performance
 - **Missing either a dress rehearsal or performance will result in a final grade of F.**
- TARDIES
 - Rehearsals
 - A player is tardy if he/she is not in their seat when tuning begins (including after break).
 - Performances
 - **During a concert performance in the Moores Opera House** a player is considered tardy if they are not in their seat **ten (10)** minutes prior to the performance. (see CONCERT PROCEDURES)
 - **During an operatic production in the Orchestra Pit,** a player is considered tardy if they are not in their seat **thirty (30)** minutes prior to the performance. (see CONCERT PROCEDURES)
- OUTSIDE ORCHESTRA CONTRACTS
 - Contracts with outside orchestras, organizations or classes that conflict with published MSSO rehearsal and performance dates will not be accepted nor excused. This includes leaving early from MSSO rehearsals to attend an outside orchestra engagement or class.
- WORK CREWS
 - A player will incur the equivalent of a tardy when the first work call is missed.
 - A player will incur the equivalent of an absence for each work call missed after the first call missed.

XIII GRADING

- Each student begins the semester with a grade of A.
- A change in a player's grade may result from any or all of the following:
 - Unrealized overall musical potential
 - Ill preparation regarding rehearsals, performances, or other responsibilities
 - Disruptive, unbecoming, or unprofessional behavior/attitude
 - Tardiness and/or more than 1 absence. (see ATTENDANCE for details)
 - Lack of participation in class discussions
 - Lack of completeness of written assignments
- The Director of Orchestras will assign all grades.
- **A GRADE OF B MINUS (B-) OR LOWER WILL AUTOMATICALLY TRIGGER A TERMINATION OF SCHOLARSHIP SUPPORT.**

XIV MATERIALS NEEDED

- Instrument and accessories
- Sheet music and music folder
- Performance attire (see PERFORMANCE ATTIRE)
- Pencil and eraser

XV TEXT

- No text required

XVI STUDENTS WITH DISABILITIES

- Students requiring special accommodations will find the Director of Orchestras quite sensitive to individual needs.
 - Any disabled student should identify himself/herself to the instructor at the beginning of the semester.

XVII ACADEMIC HONESTY

- The Director of Orchestras' expectations regarding his students are of the highest nature.
 - Standards of excellence in preparation and execution will be the norm for this ensemble.
 - Dishonesty or unflattering behavior will not be tolerated, and will be dealt with in accordance with University regulations on the subject.

XVIII CHANGES IN THE SYLLABUS

- In the case of an extenuating circumstance regarding any given student, the requirements as outlined in this syllabus may be modified to accommodate the circumstance.