MMED662/PMED662 Orchestral Rehearsal Strategies and Repertoire for Music Educators
Summer 2015

Instructor

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Required Texts/Materials

1. String Instruments
2. Notebook
3. Staff paper
4. Computer
5. Metronome (optional)
6. Tuner

PRE-ASSIGNMENT:

WRITING ASSIGNMENT
1. Please describe current status of work/education, instrument and background
2. Please describe your expectations of the course
3. Please share your desire area to explore more within the course (For example: technique, repertoire, specific string methods, etc)
This information will help me as an instructor to direct by lectures and address specific needs and desires from each one of you.

MUSIC
-Be prepared to sight read various Elementary and Middle School Level pieces (level 1 to 4)
-For High School level, be prepared to work on (not for performance-not sigh readable) I will provide parts and bowings.
1. Tchaikovsky Serenade (first movement and last movement)
2. Elgar Serenade (first movement)
3. Dvorak Serenade (last movement)

ARTICLES and WEBSITES to familiarize yourselves:
1. ArCoNet, The Arts & Community Network
www.arconetwork.org
www.adrianalinaresmusic.com
www.daliquartet.com
These websites will help the students learn more about the instructor and all the Educational and Orchestra Activities that she currently designs and executes as an educator and a performer.

BAPNE WEBSITE (Body Percussion)
This is a great source for teaching orchestra students about Rhythm.
Program Objectives

Students completing graduate music education coursework through The University of the Arts...

- Demonstrate the application of pedagogical and methodological means to teach music and employ effective teaching methods
- Communicate and collaborate with peers in diverse musical environments and school communities
- Are creative and innovative musicians who share these musical strengths with their learners through teaching
- Understand the diverse cultural, communal, and learning needs of 21st century students

Course Description

This course will provide students with an in-depth analysis, study and ensemble approach to orchestral rehearsal strategies and repertoire. Students will gain an understanding of effective rehearsal strategies for string ensembles of all levels, implementation of methodology to support student musical growth, and the opportunity within a string ensemble setting to apply design methods and instructional pedagogy to the ensemble setting. Students will be required to play a stringed instrument during this course.

Student Learning Outcomes

At the conclusion of this graduate music education course, students will:

- have a deeper understanding of various pedagogical approaches to rehearsing diverse orchestral/string ensembles of varying age levels
- have a broader awareness of appropriate and high quality methodology and repertoire to support student musical growth and achievement in the orchestral/string ensemble environment
- have gained knowledge in appropriate and diverse instructional strategies to effectively design and rehearse diverse orchestral/string ensembles of varying age levels

Grading Criteria and Assessment Methods

Course assessment, evaluation and grading is based upon three factors: (1) the completion of the pre-assignment, (2) active engagement in daily course studies and (3) in the completion of the final assignment/post-assignment.

Below is the rubric that will be utilized by faculty to assess and evaluate students in these three categories of learning and understanding.

Please note that pre-assignment and final/post assignments should be included in the course outline at the end of this syllabus.
The Grading Policy can be found in the Course Catalogue.

**Academic Integrity Policy**
A primary tenet of this course is to prepare students for professional responsibilities as teachers. The timely arrival to class as well as the daily preparation and engagement in course studies is essential.

University policy on Academic Integrity may be found in the UArts catalog.

If students are not clear about what constitutes plagiarism, you might recommend *Introduction to Research and Documentation* available on the University Libraries website.

**Absences**
Due to the compressed nature of the five-day intensive course structure, absences from class will not be accepted. Students who arrive late to class or leave early will be held accountable for missed time through additional assignments to be completed outside of course hours.

**Technology**
Policies on Technology may be found in the Course Catalogue.

**Class Format**
All summer music studies courses that meet in-person are five-day intensive courses typically running for 8 hours per day. Students are responsible for preparation of materials, for engaging in course content as per the course description, and in being responsive to completion of pre and post coursework as detailed in the course outline. Courses offered online may be in a different format and may run for a longer amount of time, specific to the needs and intents of the course content.

**Educational Accessibility**
Students who believe they are eligible for course accommodations under the ADA or Section 504 or have had accommodations or modifications in the past, should contact the Office of Educational Accessibility at 215-717-6616 or access@uarts.edu to arrange for appropriate accommodations and to obtain an accommodations letter, if applicable. Faculty can provide course accommodations/modifications only after receipt of an approved accommodations letter from the Office of Educational Accessibility. Accommodation letters can be provided to qualified students at any time during the semester, but grades earned before the letter is received by the faculty cannot be changed.

**Course Outline**

**DAY 1:**
- Introduction
- Instructor’s background and philosophy on ensemble teaching
- Course expectations
- Planning rehearsals, Planning concerts, Programming, Curriculum.
- Ensemble Techniques: My Approach to teaching Intonation, Ensemble, Bowing, Articulation, Rhythms, Pulse, among others.
- Rehearsal strategy applied to Repertoire for HIGHSCHOOL LEVEL Orchestra
- Exploring Contemporary and Latin Repertoire (original works) (be ready to sight read works)

Students: please be ready to read and discuss the music assigned: Tchaikovsky Serenade (I) and Dvorak Serenade (V)

**DAY 2**

- Rehearsal Technique Strategy and Repertoire applied to **Middle School level**
- Drills and methods for Middle School (getting them excited through a variety)
- The Art of Scales applied to Ensemble players.
- Exploring other learning methods outside of the classroom
- Teaching scores to young musicians
- Exploring arranged repertoire: Jazz, Contemporary and Latin American Repertoire (arrangements)

- **PIAZZOLA CHAPTER**

**DAY 3 (guest speaker for a full day)**

STRATEGY and REPERTOIRE applied to **Elementary School level**

Guest instructor: Ralph Jackson (North Penn School District)

Running a successful elementary school program, parent engagement, school support, programming, and rehearsal strategy, scheduling rehearsals.

Discussing repertoire for Elementary School Level

**DAY 4 (guest speaker for a half day)**

Exploring non traditional methods (Suzuki, El Sistema)

Exploring living composers and their compositions (modern styles and working in collaboration)

1-4:30 **Guest Speaker Linda Fiore (Suzuki Trainer and Clinician)**

**DAY 5**

Testing Day

Teaching Observation and Feedback

Discussion Day

Discuss Post Assignment project

**Project Discussion**

1. Sample String Program
2. Sample Concert Program
3. Sample Rehearsal Planning
4. Sample Concert
5. Sample Email communication
6. Sample Parent Meeting
7. Sample Policy and Expectation

Performance of Favorite reading material