

Cornell University Chamber Orchestra (CCO)

MUS 4621; Fall semester 2018

Either 0 credits, S-U, or 2 credit, letter grade, each semester. Prerequisite: successful audition.

Teaching Staff

Conductor: Henry Hao-An Cheng, Visiting Artist (sabbatical replacement for Chris Kim for 2018-2019 academic year)

332 of Lincoln Hall, Ithaca, NY 14853 607-255-8614 Office hours: by appointment

Assistant Conductor: CJ Wu (cjwu79@gmail.com)

Orchestra TA: Jihyun Kim (jk2782@cornell.edu)

Orchestra Librarian: Lior Kreidler (lk384@cornell.edu)

Rehearsal Time and Place:

Tuesdays 4:45—6:15 pm Barnes Hall (rehearsal will be extended by 20 minutes on concert weeks)

Thursdays 4:45—6:45 pm Barnes Hall

Dress Rehearsal

Friday (9/28) 5:00-7:00pm Bailey Hall

Saturday (10/20) 2:00 - 4:00pm Bailey Hall

Sunday (10/21) 11:00 - 12:30pm Bailey Hall

Saturday (11/10) 10:30 - 1:00pm Barnes Hall

Fall 2018 Performances

3 pm, Sunday, September 30, 2018 Bailey Hall, Cornell University <i>CSO/CCO combined concert</i> XIAN XINGHAI <i>Yellow River Piano Concerto</i> <i>TBD, piano</i> EDWARD ELGAR <i>Nimrod and Finale from Enigma Variations</i>	3pm, Sunday, October 21, 2018 Bailey Hall, Cornell University ANNA CLYNE <i>Rest These Hands</i>	3pm, Sunday, November 11, 2018 Barnes Hall, Cornell University ANTONIO VIVALDI <i>Four Seasons, Spring and Summer</i> TCHAIKOVSKY <i>Serenade for strings, mov. II and IV</i>	5pm, Thursday, November 29, 2018 Cayuga Elementary School TCHAIKOVSKY <i>Serenade for strings</i>
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Piazza info

This term we will be using Piazza for class discussion. The system is highly catered to getting you help fast and efficiently from classmates, the TA, and myself. Rather than emailing questions to the teaching staff, I encourage you to post your questions on Piazza. If you have any problems or feedback for the developers, email team@piazza.com.

Find our class page at: piazza.com/cornell/spring2018/music4621/home

To look at reflections from Fall 2017 you can look at our Fall piazza page. https://piazza.com/demo_login?nid=ipvz7dmhb8s5sn&auth=9ce72f9

This is a vital part of how we will communicate with each other about our reflections about rehearsals and performances.

Course Objectives

Be able to make musical decisions as an independent, integrated ensemble.

Learning Outcomes

Identify and devise solutions to a musical problem

Compare all the possibilities of interpretation to a musical passage.

Critique one's own performance as well as their peer's through verbal and written reflection.

Diversity Statement

Openness to ideas/interpretations from another perspective.

A safe environment in which everyone is respected and can express their own opinion.

A community of learners who give each other constructive feedback /criticism towards a common goal of the orchestra.

Course Description and Rationale

The goal of this music performance course is to provide the opportunity for you as a string performer to come together with other like-minded musicians in an ensemble setting to rehearse and perform the highest quality literature from the chamber orchestra repertoire. In this course we will focus on overall concepts of self and ensemble expression, engagement, participation, and performance. We will also address musical concepts of ensemble and individual balance, blend, intonation, phrasing, dynamics, articulation, tone, rhythmic precision, color, and ensemble clarity. We are going to listen to ourselves, to each other and to the composer's voice.

Expectations

We will be breaking down the top-down structure of how an orchestra works together. Rather than waiting for the conductor to always correct mistakes, each member will offer musical insight in rehearsal and sectionals so that we can improve as a member/stand partner/section//section leader/conductor/orchestra. Let's utilize all of our ears and listen carefully to what we are producing. Be ready to contribute ideas to develop our ability to solve musical problems together. I, as a conductor plan to be engaged learner through this as your traveling companion.

Ask relevant questions of yourself, to your stand partner, to your section leader, to your conductor to make our musical journey full of discovery. If you are one of the rotating section leaders you will have the added responsibility of leading your section. That means guiding your section in matters of intonation, style, phrasing, sound, vibrato, dynamics, balance, precision, articulation and string technique issues such as bowing. Each concert period there will be two sectionals and at least one practice session with your stand partner. In all these sessions a two way communication line is expected from all members.

Each member will listen with a full score at least once during each concert period and be responsible for giving written comments to the orchestra. You can post recordings, talk about the progress of rehearsals, share sectional material, discuss your concept of a piece or section of a piece, etc. Our main goal is to develop a set of criteria for how to listen. Please utilize the blog for this inter-orchestra reflection.

Grading

Since the Chamber Orchestra is a performance-oriented course, it is expected that each member will attend ALL rehearsals and performances. For any musical ensemble to be successful, every member must demonstrate a high level of commitment to the group. Lateness and absence are detrimental not only to the actual music making but more importantly, to the morale of the entire orchestra. Therefore, grades are based on attendance and your participation in the reflection journal and musical preparation.

Attendance at all concerts and all rehearsals is required. Absence from rehearsals and concerts will be excused only in cases of incapacitating illness or family emergency. Written notice is required, and a doctor's note may be requested. Absences for reasons other than the above will affect your grade and/or membership in the orchestra (see below). Attendance is taken at 4:45 PM on regular rehearsal days (the rehearsal studio clock) and rehearsals begin on time with the tuning note. All musicians should be in their places and warmed up before the start of each rehearsal and after break. Frequent tardiness will affect one's grade and/membership in the orchestra. It is the student's responsibility to request excuses, and document absences/lateness in writing. Each unexcused absence above two (2) will result in your grade being lowered by a letter. Four (4) unexcused absences will cause dismissal with an F. Two tardies will count as one unexcused absence. Absences during concert week will not be allowed. For last minute emergencies, please leave messages on the conductor's voice mail, (607)255-8614..

Rehearsal/Concert Reflection journal (post on Piazza)

All members will write the following rehearsal/concert reflection throughout the semester.

1 rehearsal reflection (Due 1 week before the concert so we can utilize your suggestions)

1 peer review of rehearsal reflection (Due before the first concert)

1 concert reflection (Due 1 week after the concert)

1 peer review of concert reflection (Due 2 weeks after the concert - this can substitute 1 of the concert reflection)

1 practice session report with your stand partner(each practice session partner will choose which session they will write for, as there are two 60 minute session this semester).

1 outside concert review of Music department sponsored concert. (Due last day of classes)

(With a perfect attendance record, one can be exempt from the outside concert review)

Rubric for reflection writing

Criteria	Exemplary	Emerging	Beginning
Fully Developed Idea	Easily identifiable, plausible, novel, sophisticated, insightful, crystal clear. Doesn't meander all over the place, or jump around from topic to topic	Promising, but may be slightly unclear, lacking in depth and details.	May be unclear or vague bland, appear scattered, or offer relatively little depth, poorly developed idea: Cryptic.
Emphasis on learning	Evident, Understandable, appropriately and clearly written regarding what and how you are learning, challenges in learning, unsuccessful learning and what may be contributing to it.	Generally clear and appropriate, though may wander occasionally. May have a few unclear points.	Generally unclear, often wanders or jumps around. Lack of clarity about what is being learned, expression is weak and confusing. Lack of details and specific examples.
Argument	Argument is identifiable and reasonable	Argument is evident, satisfactory,	Lack of, or weak arguments to support

	supported with sound justification from the written score.	though could be expressed more clearly.	any opinions expressed without support from the score
Observations	Linkage to the overarching idea: analysis is fresh and insightful, posing new ways to think about rehearsing, communication and music making	Observations often relate to overarching ideas, through some points are not entirely clear	Observations appear without being integrating to the overarching idea; analysis offers nothing beyond the general idea of reflection
technique	Both clear and identification of problem area and insightful advice for solving the problem	clear identification of problem areas and some useful suggestion to solve technical problem	lack of clear technical suggestions to fix the problem

Extra credit

If you miss a rehearsal for any reason, you can makeup for the absence with a peer review of a rehearsal or concert reflection.

Logistics

Seating is made on a concert-by-concert basis. There will be rotating section leaders. In fact, it will not be unusual for a section leader to sit in the last chair for one piece, after all a good section leader must experience what it is like to play from the last stand as well as the first stand.

Concert Dress

Women: All black - Black skirts or black (dress) pants, black blouse, dark hose, elegant black shoes, with Cornell red accent.

Men: All black - Black (dress) pants, jacket, black shirt, black socks and black shoes, with red accent. No sneakers or jeans please.

Sectionals

There will be sectionals scheduled occasionally throughout the semester, usually during the regular rehearsal time with guest coaches. One sectional led by the section leader of each piece is required of all members in the section.

Practice session with your stand partner

Each member of the orchestra will have one 60 minute practice session per concert period with their stand partner.

Website and listerv

The orchestra website will have all current info about upcoming rehearsal schedules and concert schedules : <http://www.cuchamberorchestra.strikingly.com>

Any changes to upcoming weeks' schedules will be emailed out on the cso-l@cornell.edu listserv.

To be included on the Orchestra listserv please contact Grace Hwang at gwh77@cornell.edu

Fall 2018 Rehearsal Schedule

This schedule is subject to change; updates will be emailed via the orchestra listserv. Sectionals will be announced and various professors have an open invitation to work with small groups of students during rehearsals.

Concert #1

CCO #1	Tue 8/28	4:45-6:15 pm	Barnes Hall	Respighi	En'tracte	In common time		
CCO #2	Thu 8/30	4:45-6:45 pm	Barnes Hall	Respighi 1.2	Respighi 3,4			
CCO #3	Tue 9/4	4:45-6:15 pm	Barnes Hall	Respighi 3.4	En'tracte			
CCO #4	Thu 9/6	4:45-6:45 pm	Barnes Hall	Respighi 1.4	In common time			
CCO #5	Tue 9/11	4:45-6:15 pm	Barnes Hall	Respighi 2.3	In common time			
CCO #6	Thu 9/13	4:45-6:45 pm	Barnes Hall	Respighi	In common time	En'tracte		
CCO #7	Tue 9/18	4:45-6:15 pm	Barnes Hall	Respighi 1.4	En'tracte			
CCO #8	Thu 9/20	4:45-6:45 pm	Barnes Hall	Respighi 2.3	In common time	With Singers		
CCO #9	Tue 9/25	4:45-6:45 pm	Barnes Hall	In common time with singer	En'tracte	Respighi		
CCO #10	Thu 9/27	4:45-6:45 pm	Barnes Hall/Hoping for Bailey	In common time with singer	En'tracte	Respighi		

Concert #2

CCO #1	Tue 10/2	4:45-6:15 pm	Barnes Hall	Rest These Hands	Tchaikovsky 2 & 4			
CCO #2	Thu 10/4	4:45-6:45 pm	Barnes Hall	Rest These Hands	Four Seasons Spring & Summer			
CCO #3	Thu 10/11	4:45-6:45 pm	Barnes Hall	Rest These Hands	Tchaikovsky 2 & 4			
CCO #4	Tue 10/16	4:45-6:45 pm	Barnes Hall	Rest These Hands	Tchaikovsky 1 & 3			
CCO #5	Thu 10/18	4:45-6:45 pm	Barnes Hall	Rest These Hands	Tchaikovsky 1 & 3			

Concert #3

CCO #1	Tue 10/23	4:45-6:15 pm	Barnes Hall	Four Seasons	
CCO #2	Thu 10/25	4:45-6:45 pm	Barnes Hall	Four Seasons	Tchaikovsky
CCO #3	Tue 10/30	4:45-6:15 pm	Barnes Hall	Four Seasons	Tchaikovsky
CCO #4	Thu 11/1	4:45-6:45 pm	Barnes Hall	Four Seasons	Tchaikovsky
CCO #5	Tue 11/6	4:45-6:45 pm	Barnes Hall	Four Seasons	Tchaikovsky
CCO #6	Thu 11/8	4:45-6:45 pm	Barnes Hall	Four Seasons	Tchaikovsky

Concert #4

CCO #1	Tues 11/13	4:45-6:15 pm	Barnes Hall	Tchaikovsky	
CCO #2	Thu 11/15	4:45-6:45 pm	Barnes Hall	Tchaikovsky 1 & 3	Composition Reading
CCO #3	Tues 11/20	4:45-6:15 pm	Barnes Hall	Tchaikovsky	
CCO #4	Tues 11/27	4:45-6:15 pm	Barnes Hall	Tchaikovsky	