

University of Pittsburgh Symphony Orchestra Fall Term 2022-2023 Syllabus
MUSIC 0620-1040 University Orchestra Class number 10340

Meetings will be held in Bellefield Hall Auditorium in person following all safety protocols

Wednesday Evenings 7:30 – 9:50 pm

Class dates Aug 29, 2022 – Dec 17, 2022

[updated August 16, 2022]

The orchestra is offered as a 1 credit course called **University Orchestra - Music 0620**. A successful audition is required for the permission code to register for the course, as it is to join the orchestra without registration for the course.

We meet in person for rehearsals (and concerts) in Bellefield Hall Auditorium on Wednesdays from 7:30 pm until around 9:50 pm. Additional sectionals or individual coaching sessions can be held in person or virtually (through Zoom or FaceTime) as needed. In our concerts we play a wide range of music from the Baroque period to the very latest music and support the activities of other areas in the Pitt Music Department, especially new music composition/performance and (increasingly) interdisciplinary studies.

All music department activities are open to Pitt students whether they are music majors or not. Please check out our department here:

<https://www.music.pitt.edu/performance-and-lecture-series/performance-and-lecture-series>

Auditions are typically done by means of an unedited video recording:

Please prepare **two examples of solo music for your instrument**. They don't have to be complete pieces but it is certainly OK if they are, and could also be from the same extended movement or larger work. **They should demonstrate contrasting styles of music performance: slow/lyrical and fast/articulate, and should use most of the available range of the instrument, and demonstrate your intonation and rhythmic skills in styles from mid-19th century (Bruch, Brahms, Saint-Saens) to recent music by living composers.** (Baroque and Classical rep doesn't really reveal enough technique for our usual orchestral repertoire, so please choose from about 1850 to 2020).

Additionally, I would like to hear a few orchestral excerpts for your instrument which I can suggest or send to you selected from major works by Beethoven through Copland, Debussy, Ravel and Stravinsky. There may be some sight-reading and I may request a scale or two.

- please contact me at rzahab@pitt.edu if you have any more questions on what to prepare.

Email is best.

Director: Roger Zahab (pronouns – *he, his*) Office: Bellefield Hall 309C.

Office hours by appointment

Contact: email: rzahab@pitt.edu emergency texts should be sent to (412) 818 1864

Assistant conductor/graduate assistant: Emanuel (Manny) Berrido emmanuel.berrido@pitt.edu

Orchestra manager: TBD as needed

Orchestra website in preparation:

Course prerequisite: Instructor Permission/audition

Course credit: Departmental requirement – 1 credit – may be repeated

Course meetings: Bellefield Hall Auditorium

Wednesdays 7:30 – 9:50 pm

Class Attributes: DSAS Creative Work General Ed. Requirement

SCI Polymathic Contexts: Humanistic GE. Req.

Course Overview: This is a major university ensemble as well as a 1-credit course, and represents the University in a number of ways. The syllabus outlines course goals and requirements as well as the orchestra's ground rules and expectations. Whether you are registered or not for credit, your membership in the ensemble as well as your musical satisfaction depends entirely on your careful attention to these requirements.

Organization of Course Content: Weekly rehearsals which allow us to work toward accomplished and spirited performances.

Course Objective: Explore the art of music by giving skilled, insightful and high-spirited performances of great and/or unusual works from the entire range of orchestral music. Develop the necessary skills to "play well with others", to fully concentrate in performing difficult and dangerous tasks, and to support others in the collective effort with your own strengths and encourage them in theirs. These abilities are useful in all areas of modern life

Course Requirements:

Individual practice on the part of each player is a necessary part of membership in the orchestra. You must learn the notes on your own time in order for us to successfully rehearse as an ensemble.

New feature for students registered for credit:

Chamber music studies will run concurrently with our rehearsal schedule. Each registered student will be directed to form a group with friends for chamber music practice in sight-reading, coaching and, if the group so desires, eventually, a performance.

Standard Guidelines

- 1) **Be in your seat, warmed up and ready to go by 7:30 pm for full orchestra or by the listed start time for your portion of the rehearsal. You will be expected to have learned your part in order to play well with others. In person rehearsals are for balance, coordination (playing with others) and interpretation, not a practice session to learn your part. Make sure you have a no. 2 pencil on your stand! DO NOT mark your parts in ink!!! Also please do not fold, spindle, or mutilate the parts – they are expensive.**
- 2) **Attendance: In these extremely uncertain times we must act responsibly toward each other. I will expect to know whether you are unable to attend planned meetings. Please communicate reasons for your absence or excuse for previous absence directly to Manny Berrido - emmanuel.berrido@pitt.edu**
- 3) Additional sectionals or individual coaching sessions can be held virtually through Zoom or FaceTime as needed.
- 4) Rehearsals and any remote meetings via Zoom will be recorded for your reference and per University guidelines.
- 5) We will gradually work toward polished performances on a flexible timetable. This year we may very well achieve unprecedented intonational and rhythmic precision!
Our concerts will be livestreamed for remote audiences.
- 6) Please alert us to your preferred names and pronouns. (My preference is to be called Roger, (pronouns: he, him), or if you prefer more formality, Mr. or if you must, Professor. Conductors are sometimes called Maestro, nowadays usually to comic or ironic effect, but I prefer to be a collaborator rather than a dictator, so you can just call me Z.)

Required materials:

Make sure you have a no. 2 pencil always at the ready! DO NOT mark your parts in ink!!! Also please do not fold, spindle, or mutilate the parts – they are expensive.

Concert dress should be fashionable and/or artistic that is comfortable and stylish. It need not be uniform – all styles are fine – we are Artists, after all. Preferred colors for tops and bottoms of any design overall are black or dark blue, with highlights/splash of other colors if you wish.

The Music Building, including practice rooms, and the Music Library have returned to normal hours of operation. Practice rooms in the basement of the Music Building have been approved for use and will be available on a first come, first served basis during the hours listed below. The practice room reservation system for classrooms in the Music Building and the Cathedral of Learning has been discontinued.

Music Building, Practice Rooms, and Music Library Hours:

Please visit the Music department Web page: music.pitt

Evaluation / Grading: Students will be expected to show steady development toward an assured performance of the musical work. The instructor will continuously evaluate and coach the student during each meeting.

Engagement, careful preparation and successful performance are required for an A. This is the expected result for all students since this is a skill-building course and one cannot even begin to accomplish a performance without sustained practice and engagement.

Relative value of each facet of the course content:

Attentive listening/notes = 25%

Preparation/practicing = 25%

Performances = 50%

Concert dates for 2022/23:**October 12, 2022**

Gilda Lyons – La Novia de Tola (2013)

Saint-Saens - Third Concerto for Violin - Matthew Alford , soloist

Wolfgang Amadeus Mozart – Symphony no. 40 in g minor, K 550

December 7, 2022

Ludwig Goranson – Star Wars: The Mandalorian (3 min.)

Myroslav Skoryk – Melody (with violinist Julia Kebutadze)

Devon Tipp (Jan Rösner’s For Shakuhachi and String Orchestra)

Robert Schumann - Symphony no. 3 “Rhenish”

February 22, 2023

Ludwig van Beethoven: Creature of Prometheus Overture, op. 43 (1800-01)

April 19, 2023

John Williams - Star Wars: The Force Awakens, Soundtrack Suite (Episode VII) (6 min.)

Jean Sibelius - Symphony no. 2 in D major, op. 43

- **All performances in Bellefield Hall Auditorium, soundcheck at 7:30pm, Concert at 8 pm**

Links to the orchestra's recent video performances:

February 23, 2022, Wednesday at 8 pm <https://youtu.be/cWCz-Pf8Z40>

orchestra dec 8 2021

<https://youtu.be/MFe-9HrGtKU>

Pitt News Article

<https://pittnews.com/article/169928/arts-and-entertainment/learn-by-listening-pitt-symphony-orchestra-takes-stage-for-last-fall-in-bellefield-hall/>

October 6 2021:

<https://youtu.be/HVzb85pwTzc>

Links to the orchestra's recent video performances:

From Spring 2021

Alberto Nepomuceno: Batuque (from Brazilian Suite)

<https://youtu.be/4vt0tAWdKa4>

Judith Weir: Sinfonia Comatica

<https://youtu.be/1J6EtIE7Rr8>

Edvard Grieg: Praeludium (from Holberg Suite)

<https://youtu.be/k0vJouBYAsI>

John Cage: Living Room Music

<https://youtu.be/lahgBWYPZDk>

John Cage: Amores (III)

<https://youtu.be/khjTn7aqrL4>

From Fall 2020

Julia Perry: Prelude for strings <https://youtu.be/MiwiC-EMdwo>

Perry wrote this for piano in 1946 and revised it in 1962. In the 1980s I found a copy of her manuscript in the American Music Center. Under the title she had written "[arrangement for string orchestra available]" but I have never been able to locate it. I made this arrangement for the University of Pittsburgh Orchestra in August 2020 in her honor.

Guillaume de Machaut (ca. 1300-1377) originally wrote his isorhythmic motet Veni, creator spiritus <https://youtu.be/bTBJ2ZWcUaQ> for four voices, perhaps around 1359. I revised my earlier arrangement this work for the University of Pittsburgh Symphony Orchestra in August 2020.

G. F. Handel – Hornpipes in F and in D, from the Water Music. <https://youtu.be/C3r0T3rM9MA>

The University of Pittsburgh Symphony Orchestra, Instigator – Roger Zahab

Previous adventures:

Dvorak New World 1st movement: <https://youtu.be/CAtkbVJxPSQ>

Satie: Trois gnossiennes: <https://youtu.be/1npymYeycOY>

Mozart Jupiter Symphony, 1st movement: <https://youtu.be/GMS4A8a6KEg>

Tchaikovsky: Serenade in C major for strings 1 mvt: <https://youtu.be/zBxLxJavg4A>

Stravinsky Rite of Spring (arr.

Kennedy): <https://www.dropbox.com/s/9p5pg9tmhwuuaaj/06%20Stravinsky%20-%20The%20Rite%20of%20Spring.mp3?dl=0>

University Policies

Health measures in place During this pandemic, it is extremely important that you abide by the [public health regulations](#), the University of Pittsburgh's [health standards and guidelines](#), and [Pitt's Health Rules](#). These rules have been developed to protect the health and safety of all of us. Universal [face covering](#) is required in all classrooms and in every building on campus, without exceptions, regardless of vaccination status. This means you must wear a face covering that properly covers your nose and mouth when you are in the classroom. If you do not comply, you will be asked to leave class. It is your responsibility have the required face covering when entering a university building or classroom. For the most up-to-date information and guidance, please visit [coronavirus.pitt.edu](#) and check your Pitt email for updates before each class.

If you are required to isolate or quarantine, become sick, or are unable to come to class, contact me as soon as possible to discuss arrangements.

Academic Integrity Policy

Students in this course will be expected to comply with the [University of Pittsburgh's Policy on Academic Integrity](#). Any student suspected of violating this obligation for any reason during the semester will be required to participate in the procedural process, initiated at the instructor level, as outlined in the University Guidelines on Academic Integrity. This may include, but is not limited to, the confiscation of the examination of any individual suspected of violating University Policy. Furthermore, no student may bring any unauthorized materials to an exam, including dictionaries and programmable calculators.

To learn more about Academic Integrity, visit the [Academic Integrity Guide](#) for an overview of the topic. For hands-on practice, complete the [Understanding and Avoiding Plagiarism tutorial](#).

E-mail Communication Policy

*Each student is issued a University e-mail address (username@pitt.edu) upon admittance. This e-mail address may be used by the University for official communication with students. Students are expected to read e-mail sent to this account on a regular basis. Failure to read and react to University communications in a timely manner does not absolve the student from knowing and complying with the content of the communications. The University provides an e-mail forwarding service that allows students to read their e-mail via other service providers (e.g., Hotmail, AOL, Yahoo). Students that choose to forward their e-mail from their pitt.edu address to another address do so at their own risk. If e-mail is lost as a result of forwarding, it does not absolve the student from responding to official communications sent to their University e-mail address. To forward e-mail sent to your University account, go to <http://accounts.pitt.edu>, log into your account, click on **Edit Forwarding Addresses**, and follow the instructions on the page. Be sure to log out of your account when you have finished. (For the full E-mail Communication Policy, go to www.bc.pitt.edu/policies/policy/09/09-10-01.html.)*

Cell phone and laptop policy: All cell phones and other electronic communication devices are to be turned to the off setting during class unless required for musical purposes. Laptops are to be used for course materials only.

Disability Services

If you have a disability for which you are or may be requesting an accommodation, you are encouraged to contact both your instructor and [Disability Resources and Services \(DRS\)](#), 140 William Pitt Union, (412) 648-7890, drsrecep@pitt.edu, (412) 228-5347 for P3 ASL users, as early as possible in the term. DRS will verify your disability and determine reasonable accommodations for this course.

Health and Safety Statement

In the midst of this pandemic, it is extremely important that you abide by public health regulations and University of Pittsburgh health standards and guidelines. While in class, at a minimum this means that you must wear a face covering and comply with physical distancing requirements; other requirements may be added by the University during the semester. These rules have been developed to protect the health and safety of all community members. Failure to comply with these requirements will result in you not being permitted to attend class in person and could result in a Student Conduct violation. For the most up-to-date information and guidance, please visit coronavirus.pitt.edu and check your Pitt email for updates before each class.

Accessibility

The Canvas LMS platform was built using the most modern HTML and CSS technologies, and is committed to W3C's Web Accessibility Initiative and [Section 508](#) guidelines. Specific details regarding individual [feature compliance](#) are documented and updated regularly.

Diversity and Inclusion

The University of Pittsburgh does not tolerate any form of discrimination, harassment, or retaliation based on disability, race, color, religion, national origin, ancestry, genetic information, marital status, familial status, sex, age, sexual orientation, veteran status or gender identity or other factors as stated in the University's Title IX policy. The University is committed to taking prompt action to end a hostile environment that interferes with the University's mission. For more information about policies, procedures, and practices, see: <https://www.diversity.pitt.edu/civil-rights-title-ix-compliance/policies-procedures-and-practices.3>

I ask that everyone in the class strive to help ensure that other members of this class can learn in a supportive and respectful environment. If there are instances of the aforementioned issues, please contact the Title IX Coordinator, by calling 412-648-7860, or e-mailing titleixcoordinator@pitt.edu. Reports can also be filed online: <https://www.diversity.pitt.edu/make-report/report-form>. You may also choose to report this to a faculty/staff member; they are required to communicate this to the University's Office of Diversity and Inclusion. If you wish to maintain complete confidentiality, you may also contact the University Counseling Center (412-648-7930).

Remote Instruction Statements / in-person meetings

- The number of students in the classroom will be limited.
- M_a_s_k_s_o_r_f_a_c_e_c_o_v_e_r_i_n_g_s_s_e_c_u_r_e_d_o_v_e_r_m_o_u_t_h_s_a_n_d_n_o_s_e_s_w_i_l_l_b_e_r_e_q_u_i_r_e_d.
- S_t_a_y_e_n_g_a_g_e_d_i_n_t_h_e_c_o_u_r_s_e_b_y_c_o_m_m_u_n_i_c_a_t_i_n_g_a_n_d_i_n_t_e_r_a_c_t_i_n_g_w_i_t_h_m_e_a_n_d_y_o_u_r_c_l_a_s_s_m_a_t_e_s.
- W_e_w_i_l_l_a_l_l_b_e_a_s_f_l_e_x_i_b_l_e_a_n_d_a_d_a_p_t_i_v_e_a_s_p_o_s_s_i_b_l_e.

Copyright Notice

These materials may be protected by copyright. United States copyright law, 17 USC section 101, et seq., in addition to University policy and procedures, prohibit unauthorized duplication or retransmission of course materials. See [Library of Congress Copyright Office](#) and the [University Copyright Policy](#).

Statement on Classroom Recording

To ensure the free and open discussion of ideas, students may not record classroom lectures, discussion and/or activities without the advance written permission of the instructor, and any such recording properly

approved in advance can be used solely for the student's own private use. **But please see other guidelines regarding rehearsal and performance methods.**

Gender Inclusive Language Statement (from Pitt GSWS)

Language is gender-inclusive and non-sexist when we use words that affirm and respect how people describe, express, and experience their gender. Just as sexist language excludes women's experiences, non-gender-inclusive language excludes the experiences of individuals whose identities may not fit the gender binary, and/or who may not identify with the sex they were assigned at birth. Identities including trans, intersex, and genderqueer reflect personal descriptions, expressions, and experiences. Gender-inclusive/non-sexist language acknowledges people of any gender (for example, first year student versus freshman, chair versus chairman, humankind versus mankind, etc.). It also affirms non-binary gender identifications, and recognizes the difference between biological sex and gender expression. Students, faculty, and staff may share their preferred pronouns and names, and these gender identities and gender expressions should be honored.

Content Warning and Class Climate Statement (from Pitt GSWS)

Some of our course readings and classroom discussions might focus on mature, difficult, and potentially challenging topics. As with any course in the Gender, Sexuality, and Women's Studies Program, and indeed in any socially relevant discourse, topics are often political and personal. Readings and discussions might trigger strong feelings—anger, discomfort, anxiety, confusion, excitement, humor, and even boredom. Some of us will have emotional responses to the readings; some of us will have emotional responses to our peers' understanding of the readings; all of us should feel responsible for creating a space that is both intellectually rigorous and respectful. Above all, be respectful (even when you strongly disagree) and be mindful of the ways that our identities position us in the classroom.

I expect everyone to come to class prepared to discuss the readings in a mature and respectful way. If you are struggling with the course materials, here are some tips: read the syllabus so that you are prepared in advance. You can approach your instructor ahead of time if you'd like more information about a topic or reading. If you think a particular reading or topic might be especially challenging or unsettling, you can arrive to class early and take a seat by the door so that you can easily exit the classroom as needed. If you need to leave or miss class, you are still responsible for the work you miss. If you are struggling to keep up with the work because of the course content, you should speak with me and/or seek help from the counseling center.

Statement on Scholarly Discourse (from a [California State University course: Race, Racism and Critical Thinking](#))

In this course we will be discussing very complex issues of which all of us have strong feelings and, in most cases, unfounded attitudes. It is essential that we approach this endeavor with our minds open to evidence that may conflict with our presuppositions. Moreover, it is vital that we treat each other's opinions and comments with courtesy even when they diverge and conflict with our own. We must avoid personal attacks and the use of ad hominem arguments to invalidate each other's positions. Instead, we must develop a culture of civil argumentation, wherein all positions have the right to be defended and argued against in intellectually reasoned ways. It is this standard that everyone must accept in order to stay in this class; a standard that applies to all inquiry in the university, but whose observance is especially important in a course whose subject matter is so emotionally charged.

Take Care of Yourself

Do your best to maintain a healthy lifestyle this semester by eating well, exercising, avoiding drugs and alcohol, getting enough sleep, and taking time to relax. Despite what you might hear, using your time to take care of yourself will actually help you achieve your academic goals more than spending too much time studying. All of us benefit from support and guidance during times of struggle. There are many helpful resources available at Pitt. An important part of the college experience is learning how to ask for help. Take the time to learn about all that's available and take advantage of it. Ask for support sooner rather than later – this always helps. If you or anyone you know experiences any academic stress, difficult life events, or difficult feelings like anxiety or depression, we strongly encourage you to seek support. Consider reaching out to a friend, faculty or family member you trust for assistance connecting to the support that can help. The University Counseling Center is here for you: call 412-648-7930 and visit their website.

If you or someone you know is feeling suicidal, call someone immediately, day or night:

University Counseling Center (UCC): 412 648-7930

University Counseling Center Mental Health Crisis Response: 412-648-7930 x1

Resolve Crisis Network: 888-796-8226 (888-7-YOU-CAN)

If the situation is life threatening, call the Police:

On-campus: Pitt Police: 412-268-2121

Off-campus: 911

E. Division Requirements in the Humanities and Arts, Social Sciences, Natural Sciences

Each student is required to take nine courses in the humanities, social sciences, and natural sciences distributed as below. Such courses allow students to pursue their own interests while they explore diverse views of a broad range of human cultures, modes of thought, and bodies of knowledge. The courses that fulfill these requirements are truly courses in the disciplines that draw on the unique resources of a research university.

This Ensemble fulfills:

3. A Course in Creative Work

In this course students are expected to produce some form of creative work, and they will also be trained in the techniques and modes of its production. The course could be situated in theatre, studio arts, writing, visual arts (including photography, film), music, and dance; or it may be a course that engages in innovative or original work in relation to written, oral, or visual material, new media, social media, and other contemporary forms of communication and representation.

Goals for the Orchestra:

- a.) Explore the art of music by giving skilled, insightful and high-spirited performances of great and/or unusual works from the entire range of orchestral music. For years I have felt an urgent need for greater inclusivity, to include music from across time and space, far exceeding the narrow confines of traditional “Classical Music” to actually reflect the musicians and their listeners who engage in this essential and life-affirming act.
- b.) Develop the necessary skills to “play well with others”, to fully concentrate in performing difficult and dangerous tasks, and to support others in the collective effort with your own strengths and encourage them in theirs. These abilities are useful in all areas of modern life.

Social/Cultural matters

Musicians (and orchestras, and the communities they come from) have wrestled continuously with matters of sexism and racism. Art, exalted human endeavor that it tries to be, is culturally specific. I don't think this can be news to most of you, but I feel the need to point out that our musical lives are profoundly connected with every aspect of these unprecedented times. I will use the Canvas platform to provide some written context for how I wish to support you as “orchestrians” and as citizens. Sometimes the stress (and the danger of musical failure...) during rehearsals and concerts has brought out a conductor's manipulative personality that I would rather never use. I hope that, since we will be having many more personal interactions, I will be able to explain everything I ask for and develop a much more cordial way of assisting you – and I will actually be able to hear what you are saying! Let us support and care for each other to the very best of our abilities.

Roger Zahab