

SYMPHONIC BAND (MUEN 3121)
COURSE SYLLABUS
PROFESSOR JOHN BATSON, INSTRUCTOR

DESCRIPTION

Rehearsal and performance of quality concert band literature from a variety of styles. Open to any student by audition only.

PREREQUISITES

By audition only.

OBJECTIVES

By the completion of this course, the student will demonstrate:

1. An awareness of rehearsal procedure and practice time management.
2. Instrumental competence on given parts
3. An awareness of good characteristic tones and technique.
4. A better understanding of ensemble performance.
5. Understanding of different period and genre performance styles.

ATTENDANCE/GRADING

The student is expected to attend each and every meeting of this ensemble. An absence will be recorded if the student misses more than 15 minutes of the meeting time unless prior arrangements are made.. Two tardys will result in one absence. In case of a student's absence, the policy will be as follows:

1. **Two** unexcused absences will result in the student's semester grade being lowered to a **B**.
2. **Three** unexcused absences will result in the student's semester grade being lowered to a **C**.
3. **Four** unexcused absences will result in the student being **dropped** from the class automatically.
4. If the student has an unexcused absence from any performance, he/she will automatically receive an **F** for the semester and will not be allowed to attend rehearsals or to perform with the ensemble again.
5. **If the teacher deems a student's behavior** not acceptable for class, the student will be asked to leave and will receive a **0** for that day's grade. To return to class a student will set up a conference with the teacher in his office before being allowed to return.
6. **In addition to our concert performances, all registered students are expected to participate in the graduation performance at the end of the spring semester when applicable.**
7. **See the attached schedule for a full rehearsal/performance schedule.**

Excused absences must be **documented** with the director and are as follows:

1. Personal illness (must contact the director before the rehearsal.
2. Personal or family emergency (contact the director before the rehearsal if possible)
3. Unavoidable incidents (contact the director before the rehearsal if possible)

Cell phone/electronic devices policy:

The use of cell phones, text message devices, Bluetooth earpieces or any other electronic device is strictly prohibited during any student recital or concert. Turn off and put all electronic devices away when you enter the classroom. If you use one during class or a concert you will be asked to leave immediately and will be counted absent for that performance/class.

Academic/Classroom Policies:

The standards and provisions expounded in the Temple College catalog and student handbook are designed to serve and protect all students. Both academic and social policies are designated to create an environment of safety and integrity that support a public education purpose.

Especially with regard to academic integrity, classroom and building security and appropriate conduct, the student handbook will serve as guide and regulation. In all circumstances not defined by the law and regulations of the school, state, and federal government, the instructor will have final judgment.

It is the student's responsibility to be aware of and compliant to all policies and guidelines offered in the official Temple College Catalog and Student Handbook:

[Temple College Catalogue](#)

[Temple College Student Handbook](#)

Student Accommodations:

All Students will be treated with respect for their personal needs. If you have received services related to disabilities or feel you might need services, please contact your instructor. Student support services are available for many academic, social, and personal needs. [Office of Student Accommodations](#)

Title IX Pregnancy Services:

Students who are requesting services related to pregnancy must disclose their need to their respective instructor and submit a signed diagnostic statement to the Temple College Title IX Deputy Coordinator for Pregnancy Services prior to or immediately upon learning of medical need. (254-298-8328, OCC RM 1473) For more information access [Student Handbook](#) – Safety and Emergency Information – Title IX - Pregnancy Services.

Student and Campus Safety:

TC Campus Police provide support and safety services as needed. Review [Title IX - Sexual Violence and Sexual Assault](#) as well as general information at <http://templejc.edu/resources/campus-police/>

Mental Health Services:

Take advantage of counseling services available to all students at the Temple College main campus, as well as in Hutto and Taylor. All services provided are confidential. Please call 254-298-8318 or email christine.simon@templejc.edu to schedule an appointment.

Important Phone Numbers

Available 24/7

National Suicide Prevention Hotline

1-800-273-8255 (TALK)
or text HELP to 741741

Local Mental Health Crisis Line

1-800-888-4036

Veterans Crisis Line

1-800-273-8255 (Press 1)

Domestic Violence Hotline

1-800-799-7233 (SAFE)

Unforeseen Circumstances:

The instructor with respect, equity, and integrity will handle all situations not specified within these policy guidelines. Where other college guidelines exist, they will be applied. Where no guidelines exist, counsel will be sought.

MARKETABLE SKILLS

Here are some marketable skills you will learn in this course. When it comes time to apply for a job or transfer to another institution, it will be helpful to create a list of marketable skills for your resume. Keep this and all other first day handouts that list marketable skills taught in a particular course.

CRITICAL THINKING/PROBLEM SOLVING SKILLS

Forecasting, predicting – You will need to forecast and predict how much preparation it will take to prepare your music for performance

Identifying problems/solving problems – As you prepare your music, and in rehearsal, you will need to identify problems and solve problems.

Setting goals – you will need to set a main goal and benchmark goals in preparation for performance.

Defining needs – you will need to define needs as you prepare for performance, practice time and space, etc.

Analyzing – In your preparation, and during rehearsal, you will need to analyze your progress in order to make adjustments along the way.

Develop evaluation strategies – such as recording oneself, getting feedback from others, etc.

ORAL/WRITTEN COMMUNICATION

Listening attentively – during rehearsal and individual practice, you must listen attentively.

Expressing ideas – performing music is all about expressing ideas.

Negotiating – at times there are negotiations with in the ensemble and with the conductor.

Persuading – you should be persuading the audience to enjoy your performance.

Reporting information –

Communicating professionally through writing – Communicating professionally with the conductor.

TEAMWORK/COLLABORATION

Developing rapport – with conductor, ensemble and audience.

Being sensitive – in section, ensemble, with conductor, and audience.

Listening – during rehearsal, and performance.

Conveying feelings - through performance.

Providing support – with section, ensemble, with conductor, and audience.

Motivating – oneself, section, ensemble, conductor, and audience.

Sharing credit – with section, ensemble, conductor, and audience.

Cooperating – with section, ensemble, and conductor.

Delegating respectfully – with section, and ensemble.

Representing others - ensemble, conductor, and audience.

Perceiving feelings – of section, ensemble, with conductor, and audience.

Asserting – oneself during rehearsal and performance!

DIGITAL TECHNOLOGY

Typing – filling out forms.

Creating spreadsheets – your class schedule.

Using the Internet – looking up performance recordings.

Using email – communication with section, ensemble, with conductor.

Using social media – advertising upcoming performance, posting performance.

Knowing what technology is best for the job – choosing the right communication technology.

Learning new technology – learning metronome, tuning apps, etc.

GLOBAL/INTERCULTURAL FLUENCY

Being curious about other people – section, ensemble, with conductor, audience, and composer/culture.

Seeing multiple points of view - section, ensemble, with conductor, audience, and composer/culture.

Understanding cultural differences – through performing and listening to music of different cultures and time periods. Also, understanding members of the ensemble.

Including others – through rehearsal, performance, and audience participation.