

APPENDIX G. ARTISTIC SYLLABUS

○ LASALLIAN YOUTH ORCHESTRA SYLLABUS

DESCRIPTION:

The group is composed of strings section, comprised of violin, viola, cello, wind section which includes: flute, clarinet, saxophones, trumpet, horn, trombone; rhythm section, namely: drum set, keyboard, guitars; and vocals section. In addition, the group includes PR and Marketing staff to facilitate publicity and funds for the organization's activities. The group plays a wide range of music from classical to contemporary.

OBJECTIVES AND VALUES:

Being a member of the Orchestra, they are expected to:

- understand the fundamentals of music
- read musical pieces quickly and effectively
- display confidence and alertness while performing on stage
- instill the virtues of spirituality, honesty, obedience, and discipline among members

METHODS AND STRATEGIES:

All playing members are expected to attend rehearsals such as:

- regular full orchestra rehearsal (every U Break and Saturday)
- sectional rehearsal (common time with each sections)
- individual rehearsal (depend on the availability of members)
- night rehearsal (as required by the conductor)

A. Intonation

1. All Scales
2. Chromatic Alterations
3. Seventh position
4. Wide intervals
5. Double stops

B. Rhythm

1. Sixteenth note rhythmic pattern
2. Simple to compound meter
3. Multi-meter
4. Varying tempo
5. Tie
6. Dotted values
7. Syncopation

C. Articulation

1. Bowing/Breathing (for winds)
2. Phrasing
3. Legato playing
4. Accents
5. Staccato
6. Pizzicato (strings)
7. Trills
8. Tremolo (strings)
9. Ghost/crash notes
10. Harmonies
11. Staccato
12. Pizzicato (strings)

- 13. Trills
- 14. Tremolo (strings)
- 15. Ghost/crash notes
- 16. Harmonies
- D. Dynamics
 - 1. Crescendo/Decrescendo
 - 2. Sforzando
 - 3. Piano
 - 4. Forte
 - 5. Mezzo-forte
 - 6. Pianoforte
 - 7. Fortepiano

○ HARLEQUIN THEATRE GUILD SYLLABUS
OUTLINE:

PERIOD	ACTIVITIES	OUTPUT
May – August	<ul style="list-style-type: none"> • Production Design Workshop • Textual Analysis • Basic Acting (Units and Objectives) • Voice and Theatrical Singing • Theatre/Play Production Exposure 	<ul style="list-style-type: none"> • Dramatic Reading (minor production) • Theatre Production (minor production) • Play watching • 3 Songs/Original Music Composed • Production Design Layout
September - December	<ul style="list-style-type: none"> • Movement and Dance Workshop • Basic Acting • Basic Integrated Arts Input (Props, Set, Costume, Lights and Music) • Theater/Play Production Exposure 	<ul style="list-style-type: none"> • Night of the Arts • Playfest • Play Watching
January – April	<ul style="list-style-type: none"> • Movement • Textual Analysis • Basic Acting • Basic Integrated Arts (Set, Costume, Music, Sounds) 	<ul style="list-style-type: none"> • Major Production

○ DLSU CHORALE SYLLABUS

PROGRAM DESCRIPTION:

This program will suggest that artistic activity, when properly understood, can provide not only a way out of impasse which in musical appreciation in its self an unimportant matter, but also an approach to the restructuring of music as a form of artistic expression, that combine the study of fundamentals of music with performance activities.

PROGRAM PURPOSE OVERVIEW:

Each program topic integrates creative and singing activities, and the development of performance skills with the study of some music theories, and, likewise, planning in advance local concerts and performances and international competitions and performances.

OBJECTIVES/VALUES:

At the end of the program, the members are expected to manifest:

1. Competency in understanding the principles of music and in choral performance activities
2. Creative attitudes and active-listening approach towards the rudiments of vocalization and harmonization.

TOPICS:

Please refer to program content matrix.

CONCEPTUAL STRUCTURE:

Lectures and discussions will be done during the first meeting. In this way we show the many ways a piece of music can be actively listened and performed to and develop an increase appreciation for these works as they become more and more familiar. Succeeding meetings would involve vocalization and planning activities for local and international performances and competitions.

CHORALE PROGRAMME TOPIC OUTLINE

TOPIC	COVERAGE	SKILLS	VALUES	METHOD	HOUR	MTNG
❖ Program Introduction	❖ Program rationale, objective, content	❖ mental mapping	Appreciation of the importance of the program	❖ Lecture ❖ Discussion	2 ½	1
❖ Vocalization	❖ Proper usage of vocal chords and diaphragm ❖ Proper breathing ❖ Proper usage of vowel in singing	❖ Vocalization	Appreciation of the proper usage of vocal chords, proper breathing in singing, proper usage of vowel in singing	❖ Vocalization	2 ½	1
❖ Voice Placement	❖ Voice Placement ❖ Enunciation of words in singing ❖ Ear Training with harmony	❖ Synthesizing ❖ Vocalization	Appreciation of the proper voice placement, enunciation in singing and ear training	❖ Listening Activity ❖ Vocalization	2 ½	1
❖ Harmonization	❖ Simple Songs for Singing ❖ Harmonious singing	❖ Synthesizing	<ul style="list-style-type: none"> • Appreciation of the essence of harmonious vocalization, simple songs for singing • Strengthen the ability for harmonious singing 	❖ Individual singing ❖ Group singing	4	2
❖ Harmonious Vocalization	❖ Application of slight vibrato ❖ Hard choral pieces ❖ Support and resistance through advance vocalization	❖ Harmonious vocalization	Appreciation of the harmonious vocalization	❖ Individual Singing ❖ Group Singing	5	2

CHORALE PROGRAMME TOPIC OUTLINE (CONTINUATION)

TOPIC	COVERAGE	SKILLS	VALUES	METHOD	HOUR	MTNG
❖ BUILDING UP REPERTOIRE (Accompanied and Unaccompanied)	<ul style="list-style-type: none"> ❖ Classical ❖ Madrigals ❖ Sacred ❖ Inspirational ❖ Negro Spirituals ❖ Contemporary ❖ Pop 	<ul style="list-style-type: none"> ❖ Analysis ❖ Synthesizing 	Appreciation of different kinds of musical repertoire	<ul style="list-style-type: none"> ❖ Discussion ❖ Overhead Projector 	2 ½	1
❖ LOCAL CONCERTS AND PERFORMANCES	<ul style="list-style-type: none"> ❖ Christmas Concert (December) ❖ Anniversary Concert (August) ❖ Valentine Concert (February) ❖ Out-reach Concerts (to be determined) 	<ul style="list-style-type: none"> ❖ Application 	Appreciation of the performance activities	Local Concerts and Performances	2 ½	1
❖ International Competitions and Performances	<ul style="list-style-type: none"> ❖ USA Performances ❖ European Competitions and Festivals <ul style="list-style-type: none"> b.) Mixed Choir Competition c.) Folkloric Competition d.) Light Music Competition e.) Contemporary Music Competition 	<ul style="list-style-type: none"> ❖ Application ❖ Note taking 	Appreciation of joining competitions	International Competitions	2 ½	1

o DE LA SALLE INNERSOUL SYLLABUS

I. TONE

- a. The Basics
- b. The Head
 - The Throat
 - The Face
 - The Neck
- c. Vibrations
- d. Chest and Head Tones
- e. Nasality
- f. Vibrato
- g. Voice Range
- h. Exercises

II. BREATHING

- a. The Lungs
- b. Posture
- c. Breathing
 - a. Side Expansion
 - b. Back Expansion
- d. Exercises

III. DICTION

- a. The Mouth
 - a. The Tongue
 - b. The Teeth
- b. Vowels and Consonants
- c. The “th’s”, “is’s”, “r’s”
- d. Exercises

writer, designers)

- Designs (Stage, Set, Poster, ticket, Costume, Light)
- Technical Requirements
- Publicity and Promotions
- Marketing
- Ushering/ticketing
- Beneficiary (if applicable)
- Documentation
- Merchandise

b. Finalization of Production

c. Delegation of Responsibility

b. Project Management

- a. Project Proposal
- b. Scheduling
 - rehearsal

IV

BLEND

- a. Definition of Blend
- b. Foundations
- c. Active Listening
- d. Rhythm, Tempo, Dynamics
- e. Exercise

V

PERFORMANCE

- a. Choosing the right songs for right occasions
- b. Internalization
- c. Gestures and Choreography
- d. Eye contact
 - Locus
 - Audience Rapport
- e. Styling
 - Costume
 - Make-up

VI

SHOW PRODUCTION

- a. Production Meeting
 - a. Brain Storming
 - Show Concept
 - Date and Time
 - Venue
 - Repertoire
 - Production Team
 - (artistic director, music director, tech.. dir.,

- Dressing room
- Crew

c. Ticket Selling

d. Souvenir Programme (writing, editing, layouting, printing)

e. Technical Supervision

- Stage
- Designs
- LX, SND, EFX (haze/smoke machine, confetti, etc.)
- Set/Properties (carpentry)

f. Rehearsals

- Regular Rehearsal
- Technical Rehearsal
- Dress Rehearsal
- Critic/Media Night

- script writing and reading
- costume measurement/fitting
- set/stage construction
- publicity and promotion
- photo shoot
- c. Budgeting
- d. Division of Labor
- e. Reservations
- f. MOA with Beneficiary (if applicable)
- c. Actual Production
 - a. Sponsorship
 - b. Stage Management
 - Backstage
- g. Performances
 - Ushering
 - Box Office
 - Merchandising
- h. Post Production
 - Accounting and Liquidation
 - Final Documentation
 - Project Evaluation
 - Acknowledgements
 - Turning-over of Donations to the Beneficiary (if applicable)

○ LA SALLE DANCE COMPANY CONTEMPORARY SYLLABUS

Description:

A progressive training with focus on Contemporary will equip the student artist information, technique, knowledge and understanding of dance as a performing art. A course that will nurture the passion of the artist in dance and will enhance movement sensitivity as a way of communication and declaration of culturally-significant concepts and ideas.

Objectives:

1. To present an introduction to the basic knowledge in dance; theory, technique, and significance.
2. To technically develop dancers through rigid physical exercises.
3. To train dancers to be intelligent and sensitive through theoretical conversations and in-class inquiries.
4. To elucidate and expose the true cultural, and thus, artistic importance of dance.
5. To introduce and train the students in the rudiments of Jazz as a technique.
6. To produce semi-professional, if not professional, dancers out of the student artist members.

Class Outline:

Primary Stretches/Warm-Up

Breathing with Jazz hands and squats – to rhythmically prepare breathing and warm leg and arm muscles.

Isolations: done in 2nd feet position parallel

Head – for warming up and stretching neck muscles

Shoulder – for arms to be able to prepare for full range of motion

Torso and Stomach – for warming the lower back muscles and engaging the abdominal muscles

Tabletop to bend forward and Plie pulses in 2nd parallel – preliminary warm up for the thighs and arms through a body alignment exercise

Body Roll to bend forward and Plie pulses to Releve's in 1st parallel – warm up for thighs and primary warm up for calves and arches. Also a preliminary centering/balancing exercise.

Side Bends with Long Jazz Arms, to flat back and leg stretches, in 2nd parallel – for full range of motion of the torso, arms and neck

Spine twists in 2nd Plie position – for full torso twisting motion, engaging spinal column and back muscles
Bent forward leg stretches in 2nd – intermediate leg muscle stretch and warm up

Barre and Combination Exercises

Pile - leg strengthening, centering, and body alignment exercise done in four feet positions; 1st, 4th, 5th and 2nd. Also augmented by jazz arm position exercises.

Releve – on-toe exercise for alignment centering and stability

Tendu – for proper pointing reflex of the foot and strengthening of the inner thighs

Passe – pelvic turn-out exercise

Rond de Jambe – strengthening of the leg muscles for extensions and exercising the pelvic joints and ligaments for extended range of motion.

Battement – for proper body alignment and execution of kicks.

Develope – advanced exercise for kicks and extensions

Forced arch – extended foot stretch to augment proper Releve form

Ripple-down ,Roll-up – back relaxation and proper isolation

Combinations – combination of dance movements that precedes the Barre exercise.

This is done to develop muscle memory, stamina, agility, sharpness, sensitivity, sensuality and familiarity to the Jazz genre. Some of the techniques incorporated in the combinations are as follows; Pique, Chaine, Pas de Bourre, Lay-out, Contractions, Saute, Lunges, Ball-change, Jete, Drops, Recoveries, Battement, Develope, Attitude, Arabesque, Isolations, Sissone, Roll, Spiral or Pretzels, Pike jumps, Jazz walks, Tombe, Gallops and Triplets.

Lunges – strengthening and stretching of the leg muscles after rigid use with the Barre and combination exercises.

Calf Raises – for relaxation of Calf muscles

Push up – upper body strengthening (pectorals, lats and triceps)

Floor Exercises

Crossed Swastika Spine Twists – advance spine twist and pelvic exercise

Frog Position Bending Exercise – advance turning-out-of-the-legs exercise

Sitting, Reach Forward Exercise – intermediate stretching on legs and back muscles

Crossed Swastika Leg Stretch – intermediate leg extension exercise

Front Thigh Stretches and Pulses – advance leg extension exercise for quadriceps

Open Second Sitting Stretch and flex – advance leg extension exercise

Maximum Second Position Extension Stretch – advance leg extension exercise

Right and Left Splits

Sit up variations – for strengthening the abdominal muscles

Back bend – for extended range and strength back muscles

Round Back Turtle Stretch – relaxation of back muscles after previous exercise

Pulsed Leg Stretches – relaxation of thigh muscles in preparation for the succeeding exercises

Adage

Combination of slow, controlled and sustained movements for strength and extension. This exercise focuses on proper positions and proper transition between them. Through suspensions, contractions

and control, the dancer will develop the proper flow of movement for slow and graceful choreographies. Modern dance techniques and classical ballet forms are also augmented to the Jazz motions and style.

Corners/ Across the Floor

Kicks/Battement/Developpes variations – exercise for maximum extension, strength and sharpness of leg movements

Jumps/Leaps variations – for leg strengthening and proper form on air (e.g. Jete, Sissone, Saute, Gallop, Stag, Double Attitude, Jazz Sissone and leap turns)

Jazz walk variations – for proper walking technique

Run and Hop variations – for proper traveling technique and for space maximization

Turns and variations – on the floor or on air, this is to train the students on the basics, through advance, of turning such as; Chaine, Piquet turns, Barrel turns and jumps, tour, Tour en l’air, Tour Jete, Hitch turns, Triplets, Axle jumps and turns, en dedans, en dehors, Fouette and Pirouettes.

Group Combination

Combination of movements from all the exercise done during the class. This is done with two groups performing a, around, one minute piece to be choreographed right there and then after the turns. Here the muscle memory of the dancer is trained, also all that has been learned throughout the class will be applied and mastered during this portion.

The class ends with everybody dancing the choreographed steps.

○ LA SALLE DANCE COMPANY STREET SYLLABUS

Rationale:

Streetdance as a competitive activity has demands on the participants similar to that of an athletic sports and such important things should be considered in preparing the dancers for their competitive training.

Streetdance defined:

Streetdance is an umbrella term constituting jazz, bebop, jam, breakdance, groove, ethnic, capoeira, wushu and other creative movements but taking in groove and hip hop as its basic movement. Its movement is characterized by regular and syncopated beats making the discipline more movement and energy intensive.

Objectives of Training:

- to provide a venue for creative expression with supervision in various forms and styles of streetdance.
- to provide an alternative dance-based fitness activity
- to give good theoretical and practical background on the dance in general and develop a critical eye concerning stage performance in particular
- to give members a chance to begin, continue or enhance their dance skills and to expose them to various styles of streetdance
- to develop individual talents and instill in them the values of discipline, teamwork, thoroughness and the like;
- to enrich and develop members’ experience by promoting the club and the college through actual performance; and,
- to create and promote active fellowship among themselves, with others and with God through civic activities and biblical ministries.

Format of Training:

Warm-up

- prepares muscle groups and systems for activity
- elevates heart rate and temperature
- increases circulation and breathing rate

Conditioning

- hi-intensity warm up
- prepares the body for the skills that will be taught for the training

Stretching

- it's a preventive way for the muscles tighten after the body conditioning
- improves flexibility on pertinent joints
- decreases the chances for injury

Core section

- technique training
- forms and skills
- center combination
- corner-to-corner exercise
- choreography

technique training includes: hand positions, basic wave, poppin' and lockin', animation, throbbing, glides and floats.

skills may include, but not limited to, breakdance stunts, capoeira stunts, pantomime, struts and the like.

Cool down

- effects are opposite of warm up
- prepares the body for rest
- decrease heart rate, temperature and breathing
- decrease muscle soreness
- stretch

Skills check, technique and new routine will be done every two weeks of training. They will be checked according to improvement and discipline during and outside training. Moreover, additional exposure such as competition, concerts will be graded through their reaction papers as to measure their critical eye on the said events.