



UNIVERSITY OF NORTH TEXAS CONCERT ORCHESTRA  
MULB 1805.501, 5172.501  
Spring Semester, 2012

Clay Couturiaux, Assistant Director of Orchestral Studies  
[clay.couturiaux@unt.edu](mailto:clay.couturiaux@unt.edu)  
MPAC 137  
940-565-3732 (office)

David Itkin, Director of Orchestral Studies  
[david.itkin@unt.edu](mailto:david.itkin@unt.edu)

Jessica Morel, Orchestral Studies Artistic Assistant (TA)  
[jessicamorel85@gmail.com](mailto:jessicamorel85@gmail.com) 310-567-4607

Greg Grabowski, Orchestral Studies Librarian (TA)  
[grabowsky.gregory@gmail.com](mailto:grabowsky.gregory@gmail.com) 940-300-3810

**Course Content:**

The UNT Concert Orchestra is a laboratory course designed for the development of the professional performer and the professional educator. Through this course the student will experience new repertoire, improve musicianship, and learn ensemble discipline in a collaborative setting. The goal of this organization, in rehearsal and performance, is to achieve the highest degree possible of learning and performance. It is the responsibility of the conductor and the performers to be prepared for each rehearsal. It is only through careful preparation that the goals of this organization can be accomplished.

**Course Purpose:**

This course partially fulfills the ensemble requirement for degree programs within the College of Music.

**Expected Outcomes:**

1. Student will have mastered a variety of ensemble techniques leading to an ability to perform at a professional level in the orchestral setting.
2. Student will learn how to listen and respond in an ensemble setting with regard to a number of musical issues such as balance, color, articulation, style, intonation, intensity, etc.
3. Student will have gained insight into the physical and mental technique and discipline necessary to continue improving musical technique and expression over time.
4. Student will have gained knowledge of the orchestral repertoire regularly performed in this ensemble and should have experienced a balanced cross section of that repertoire.
5. Student will have gained experience, musical maturity and comfort in a live performance setting.
6. Student should recognize the relationship between the theory and history of music and the performance thereof.

**Methods for Assessing the Expected Outcomes:**

1. Rehearsals.
2. Performances.
3. Sectional rehearsals.
4. Individual playing demonstrations as requested/instructed by the conductor.

**Tuning:**

- Four A's: (1) Brass, (2) Woodwinds, (3) Low Strings, (4) High Strings
- Tune only; no scales, arpeggios, excerpts, etc.
- Tune at "piano" to "mezzo-piano"
- Tune only with your group. The 4<sup>th</sup> A is not a tutti A, it is for high strings only.  
When your group is finished tuning, please do not play again until the downbeat.
- Please do not talk during the tuning process.
- These principles of disciplined tuning apply equally to rehearsals and concerts.

### Course Requirements:

Student musicians are expected to come to each rehearsal physically prepared to play at the published start of class with their individual music prepared. Students should plan on arriving early in order to facilitate this.

#### PREPARATION FOR REHEARSAL.

An orchestra rehearsal is a period for work on the interpretation of the music and the development of the ensemble as a whole. It is not any individual's personal practice time. Student musicians are expected to arrive at every rehearsal (including sectionals) *thoroughly* prepared on the repertoire for that rehearsal. Thorough preparation for rehearsal includes the following:

- (1) *Complete*, individual ability to perform every note, dynamic, articulation, (and bowing) at a reasonable performance tempo.
- (2) General overall knowledge of the sound and content of the work suitable to understand one's place in the whole. (Those unfamiliar with a particular work will want to consult a score and/or listen to a recording to achieve this.)

These preparation requirements apply to *all UNT Concert rehearsals and performances*. This requirement is not limited to symphonic concerts, but also includes opera, opera gala, choral performances, recordings, and all other UNT Symphony Orchestra projects or assignments, both on and off campus. Sight-reading and/or insufficient preparation for rehearsal are unacceptable and will not be tolerated.

### Rehearsal Times and Locations:

Monday-Wednesday-Friday 12:15 p.m. – 2:05 p.m. Winspear Hall (unless otherwise posted)

### Rehearsal Schedule:

Rehearsal schedules for the week (and sometimes beyond) are posted in three locations. It is the responsibility of all students to check this schedule regularly for important information, as well as updates and changes to the schedule. Failure to consult the schedule is not an excuse for failing to appear at required rehearsals, etc. Rehearsal schedules are posted (1) in the MPAC on the glass near the stage left exit, (2) in the COM on the orchestra bulletin board near room 232, and (3) online at <http://music.unt.edu/orchestra/rehearsal.html>. Schedules are usually posted in the MPAC and COM no later than Friday afternoon, and never later than 9:00am Monday in the COM and 11:00am in MPAC. The online schedule will usually be available on Friday, but will always be posted by Sunday evening at the latest.

### Music:

Every musician will be assigned a folder (strings: original "performance" folder outside, practice copies inside) and will be responsible financially for both the folder and its contents. After a folder is distributed **it is the sole responsibility of the musician. The librarian will not pick up folders after rehearsal or re-distribute them before rehearsal.**

Outside strings that must miss a rehearsal *for any reason* are responsible to be certain that their folder (performance folder) is at rehearsal for use by their stand partner. Failure by the outside player missing rehearsal (even excused) to have the "performance" folder at rehearsal will result in a lowered grade. When an outside player is missing at rehearsal (for any reason) the Orchestral Studies Artistic Assistant TA [AATA] will check to be certain that the outside folder on the stand. If the inside player has been forced to use the inside part for rehearsal the AATA will so note in the roster, possibly resulting in a lowered grade for the outside player. If the outside player has missed rehearsal for unexpected reasons (*sudden illness, etc.*), and it has been, therefore, impossible to provide the performance folder for rehearsal, that student should contact the AATA as soon as possible after the incident to explain the details. *Even when the two parts are identical (i.e., both are copies), the folder issued to the outside player is the performance folder, and is the only one to be used on the stand in rehearsals and performances.*

Fees will be assessed for music that is lost or damaged due to excessive marking or mishandling. A grade of "incomplete" will be registered for any music or folders not returned.

### Concert Dress:

The purpose of a dress code is to provide a professional atmosphere for our orchestra members and to present a professional and respectable image to our faculty, patrons, and community.

MEN:	Black Tuxedo
	Black Bow Tie
	Black Cummerbund or Tuxedo Vest
	White Tuxedo Shirt
	Black Socks – plain, no patterns
	Black Dress Shoes – polished

### Concert Dress (con't)

WOMEN: Long Black  
Conservative Sleeves – no shorter than one inch above the elbow  
Conservative Neck Line – front and back  
Long Skirt – no shorter than the lower calf  
Long Pant – full length with wide leg width  
NO TAPERED PANT OR DRESS SHORTS  
Black Hose – plain, no patterns  
Black Dress Shoes – prefer closed toe and heel, polished

#### Please Note:

Clothes must be loose fitting – not skin tight  
Shear fabrics should be lined with a solid black lining  
Tuxedo look with black tie and white shirt is acceptable  
Conservative white collar and/or sleeve cuff is acceptable  
White blouse or shell under black jacket is acceptable

### Attendance and Grading Policy:

- Attendance at all concerts and rehearsals is required of all designated personnel unless specifically notified otherwise in writing.
- All issues regarding absences (excused or not), scheduling, etc., are to be handled through the Department of Orchestral Studies office. These subjects are *never* to be dealt with directly with any other professor or conductor other than the Director of Orchestral Studies, the Assistant Director of Orchestral Studies, or the AATA.
- Absences from **either of the last two rehearsals of any concert cycle** are not permitted under any circumstances. An unexcused absence from such a rehearsal, or a concert, may result in dismissal from the ensemble and/or a failing grade.
- Any absence not requested and approved in advance is considered an unexcused absence. Unexcused absences will result in (1) the grade being lowered one letter grade for each unexcused absence and/or (2) dismissal from the ensemble.
- Illness. A student's inability to attend rehearsal due to illness should be reported by telephoning or emailing the AATA at the earliest possible moment. Following the absence, a doctor's note should be provided, if possible, to that AATA; if the student did not visit the doctor, it is still *the responsibility of the student* to speak directly to the AATA either before or immediately following the absence to be certain that the unexcused absence has been changed to "excused due to illness".
- Make up or other re-scheduled **applied lessons** scheduled by the instructor and/or student during ensemble rehearsals **will not be excused** either as pre-arranged absence or after the fact. Applied lessons should never be scheduled during ensemble rehearsals.
- Regular attendance is expected at all rehearsals and concerts, **including those that may directly precede a vacation or other school break**. Absence on such dates will **not** be excused.
- **Students are graded not only on attendance, but primarily on preparation of music and improvement as ensemble musicians.**
- Excused absences. The schedule for the term is provided on page 5. Students are responsible for being aware of all dates listed as course responsibilities. Potential conflicts with rehearsals or concert dates should be reported by filling out the Excused Absence Request form *as soon as they are known*. This form should be filled out in its entirety and turned in to the AATA. The ADOA will then approve, or not approve, the absence, and the form will be quickly returned to the student.
- While the Orchestral Studies Department recognizes the importance of participation by students in community and regional orchestras, the primary responsibility of the student, while enrolled in the Concert Orchestra, remains with the College of Music's Concert Orchestra. Therefore, any absence as a result of rehearsal or performance in other area ensembles must be approved by the conductor of the Concert Orchestra in order to be excused. An **absence request form** must be completed and submitted **at least two weeks** prior to the anticipated absence. Any musician (other than section strings) receiving permission for an excused absence (for any reason) is responsible for securing an appropriate, prepared substitute for the rehearsal. Students should **never** accept an engagement or make other commitments in conflict with orchestra activities before securing an approved absence. Contracts signed for professional work before the beginning of the academic year are **not** automatically approved, and are subject to the same constraints and criteria as any other request.

**Attendance and Grading Policy (cont'd)**

- The professional habit of **arriving early for rehearsal is expected** of every musician. At the very minimum, rehearsals must begin on time with everyone present. Attendance will be taken at the beginning of each rehearsal. Anyone not present when attendance is taken will be considered tardy or, depending upon later arrival, absent and unexcused. If a student arrives late it is *the responsibility of the student* to see the AATA at break or after rehearsal to make certain that the AATA has changed "absent" to "late" when the student arrived. The AATA will make every effort to make such changes if a student arrives late, but it is *the student's responsibility* to make certain that their arrival was noted. Changes to the attendance roster cannot be made retroactively during or after the grading process.
- During rehearsal (with the exception of the break) ALL CELL PHONES AND OTHER ELECTRONIC DEVICES ARE TO BE SWITCHED OFF. Texting, or any other use of such devices, during rehearsal is grounds for IMMEDIATE DISMISSAL FROM THE ENSEMBLE AND FAILURE OF THE COURSE.

**Split Orchestras:**

Each spring semester the Concert Orchestra rehearses and performs during a portion of the semester divided into two parts, opera orchestra and chamber orchestra. Personnel specifics for these split orchestras are posted in the MPAC and on the orchestra bulletin board in the COM. Students can understand their exact rehearsal and performance responsibilities by consulting, first, these lists and, second, the schedule on page 4 of the syllabus.

UNT CONCERT ORCHESTRA  
**SPRING, 2012 Rehearsal & Performance Schedule**  
[rehearsal = 12:15-2:05pm rehearsal]

**FULL CONCERT ORCHESTRA [Dr. Couturiaux]**

**Debussy: Nocturnes**

January	18	Rehearsal
	20	Rehearsal
	23	Rehearsal
	25	Rehearsal
	27	Rehearsal
February	30	Rehearsal
	1	Rehearsal
	3	Rehearsal
	4	(SAT) Rehearsal; 10:00am-12:30pm
	4	(SAT) Performance; 8:00pm

**OPERA ORCHESTRA [Dr. Dubberly]**

**Donizetti: Lucia di lamermoor**

February	6	Rehearsal
	8	Rehearsal
	10	Day Off
	13	Rehearsal
	15	Rehearsal
	17	Rehearsal

**CHAMBER ORCHESTRA [student conductors]**

**Sibelius: Finlandia**

**Mendelssohn: Hebrides Overture**

**Brahms: Tragic Overture**

February	6	Rehearsal
	8	Rehearsal
	10	Day Off
	13	Rehearsal
	15	Rehearsal
	17	Rehearsal
	17	Performance; 5:00pm

**CHAMBER ORCHESTRA [Dr. Couturiaux & Dr. Sparks]**

**Vivaldi: Violin Concerto in E Major, RV 269 "Spring"**

**Julia Bushkova, violin**

**Haydn: Symphony No. 88 in G Major**

**Schubert: Mass No. 2 in G Major, D. 167**

March	20	Rehearsal
	22	Rehearsal
	24	Rehearsal
	27	Rehearsal
	28	Dress Rehearsal @ 7:00pm
	29	Dress Rehearsal @ 7:00pm
	2	Performance; 8:00pm
	4	Performance; 3:00pm
	5	Day Off
	7	Day Off
	9	Performance; 8:00pm
	11	Performance; 3:00pm
	12	Day Off
	14	Day Off
	16	Day Off

March	20	Day Off
	22	Rehearsal
	24	Rehearsal
	27	Rehearsal
	29	Rehearsal
	2	Rehearsal
	5	Rehearsal
	7	Rehearsal
	9	Rehearsal
	12	Rehearsal; 6:00pm-8:00pm
	14	Rehearsal
	14	Performance; 8:00pm
	16	Day Off

(NEXT REHEARSAL FOR WINDS NOT ASSIGNED TO OPERA OR CHAMBER ORCHESTRA IS MARCH 14)

**FULL CONCERT ORCHESTRA [Dr. Couturiaux]**

**Borodin: In the Steppes of Central Asia**

**Prokofiev: Lieutenant Kije Suite**

**Rachmaninoff: Piano Concerto No. 1 in F# minor, Op. 1**

**Gustavo Romero, piano**

March	26	Rehearsal
	28	Rehearsal
	30	Rehearsal
April	2	Rehearsal
	4	Rehearsal
	6	Rehearsal
	9	Rehearsal
	11	Rehearsal
	13	Rehearsal
	16	Rehearsal

	18	Rehearsal
	18	Performance; 8:00pm
	20	Day off
	23	Rehearsal [composition readings]
	25	Day Off
	27	Rehearsal [composition readings]
	30	Rehearsal [Student Conductor's Final Exam]
May	2	Rehearsal [Student Conductor's Final Exam]
	4	Day Off