



UNIVERSITY OF NORTH TEXAS CONCERT ORCHESTRA
MULB 1805.501, 5172.501
Spring Semester, 2026

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MPAC 137

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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 and part preparation tests 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 4th 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 Orchestra rehearsals and performances*. This requirement is not limited to symphonic concerts, but also includes opera, opera gala, choral performances, recordings, and all other UNT Concert Orchestra projects or assignments, both on and off campus. Sight-reading and/or insufficient preparation for rehearsal are unacceptable and will not be tolerated, and is sufficient cause for a reduced grade.

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 Canvas. *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.

Schedules are usually posted in Canvas no later than Friday afternoon, and never later than Sunday evening.

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 Personnel Manager TA 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 Personnel Manager TA 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 Personnel Manager TA 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 student whose music or folder is damaged or 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
- 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. This includes, but is not limited to, operas, choral works, opera gala, and other special performances. [*All musicians* assigned to opera productions play *all* rehearsals and performances. There is *not* a rotation system.]
- All issues regarding absences (excused or not), scheduling, etc., for *opera, choral, or any other performances not purely orchestral* are to be handled through the Department of Orchestral Studies office *in the same manner as at all other times*. These subjects are *never* to be dealt with directly with any other professor or conductor other than the Assistant Director of Orchestral Studies, the Director of Orchestral Studies, or the Personnel Manager TA.
- 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 and a failing grade.
- 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 6. 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 on the Concert Orchestra Canvas under Modules > 05. Absence Forms. The Personnel Manager TA will then approve, *or not approve*, the absence, and the form will be quickly returned to the student via email. Excused absence forms must be filled out *for all absence situations; this includes* when students are asked to play with *outside groups that are conducted by UNT faculty; the policy is no different* in that situation.

Attendance and Grading Policy (con't)

- **Electronic device policy.** With the exception of emergency situations, NO ELECTRONIC DEVICES such as phones, pagers, etc., are to be TOUCHED, used, or consulted in any way during a rehearsal or performance. Violation of this policy, IN ANY WAY, NO MATTER HOW MINOR, can result in immediate dismissal from the ensemble and failure of the course.

These policies apply equally to ALL STUDENTS, including those students participating in major ensembles to satisfy scholarship or other non-curricular requirements.

- 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 Assistant Director of Orchestral Studies 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 in writing. Contracts signed for professional work before the beginning of the academic year do **not** automatically demand an approved absence, and are subject to the same constraints and criteria as any other request. In order to keep all rehearsals productive for all students, limitations are placed on the number of students that will be allowed excused absences on the same day; this applies to the orchestra overall and to any given section. **When the Assistant Director of Orchestral Studies determines that the number of excused absences approved (on any given day) have reached the maximum that still allows for productive rehearsal, then all future requests (regardless of timing or reason, except for emergencies) will be denied, and students submitting such requests will be expected to attend that rehearsal as usual.**

- 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 Personnel Manager TA at break or after rehearsal to make certain that the Personnel Manager TA has changed "absent" to "late" when the student arrived. The Personnel Manager TA 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.

- **Playing injuries and other illnesses not requiring bed rest.** If a student has a playing injury requiring rest from that day's rehearsal, or if a student has an illness that will make playing impossible *but does not require bed rest or absence from classes generally*, the student is *required* to attend rehearsal as usual. In such circumstances the student may sit either in the orchestra or in the first several rows of the "house", having their part (or a practice part) in their hands, following rehearsal carefully and marking all issues discussed during rehearsal as usual. In this circumstance, no other work is to be done during this time, and the electronic device policy still fully applies.

- **All absences due to illness** (not pre-arranged/pre-excused) will require a supporting document in order for that absence to be "excused". In order for the absence to be excused, students must submit *one* of the two following documents to the Personnel Manager TA at the earliest possible time following the illness. [This document must be turned in *not later* than the beginning of the next rehearsal attended by that student.] Documents: (1) A signed, dated note from the physician or clinic visited by the student for that illness. (2) A completed and signed "Illness Absence" form (available on the Concert Orchestra Canvas under Modules > 05. Absence Forms.) must be *completely* filled out and signed by the student. The "illness absence" form specifies that the student was too ill or otherwise indisposed to execute his/her regular schedule on that day, and did not attend any classes, rehearsals, lessons, coachings, etc., on that day. With regard to turning in and signing the "illness absence" form, students are advised to read the "Academic Integrity" section below.

These policies apply equally to ALL STUDENTS, including those students participating in major ensembles to satisfy scholarship or other non-curricular requirements.

- **Recitals.** Students are free to request an excused absence from rehearsal when their recital occurs *after a symphony rehearsal on the same day.* However, such requests are subject to the same conditions as other requests: they must be submitted in writing in a timely manner and are subject to the same possibility of denial as all other requests when not presented properly and/or too many other excused absences have already been granted for the same rehearsal.

Attendance and Grading Policy (con't)

Part preparation tests:

Part preparation tests due dates can be found on the rehearsal schedule [page 6]. For each date, only certain students will be required to complete the part preparation test. A list of the required excerpts will be posted approximately 72 hours before the due date/time. By no later than the due date/time, selected students must deliver a **video recording** of their performance of the excerpts **to Canvas**, by sending a link to the posted video on the **assignment** assigned. This is a required activity, as with a test in any other course, and cannot be turned in late or overlooked. See "Methods for Assessing Outcomes" for more details on the overall grading value of part preparation tests.

Part test videos must be delivered via link to YouTube. No other format is acceptable.

It is the responsibility of the student, not the TA or the professor, to observe (in the syllabus and posted schedules) when part tests occur.

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 Canvas. Students can understand their exact rehearsal and performance responsibilities by consulting, first, these lists and, second, the schedule on page 6 of the syllabus.

ACADEMIC INTEGRITY

LINK: <https://policy.unt.edu/policy/06-003>

STUDENT BEHAVIOR

LINK: <https://deanofstudents.unt.edu/conduct>

ACCESS TO INFORMATION – EAGLE CONNECT

LINK: eagleconnect.unt.edu/

ODA STATEMENT

LINK: disability.unt.edu [Phone: (940) 565-4323]

Health and Safety Information

LINK: <https://music.unt.edu/student-health-and-wellness>

Registration Information for Students

LINK: <https://registrar.unt.edu/students>

Academic Calendar, SPRING 2026

LINK: <https://registrar.unt.edu/registration/spring-academic-calendar.html>

Final Exam Schedule

LINK: <https://registrar.unt.edu/exams/final-exam-schedule/>

FINANCIAL AID AND SATISFACTORY ACADEMIC PROGRESS

LINK: <http://financialaid.unt.edu/sap>

RETENTION OF STUDENT RECORDS

LINK: <http://ferpa.unt.edu/>

COUNSELING AND TESTING

LINK: <http://studentaffairs.unt.edu/counseling-and-testing-services>

MENTAL HEALTH RESOURCES

LINK: <https://disparities.unt.edu/mental-health-resources>

ADD/DROP POLICY

LINK: <https://registrar.unt.edu/registration/fall-registration-guide>

STUDENT RESOURCES

LINK: <https://success.unt.edu/aa-sa-resources>

CARE TEAM

LINK: <https://studentaffairs.unt.edu/care-team>

UNT CONCERT ORCHESTRA
SPRING, 2026 Rehearsal & Performance Schedule
 [Rehearsal = 12:15pm-2:05pm] [Schedule subject to change]

FULL CONCERT ORCHESTRA [student conductors]

January	12	Rehearsal
	14	Rehearsal
	16	Rehearsal
	17	Rehearsal**; 10:00am-12:30pm
	19	Day Off
	21	Rehearsal
	23	Rehearsal
	26	Rehearsal**
	28	Rehearsal**; 12:00pm-2:20pm Performance; 7:30pm

OPERA ORCHESTRA [Mulligan]

Handel Alcina

	30	Rehearsal
February	2	Rehearsal
	4	Rehearsal
	6	Rehearsal
	9	Rehearsal
	10	Part Preparation Test Due 11:59pm
	11	Rehearsal
	13	Rehearsal
	16	Rehearsal
	17	Rehearsal [sitzprobe] 7:00pm-10:00pm
	18	Rehearsal [sitzprobe] 12:15pm-3:05pm
	20	Rehearsal
	23	Dress Rehearsal; 7:00pm-11:00pm**
	24	Dress Rehearsal; 7:00pm-11:00pm**
	25	Rehearsal
	28	Performance; 7:30pm
March	1	Performance; 3:00pm
	2	Day Off
	4	Day Off
	5	Performance; 7:30pm
	6	Performance; 7:30pm

FULL CONCERT ORCHESTRA [Couturiaux]

March	16	Rehearsal
	18	Rehearsal
	20	Rehearsal
	23	Rehearsal
	24	Part Preparation Test Due 11:59pm
	25	Rehearsal
	27	Rehearsal
	30	Rehearsal
April	1	Rehearsal
	3	Rehearsal
	6	Rehearsal
	8	Rehearsal
	10	Rehearsal
	13	Rehearsal**
	15	Rehearsal**; 12:00pm-2:05pm Performance; 7:30pm
	17	Day Off
	20	Rehearsal
	22	Rehearsal
	24	Rehearsal

William Gammon Henry Concerto Competition Winners Concert

Haydn Cello Concerto No. 2 in D Major, Hob. VIIIb:2 [I]
Weber Andante e Rondo Ongarese, Op. 35
Mozart "Madamina, il catalogo è questo" from <i>Don Giovanni</i> , K. 527
Jacob Concerto for Horn and Strings [III]
Séjourné Concerto for Marimba and String Orchestra [II]
Ruo "Where do I go (Awoke as a butterfly)" from <i>M. Butterfly</i>
Debussy Première Rhapsodie
Tchaikovsky Piano Concerto No. 1 in B-flat minor, Op. 23 [I]

CHAMBER ORCHESTRA [Couturiaux & student conductors]

Grieg Peer Gynt Suite No. 1, Op. 46		
Smetana The Moldau (Vltava) from <i>My Fatherland (Ma Vlast)</i>		
Mahler Songs of a Wayfarer [Jeffrey Snider, baritone]		
Berlioz Three Excerpts from <i>La Damnation de Faust</i> , Op. 24		
30	Day Off	Will-o-the-Wisps (Menuet de follets)
2	Rehearsal	Dance of the Sylphs (Ballet des sylphs)
4	Rehearsal	Rákóczy March (Marche hongroise)
6	Rehearsal	
9	Rehearsal	
10	Part Preparation Test Due 11:59pm	
11	Rehearsal	
13	Rehearsal	
16	Rehearsal	
18	Rehearsal	
20	Rehearsal	
23	Rehearsal	
25	Rehearsal	
27	Rehearsal**	
2	Rehearsal**; 12:00pm-2:05pm	
	Performance; 7:30pm	
4	Rehearsal	
6	Day Off	

Mussorgsky Introduction to *Khovantschina*

Bloch Schelomo [Nikola Ružević, cello]

Schumann Symphony No. 1 in B-flat Major, Op. 38 "Spring"

** No excused absences for these rehearsals.