



UNIVERSITY OF NORTH TEXAS SYMPHONY ORCHESTRA
MULB 1805.500, 5172.500
Spring Semester, 2019

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[DRAFT OF 12/22/18]

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Course Content:

The UNT Symphony 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.
[Violas, watch principal to see with which group you should tune.]
- 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 Symphony rehearsals and performances*. This requirement is not limited to symphonic concerts, but also includes 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, and are sufficient cause for a reduced grade.

Rehearsal Times and Locations:

Monday-Wednesday-Friday 2:15 p.m. – 4:05 p.m. Winspear Hall (unless otherwise posted)

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 Orchestra 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 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

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 or dress – no shorter than the lower calf [half way between knee and floor]

Long Pant – full length with wide leg width

NO TAPERED PANT OR DRESS SHORTS

Black Hose – plain, no patterns

Black Dress Shoes – 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

White blouse 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 Prof. Dubberly or any other conductor other than the Director of Orchestral Studies, the Assistant 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 (other than illness, etc.) 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 pages 5 and 6. Students are responsible for being aware of all dates listed as course responsibilities. Potential conflicts with rehearsals should be reported by filling out the Excused Absence Request Form online *as soon as they are known*. The Absence Request Form can be found on the UNT Orchestral Studies Website (<https://orchestra.music.unt.edu>) under Student Information. This online form should be filled out in its entirety. The student will receive an email receipt of the form sent to UNT Orchestral Studies faculty. The DOA will then approve, *not approve*, or request more information about the absence. All decisions and communication about absence requests will be done via email. It is the student's responsibility to respond to staff emails regarding absence requests in a timely manner. Absence request 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.

- 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 Symphony Orchestra, remains with the College of Music's Symphony Orchestra*. Therefore, any absence as a result of rehearsal or performance in other area ensembles must be approved by the DOS 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.

- 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 (cont'd)

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 DOS 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.**

- **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 and WILL result in immediate dismissal from the ensemble and failure of the course.

- 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 found on the UNT Orchestral Studies Website (<https://orchestra.music.unt.edu>) under Student Information. This online form 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.

Part preparation tests:

Part preparation tests due dates can be found on the rehearsal schedule [pages 5-6]. For each date, only certain students will be required to complete the part preparation test. A list of students selected, as well as 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 Prof. Itkin, either by direct email attachment or by sending a link to the posted video, to david.itkin@unt.edu. This is a required activity, as with a test in any other course, and cannot be turned in late or overlooked. Students who do not have the technology available to film and/or deliver the video can make arrangements with Prof. Itkin to play the test live. Such arrangements must be made *before* the due date, and cannot be made after the due date has already been missed. Failure to complete the assigned part test will result in the loss of one letter grade for the semester.

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 Fall semester the Symphony 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 MPAC and on the Orchestral Studies board in MU. Students can understand their exact rehearsal and performance responsibilities by consulting, first, these lists and, second, the schedule on page 6 of the syllabus. Once split orchestra assignments are made they are considered to be final. If, however, a student wishes to request to be moved from one portion of the orchestra to the other, this may be considered under the following circumstances. (1) The change is being requested in order to make possible for the student a particular performance opportunity, or to remove time constraint obstacles regarding a degree recital, AND (2) the student has already secured the willing participation of a musician assigned to the other half of the orchestra with whom s/he can switch assignments. In the case of section strings, students requesting to exchange assignments should be, as much as possible, of similar experience and technical expertise.

Rehearsal schedules:

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 for the convenience of the students. However, students should under no circumstances make commitments during any part of scheduled rehearsals, as schedules are subject to change.**

Rehearsal schedules are posted (1) in the MPAC on the glass near the stage left exit, (2) in the COM on the orchestra 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. The online schedule will usually be available on Friday, but will always be posted by Sunday evening at the latest.

UNT SYMPHONY ORCHESTRA SPRING 2019 Rehearsal & Performance Schedule [Schedule subject to change] [Rehearsal = 2:15-4:05pm rehearsal]

January	14	Rehearsal	
	16	Rehearsal	
	18	Rehearsal	
	23	Rehearsal	
	25	Rehearsal	
	28	Rehearsal **	
	30	Rehearsal **	
		7:30 Concert	John Farrer, conductor
			Berlioz Benvenuto Cellini Overture
			Strauss Horn Concerto No. 1
			Intermission
			Brahms Symphony No. 4
February	1	Rehearsal for Conducting workshop	
		Sibelius Violin Concerto (I)	
		Dvorak Violin Concerto (I)	
		Brahms Symphony No. 4 (IV)	
	2 (Saturday)	Conducting workshop sessions 10:00am-12:30pm* (Sibelius) & 2:30-5:00pm* (Dvorak)	
	3 (Sunday)	Conducting workshop session 1:00-3:30pm* (Brahms)	

** No excused absences for these rehearsals.

* No excused absences for workshop sessions. Any roster assignment swaps must be cleared with the TA *before these dates*.

SCHEDULE CONTINUED ON NEXT PAGE ----->

(February)	4	Day off. ☺	
	6	Rehearsal	
	8	Rehearsal	
	11	Rehearsal	
	13	Rehearsal	
	15	Rehearsal	
	18	Rehearsal	
	20	Rehearsal	
	22	Rehearsal	
	25	Rehearsal **	
	27	Rehearsal **	
		7:30 Concert	
		Clay Couturiaux, conductor	
March		Wagner Rieni Overture	
		J. Klein Against the Gusts of Blank Repose, a Threshold that Persists	
		K. Broberg Mother of War	
		Intermission	
		Strauss Rosenkavalier Suite	
	1	Rehearsal for conducting program auditions	
		Sibelius Violin Concerto (I)	
		Brahms Symphony No. 4 (IV)	
		Copland Appalachian Spring	
		[For Copland: <i>ONLY</i> Conductors' quintet plus Abbo, Hseuh, Cui, Eggleston, Dearman, Clarice, Nicholas, & Lauderdale]	
	4	Conducting program auditions	
		Same repertoire and personnel as March 1.	
	6	Day off. ☺	
April	8	Day off. ☺	
	18	Rehearsal	
	20	Rehearsal	
	22	Rehearsal	
	25	Rehearsal	
	27	Rehearsal	
	29	Rehearsal	
	1	Rehearsal **	
	3	Rehearsal **	
		7:30 Concert	
		[Student conductors]	
		Berlioz	Roman Carnival Overture
		Tchaikovsky	Romeo and Juliet
		Intermission	
		Beethoven	Symphony No. 5
	5	Rehearsal	
	8	Rehearsal	
	10	Rehearsal	
	12	Rehearsal	
	15	Rehearsal	
	17	Rehearsal	
	19	Day off. ☺	
	22	7:00-10:00pm **	Rehearsal with Grand Chorus
	23 (Tuesday)	7:00-10:00pm **	Rehearsal with Grand Chorus
	24	7:30 Concert	
		Allen Hightower, Conductor	
		Mendelssohn	Elijah
	26	Day off. ☺	
	28 (Sunday)	Busses depart UNT 2:30pm for Stonebriar Community Church (Frisco).	
		4:00-5:00pm rehearsal	
		6:00pm Concert (Elijah)	

ACADEMIC INTEGRITY

LINK: <http://vpaa.unt.edu/dcgcover/resources/integrity>

STUDENT BEHAVIOR

LINK: Student Code of Conduct - <https://deanofstudents.unt.edu/conduct>

ACCESS TO INFORMATION – EAGLE CONNECT

LINK: eagleconnect.unt.edu/

ODA STATEMENT

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

2018-2019 Semester Academic Schedule (with Add/Drop Dates)

<http://catalog.unt.edu/content.php?catoid=17&navoid=1737>

Academic Calendar at a Glance, 2018-2019

<https://www.unt.edu/catalogs/2018-19/calendar>

Final Exam Schedule

<https://www.unt.edu/catalogs/2018-19/calendar>

FINANCIAL AID AND SATISFACTORY ACADEMIC PROGRESS

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

RETENTION OF STUDENT RECORDS

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

COUNSELING AND TESTING

UNT's Center for Counseling and Testing has an available counselor whose position includes 16 hours per week of dedicated service to students in the College of Music and the College of Visual Arts and Design. Please visit the Center's website for further information:

<http://studentaffairs.unt.edu/counseling-and-testing-services>. For more information on mental health issues, please visit: <https://speakout.unt.edu>.

The counselor for music students is:

Myriam Reynolds

Chestnut Hall, Suite 311

(940) 565-2741

Myriam.reynolds@unt.edu