

University of Illinois Wind Orchestra
MUS269/MUS450
Syllabus and Performance Calendar
Fall 2017
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Student Learning Outcomes

Students who have successfully completed this course should:

- Perform at a high level of proficiency as a soloist, section member, and ensemble member;
- Understand the concepts of good intonation, balance between melodic and accompaniment lines, balance between players, instrumental blend and tone color;
- Understand the concepts of phrasing, dynamics, articulation, rhythmic precision and ensemble clarity as it relates to quality performance;
- Appreciate quality wind band repertoire;
- Work creatively and collaboratively with others;
- Better understand the process of large ensemble sequential rehearsing and pacing in relation to short and long term performance goals

Student Expectations:

- Be early, Be prepared musically, be warmed up and tuned.
- Come to rehearsal open-minded and ready to learn in ways that you might not understand.
- Use your time in rehearsal to become a better musician: listen actively, understand your role and how your part fits with others in your section, and the ensemble.
- Know where the melody and focal point of the music is at all times and protect it by playing with appropriate balance.
- Stay quiet and focused. Respect the rehearsal process and those in the rehearsal.

My hope for all of us:

- I recently read about this musical experience (shared below) – the writer/musician speaks about the purpose of the large ensemble and how active participation can lead to a transformative experience. I believe strongly in the idea that as a group, we give of ourselves to others. The process of making music together reminds us that we are a small but integral part of a larger whole.

“Though I was still up front as the singer, there wasn’t the visible hierarchy of players that one often sees in large bands. Everyone was both musically and visually part of the whole. The band became a more abstract entity, a community. And while individual band members might shine and take virtuosic turns, their identities became submerged within the group. It might seem paradoxical, but the more integral everyone was, the more everyone gave individuality and surrendered to the music. It was a living, breathing model of a more ideal society, an ephemeral utopia that everyone, even the audience, felt was being manifested in front of them, if only for a brief period.

As I experienced it, this was not just a musical transformation, but also a psychic one. The nature of the music helped, but partly it was the very size of the band that allowed me. . . to lose myself and experience a static release. You can feel transported. . . It was joyous and at times powerfully spiritual without being corny or religious in any kind of traditional way.” –from “How Music Works” by David Byrne

Rehearsal Schedule:

Tuesday	1:00 - 2:50	Harding Band Building
Thursday	1:00 - 2:50	Harding Band Building

First Rehearsal will be held on August 31 at 1 p.m.

Expectations: Commitment and a positive attitude. Come to each rehearsal ready to make music. It is my goal that each rehearsal is a musical one – an opportunity to get better as an ensemble and as a personal musician. I have worked hard to select quality repertoire that offers a variety of musical challenges to all players in the ensemble!

Rehearsal Etiquette: Occasionally, I will rehearse a section of music that requires only a small group of players. I will be very sensitive to your time and only call the necessary players to rehearsal. There will be times, however, when you will be asked to attend and listen to your colleagues as it is important for you to know musically what is happening in the score.

Most players will be called to the entire two-hour rehearsal. Please come prepared with water bottles (if necessary) and make all bathroom stops before the rehearsal begins. Plan to remain in your seat for the entire rehearsal – excessive moving around is distracting to all. **Finally, no hats or cell phones (in rehearsal or in concert). Texting friends during rehearsal is distracting to you and those around you.** Kindly turn your phone off or leave it in your locker during rehearsal.

Practice: You are expected to learn notes and rhythms *before* attending the next rehearsal. Our time together as an ensemble is about transforming the music to another level. The purpose of rehearsal is to learn what everyone else is playing – since you will already know your part as a prepared and dedicated member of the ensemble.

Sectionals: It is the responsibility of each section leader to coordinate and lead bi-weekly sectionals. It is the responsibility of each player to attend these sectionals on time – stay for the whole time and come prepared. Because you are expected to be present at each sectional, section leaders will do what they can to schedule a sectional time that is convenient for everyone in the section.

Attendance, Punctuality and Grading:

Attendance is required at all rehearsals and concerts. As you probably know, this is an ensemble – a group musical effort, therefore your presence (and personal preparation) is extremely important. There are three reasons for which an absence might be excused: family emergency, long-term personal illness*, or religious holiday. If one of these situations arises, please notify the conductor **BEFORE** the rehearsal. Any unexcused absence will result in a lower final grade, see below for specifics. It is up to you to arrange to get the folder to rehearsal. If you have one of these situations that prevents you from attending a rehearsal, it is your responsibility to find a sub for that rehearsal.

*A 'long term personal illness' means that you are not able to attend ANY of your class meetings that day. An absence will not be excused if you simply aren't feeling well before band rehearsal and wish to take a nap... If you are present in your morning classes, you should be in band. If your medical doctor tells you to stay home all day or for several days, you will be excused from rehearsal.

Punctuality is also graded. Plan on being early to the rehearsal site. Be warmed up and seated before the starting time for each rehearsal.

The following guidelines and penalties will be maintained:

- One letter grade will be cut for each unexcused absence from rehearsal.
- One-third of a letter grade will be cut for every unexcused late arrival.
- One-third of a letter grade will be cut for every instance a student is discovered using a cell phone during rehearsal.**
- Absences from concerts and dress rehearsals are not excusable and will result in a failing grade and dismissal from the orchestra.
- Failure to deliver your music to the rehearsal when you are absent for any reason will result in the loss of one-third of a letter grade (i.e., grade of A reduced to an A-).

Grades will be based on:

- 1) Quality of musical preparation and participation
- 2) Attitude and ability to be fully invested in the rehearsal
- 3) Attendance and punctuality in rehearsals, *sectionals* and concerts.

Your presence at other band concerts given by the Hindsley Band and the Wind Symphony are highly recommended. Please coordinate your schedule so that you can support your colleagues by attending their concerts.

Concert Dress:

Option 1-

Black tuxedo, white shirt, black bow tie, black dress shoes, and black socks.

Option 2-

Floor-length black skirt, black pants (no denim), or black dress meeting all specifications. Long-sleeved black blouse. Black/dark pantyhose, black dress shoes, simple jewelry. No décolletage, bare shoulders, necklines, short dresses or midriffs. Open-toed shoes or sandals are acceptable with dark stockings or dark pantyhose.

Miscellaneous:

- Pencils are necessary at every rehearsal
- Additional equipment (i.e. mutes, mallets, etc.) is the responsibility of the student. Please have them whenever the music deems it necessary.
- Recordings for most selections will be available online. Listening and study of this music is highly recommended for the purpose of gaining a perspective of where your part fits within the whole composition and affording yourself the fullest musical and educational experience. I will do my best to recommend specific recordings when they are available.
- Music must be signed in and out of the Bands library. I will let you know when new music will be available for pick up. Parts are usually due back in the library the day after a concert.
- Come to each rehearsal with all supplies needed so that you can focus and stay in your seat for the entire rehearsal. Bathroom breaks and water breaks are not allowed.

Illinois Wind Orchestra – Repertoire and Concert Dates 2017-2018

Repertoire to be selected from the following:

September 24, 2017, 3:00 pm

Krannert Center for the Performing Arts
Shared Concert with Wind Symphony

Tielman Susato/Dunnigan, Selections from the Danserye
Dmitri Shostakovich/Hunsberger, Festive Overture (Combined Bands)

October 15, 2017, 3:00 p.m.

Krannert Center for the Performing Arts
Shared Concert with Hindsley Symphonic Band

Julius Fucik, Florentiner March
Michael Markowski, The Tonic of Wildness
Thomas Doss, Romanian Overture
Percy Grainger, Mock Morris
Sierra, arr. Scatterday, Alegria

October 27, 2017, 7:30 pm

Krannert Center for the Performing Arts
Homecoming Concert Shared with Wind Symphony and Marching Illini

James Curnow, Illini Fantasy
Aaron Perrine, A Glimpse of the Eternal

December 3, 2017, 3:00 pm

Krannert Center for the Performing Arts

Shared Concert with Hindsley Symphonic Band

David Maslanka, Traveler
Julie Giroux, Bookmarks from Japan (selected movements)
Jacques Press, Wedding Dance
Johann Bach/Reed, Sheep May Safely Graze

February 25, 2018, 7:30 pm

Krannert Center for the Performing Arts
Shared Concert with Wind Symphony

Eric Whitacre, Sleep
Donald Grantham, Don't You See
James David, Ghosts of the Old Year
Jennifer Jolley, Lightweg/Lightway

April 20, 2018, 7:30 pm

Krannert Center for the Performing Arts
Shared Concert with Hindsley Symphonic Band

Henry Fillmore, Rolling Thunder
Frank Ticheli, Symphony No. 2
Libby Larsen, Introduction to the Moon
John Mackey, Sheltering Sky
John Philip Sousa, Looking Upward Suite movement 3: Mars and Venus