

MUSIC 102-01, 103-01, 104-01 - INSTRUMENTAL ENSEMBLE (Wind Symphony)

Fall, 2009

Monday and Wednesday, 4:00 - 5:15 p.m.
Wygal 104 (Rehearsal Room)

Instructor: Dr. Gordon Ring
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Office Hours: 11:00-noon and 2:00-3:00 pm, Monday-Thursday, or by appointment

Wind Symphony Website: <http://www.longwood.edu/staff/ringgl/LongwoodWindSymphony.html>

Course Description: Instrumental Ensembles. Requires 3 semesters in appropriate sequence (consecutive semesters preferable, but not required). Study of a unique body of instrumental literature each semester. Several sections are offered at varying degrees of difficulty to match students' skills and previous experience. Auditions are required for some sections. Not open to instrumental music majors. 1 credit each semester.

Auditions: No audition is required to be admitted to the group, but all new members must play a short (5 minute) audition consisting of scales, sightreading, and if possible, a prepared selection. This audition should happen during designated times during the first week of class.

Course Objectives: Upon completion of the course students will:

1. Have developed an awareness and understanding of concert band music from early periods through the present day.
2. Have had concert performance experience for these works.
3. Recognize and discuss major achievements in the arts.
4. Use appropriate vocabulary to describe and discuss artistic achievements.
5. Understand appropriate technology and techniques for the production of artistic achievements
6. Explain the cultural and historical contexts of artistic achievements
7. Recognize and discuss ethical issues associated with the contact, exhibition, or performance of artistic works.

This course also meets the following General Education Criteria:

1. teach a disciplinary mode of inquiry (e.g., literary analysis, statistical analysis, historical interpretation, philosophical reasoning, aesthetic judgment, the scientific method) and provide students with practice in applying their disciplinary mode of inquiry, critical thinking, or problem solving strategies.
2. provide examples of how disciplinary knowledge changes through creative applications of the chosen mode of inquiry.
3. consider questions of ethical values.
4. explore past, current, and future implications (e.g., social, political, economic, psychological or philosophical) of disciplinary knowledge.
5. encourage consideration of course content from diverse perspectives.
6. provide opportunities for students to increase information literacy through contemporary techniques of gathering, manipulating, and analyzing information and data.
7. require at least one substantive written paper, oral report, or course journal and also require students to articulate information or ideas in their own words on tests and exams.
8. foster awareness of the common elements among disciplines and the interconnectedness of disciplines.
9. provide a rationale as to why knowledge of this discipline is important to the development of an educated citizen.

Course Requirements: Attendance and participation at all rehearsals and performances. CO 1, 2, 3, 4, 5, 6, 7

As ambassadors of Longwood University, it is imperative that at all times you maintain a professional image on stage.

Formal dress will be required for all performances unless otherwise specified:

Men - Black tux (no tails) or suit or white shirt, black tie, black pants, black socks, black shoes.

Ladies - Nice black or black and white dress that covers the knees, unless your instrument prevents you from wearing one, then nice black pants.

Journal - You must keep a journal for this class with weekly entries. Each entry must be submitted to the instructor by 5:00 p.m. on Friday of the corresponding week by e-mail. Each entry should be about 2 full paragraphs in length and respond to the question/prompt for that week. CO 3, 4, 5, 6, 7

Journal question/prompts:

(Each journal entry is due by e-mail on date specified.)

Week 1: (Aug. 28) Discuss the role your particular instrument plays in the musical texture of two of the pieces we are working on in class. For example, how often does it provide the main melody, an accompanimental countermelody, or rhythmic support. Does the composition seem especially well (or poorly) suited to the technical capabilities of the instrument? Which piece, in your opinion, shows off your section to its best advantage?

Week 2: (Sept. 4) Listen to a recording of one of the works we are rehearsing. This recording may come from the Longwood library or any legal source. Discuss what you learned from your listening that can help you prepare for our performance.

Week 3: (Sept. 11) Choose one of the pieces we're working on in rehearsals and describe at least three ways that it reflects the time and/or place in which it was written. How would an educated listener know when it was written?

Week 4: (Sept. 18) Give a self-assessment of your own performance in our first concert of this semester. Did you perform poorly, pretty well, or flawlessly? Which pieces (if any) gave you difficulty, and why (or why not?) Did you surprise yourself in places? Was your level of preparation sufficient to yield the type of performance the director, the audience, and you expected?

Week 5: (Sept. 25) After only two weeks of rehearsal ask five other members of the ensemble to identify their favorite piece from among the ones we're working on and justify their choice. Then compare their responses to your own opinion. Do the same for "least favorite" pieces. Offer a reason as to why you think the responses may have been uniform or diverse.

Week 6: (Oct. 2) Identify two sources in the Longwood library for obtaining background information about the music we are playing in the ensemble. Also, give the URLs of two websites with pertinent information. Give two pieces of new (to you) information about our music (from these sources) that you find useful. In your opinion, do you think the performance of the ensemble as whole would be enhanced if each member knew more about the music from a historical/cultural perspective?

Week 7: (Oct. 9) Discuss the relationship between the music we have covered this semester and the content from another course you are currently taking in another discipline. You might consider relations between musical structure and the structure of visual art, the historical context of the music with content of a history course or historical developments in the sciences, the use of music in theatrical productions or dance, the use of music in the media, the use of music in marketing or other business concerns, etc. Be creative and look for connections.

Week 8: (Oct. 16) None

Week 9: (Oct. 23) Write a program note for one of the pieces on our upcoming concert. For it, consider what information you think our audience should know as they listen to this piece for the first time. How much historical/cultural context will you include? Will you describe the musical form and content? Will you relate the piece to an anecdote from the composer's life?

Week 10: (Oct. 30) Give a self-assessment of your own performance in our second concert of this semester. Did you perform poorly, pretty well, or flawlessly? Which pieces (if any) gave you difficulty, and why (or why not?) Did you surprise yourself in places? Was your level of preparation sufficient to yield the type of performance the director, the audience, and you expected? How has your playing improved (or has it?) over the course of the semester?

Week 11: (Nov. 6) Do you think knowledge of music is important to the development of an educated citizen? Consider and describe the ways in which music reflects and influences popular culture. Do you think knowledge of music can enable one to transcend the parameters of popular culture in a meaningful way? Give an example of a piece from our repertoire that has given you a particular insight.

Week 12: (Nov. 13) Pretend that you have a friend whose musical experience consists only of watching MTV or VH1. How would you persuade them to come to our concert, and what would they learn by coming?

Week 13: (Nov. 20) After two weeks of rehearsing the new works for the holiday dinner concert, which works do you find the most interesting? Which works do you think the audience will like best? If your answers to those questions are different, explain why that is the case.

Week 14: (Nov. 27) None - Thanksgiving

Week 15: (Dec. 4) None - Holiday Dinner/Concert

Grading: Attendance is more crucial in an ensemble than in a general academic class. Therefore, great emphasis is placed on class attendance. After two unexcused absences from rehearsals, further absences will result in the following:

3 unexcused absences from rehearsal	B semester grade
4 unexcused absences from rehearsal	C semester grade
5 unexcused absences from rehearsal	D semester grade
6+ unexcused absences from rehearsal	F semester grade
1 unexcused absence from performance	D semester grade (or lower)

Commendable/Deplorable Clause: The conductor reserves the right to raise or lower grades if certain commendable or deplorable actions so warrant. Since the reputation of the entire ensemble can be affected by a single action of an individual, a student's grade should reflect such an action.

Absence from a performance or a dress rehearsal requires your WRITTEN EXCUSE to me and my WRITTEN APPROVAL to you BEFORE the absence is to occur.

Each **journal** entry will be evaluated with comments and a score (percentage out of 100, with 70 being satisfactory). The scores for the journal entries will be averaged for a cumulative journal score at the end of the semester. IN ORDER TO PASS THE COURSE, students must achieve a cumulative journal score of at least 70. Failure to meet this requirement will automatically result in a semester grade of F.

Attendance: Attendance will be taken at all rehearsals and performances. You will be allowed to miss two rehearsals without penalty, but you are STRONGLY encouraged not to miss. The success of this or any other ensemble depends on everyone's commitment, and your decision not to show up affects not only you, but everyone else in the group. It is also your responsibility to see that your music is available for rehearsal, even if you cannot be there for any reason. This is obviously especially important if you share a folder with someone else. The only excusable absences are for illness, death in the family, or other approved school experiences (field trip, etc.). If possible, notify me in advance of such absences. As soon as possible send me an email message with the date and explanation of your absence. These messages will be compared against the attendance roll in order to figure the final grade.

Announcement: Any student who feels he or she may need accommodations based on a disability should make an appointment to see me.

Bibliography:

Naxos Music Library - go to the Greenwood Library website - <http://www.longwood.edu/library/index.htm>, then choose Databases by Subject - Music - Naxos Music Library. You will need to log in to use this service.

Class Schedule: on back

LONGWOOD WIND SYMPHONY

Fall 2009

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
A 23	24 4:00 Full Auditions 1:00-3:00	25 Auditions 1:30-3:30	26 4:00 Full Auditions 1:00-3:00	27 Auditions 1:30-3:30	28 Auditions 1:00-3:00 4:00 Full	29
30	31 4:00 Full	S 1	2 4:00 Full 4:50 Convo	3	4	5
6	S 7 LABOR DAY No rehearsal	8 Move equip- ment TBA	9 4:00 Full - Jarman 4:50 Convo	10 Convocation 3:30 - Jarman CONCERT 6:30 Be there	11 Move equipment AM	12
13	14 4:00 Full 4:50 Perc	15	16 4:00 Full	17	18	19
20	21 4:00 Full	22	23 4:00 Full	24	25	26
27	28 4:00 Full	29	30 4:00 Full	1	2	3
4	5 4:00 Full	6	7 4:00 Full	8 7:30 Jazz concert	9	10
11	12 FALL No rehearsal	13 BREAK	14 4:00 Full	15	16	17
18	19 4:00 Full	20	21 4:00 Full	22	23	24
25	26 4:00 Full	27	28 CONCERT Leave TBA 7:30 U of Rich	29	30	31
N 1	2 No rehearsal	3	4 4:00 Full	5	6	7
8	9 4:00 Full	10	11 4:00 Full	12	13	14
15	16 4:00 Full	17	18 4:00 Full	19 VMEA	20 Conference,	21 Homestead
22	23 4:00 Full	24	25 No rehearsal	26 THANKS- GIVING	27 BREAK	28
29	30 4:00 Full	D 1	2 4:00 Full	3 Move equip- ment TBA 6:30 Full Dining Hall	4 Holiday Din- ner - call times TBA	5 Holiday Din- ner - call times TBA
6	7 FINALS	8 FINALS	9 FINALS	10 FINALS	11 FINALS	12