

WIND ENSEMBLE (MU1410/2410)

J. Bayley

COURSE REQUIREMENTS (1999-2000)

- 1) Listening Log (28 listening sessions).
- 2) Perform Wind Ensemble repertoire (Two tests/term)
- 3) Tone development (ongoing responsibility of the student)
- 4) Technical development (ongoing responsibility of the student)
- 5) Attendance (students will attend all rehearsals)
- 6) Reading assignments (Periodicals in the Library i.e. *The Instrumentalist*)

Informal personal reading, 3 times per term

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- Students are expected to practice a *minimum* of 3.5 hours per week (30 minutes/day)
 - Students are expected to assist the Music Director with ongoing administration related to the College Wind Ensemble
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Grading:

Testing = 50%

Rehearsals = 40%

Listening Log & Reading assignments = 10%

Course Objectives:

As a result of instruction and personal study students will:

- a) Become familiar with standard repertoire for Wind Ensemble
- b) Advance performance skills relating to technical and tone
- c) Develop an ability to perform with accurately and sensitivity within an ensemble setting
- d) Develop an greater awareness of intonation and blending with respect to Wind Ensemble playing
- e) Become familiar with Wind Ensemble repertoire through listening and score study

Listening Log

- The Listening Log is a very important part of instrumental study.
- Regular listening (30-40 minutes/week)
- Listen to the same selection many times.
- Listen for detail. Do not treat the musical selection you are listening to as merely back ground music.
- Be a mentally active listener. Continually compare and analyze the selection you are listening to.
- Are you hearing everything that is taking place? Continuously ask yourself, "What am I hearing?" and "Am I hearing it all?"
- Listen to specific musical characteristics.
 - Vibrato (How and when is it used?, How and when does the width the speed of the vibrato vary?)
 - Dynamic contrasts (Where do they occur?)
 - Intonation (Unisons, octaves)
 - Ensemble playing (articulation, the ability to play together accurately)
 - Musicality (shaping of the phrase, inflections)
 - Timbre (tonal quality)
- Recall musical concepts, that you experienced during your listening sessions, when doing your daily practice and make every effort to apply them to your playing.

NOTE:

First listening log due Friday, December 10, 1999 (7 listening sessions)

Second listening log due Friday, April 7, 2000 (7 listening sessions)

Fine Arts Department ruling: Students will lose 10% a calendar day for submitted projects after the due date. After 10 days, a grade of zero (0%) will be recorded.

Gregorian chant, Leonin, Perotin, Machaut, Dufay, Josquin des Pres, Orlando di Lasso, Dowland, Monteverdi, Weelks, Morley, W. Byrd, Victoria, Tallis, Gabrieli, Lully, Purcell, Pachelbel, Corelli, Vivaldi, J.S. Bach, Handel, W.A. Mozart, Haydn, Beethoven, Schubert, Schumann, Liszt, Brahms, Bruckner, Tchaikovsky, Dvorak, Berlioz, Mendelssohn, Chopin, Frank, Wagner, Mahler, R. Strauss, Musorgsky, Rimsky-Korsakov, Rakhmaninov, Saint-Seans, Faure, Debussy, Ravel, Holst, Britten, Hindemith, Poulenc, Stravinsky, Bartok, Prokofiev, Schoenberg, Berg, Webern, Messiaen