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Office: Music 222  
Office Hours: By Appointment

The goal of ANY POLICY statement is to preserve the quality of the music making experience for all involved. Early communication is the best way to handle any problems that may arise.

ATTENDANCE:
1. Musicians CANNOT BE EXCUSED from any rehearsals or performances.
2. Events that are BEYOND YOUR CONTROL, such as serious illness or family emergencies will be considered on a case-by-case basis and will be handled by the conductor of the ensemble.
3. In the event of an emergency absence, DIRECT communication with the conductor is essential upon return. If at all possible, please call in advance of the absence.
4. In case of absence, an explanation should be offered well in advance of the next rehearsal. Please make an appointment to speak with the conductor personally at a time other than just before or just after a rehearsal. COMMUNICATION is the best way to handle attendance issues.

GRADING:
Student grades are based on the following:
1. Preparation, performance, and positive contribution.
2. Attendance at rehearsals, sectionals, and performances.

<table>
<thead>
<tr>
<th>Grading Scale</th>
<th># of Unexcused Absences</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>=</td>
<td>A</td>
</tr>
<tr>
<td>2</td>
<td>=</td>
<td>B</td>
</tr>
<tr>
<td>3</td>
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<td>C</td>
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<tr>
<td>4</td>
<td>=</td>
<td>D</td>
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<tr>
<td>5</td>
<td>=</td>
<td>F</td>
</tr>
</tbody>
</table>

Note: Absence from dress rehearsals or performances will also result in a failing grade. Students who receive a failing grade must confer with the conductor to determine future ensemble status.

TARDY:
Musicians should be in their seats five minutes prior to the tuning note. Two tardies equal one absence. It is recommended that students keep open the half hour prior to their scheduled rehearsal time to minimize the possibility of being late (musicians should also take the necessary time to be properly warmed-up for rehearsals).

SHORT-TERM LEAVE OF ABSENCE:
Requests for excused absences for the purposes of auditions, contests, interviews, and other special professional opportunities are to be made with the ensemble conductor and are subject to approval by the Director of Orchestras. The amount of flexibility we have in accommodating such requests is directly related to the amount of advanced notice given.

OUTSIDE COMMITMENTS:
As a member of the ensemble, it is assumed that your primary responsibility is to the announced schedule. Outside work and performance opportunities are considered to be the business of the student but should not interfere with ensemble obligations. Please consider this document a contract of your commitments to the School of Music and the University Orchestra for the semester.
PERFORMANCES/SPECIAL REHEARSALS:

<table>
<thead>
<tr>
<th>Ensemble</th>
<th>Date</th>
<th>Time</th>
<th>Place</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) SDSU Symphony</td>
<td>Sunday, March 16</td>
<td>4:00 pm (1pm call)</td>
<td>Smith Recital Hall</td>
</tr>
<tr>
<td>2) SDSU Symphony Ensembles</td>
<td>Thursday, March 6</td>
<td>10:00 am – 3:00 pm</td>
<td>Aztec Student Union</td>
</tr>
<tr>
<td>3) SDSU Symphony Ensembles</td>
<td>Friday, March 7</td>
<td>10:00 am – 3:00 pm</td>
<td>Aztec Student Union</td>
</tr>
<tr>
<td>4) SDSU Symphony Strings</td>
<td>TBD</td>
<td>Noon</td>
<td>SDSU Library Dome</td>
</tr>
<tr>
<td>5) SDSU Symphony and Choirs</td>
<td>Saturday, April 26</td>
<td>7:00 pm (5pm call)</td>
<td>CABC</td>
</tr>
</tbody>
</table>

*It is recommended that you not book other rehearsals or engagements directly before any concerts.*

ADDITIONAL REHEARSALS: (beyond normally scheduled rehearsal times)
**These Rehearsals are required unless noted. Please plan accordingly with work and school schedules**

Individuals are expected to prepare their music and come to rehearsal ready to advance musically as an ensemble. Rehearsal time is NOT practice time for individual parts. Each section will be required a total of 4 hours of sectional time for the entire section during the entire semester as outlined in the guidelines below.

<table>
<thead>
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<th>Ensemble</th>
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<th>Time</th>
<th>Place</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) SDSU Symphony and Choirs</td>
<td>Tuesday, April 15</td>
<td>7 – 10 pm</td>
<td>CABC</td>
</tr>
<tr>
<td>2) SDSU Symphony and Choirs</td>
<td>Friday, April 25</td>
<td>1:30 – 5:30 pm</td>
<td>CABC</td>
</tr>
</tbody>
</table>

SECTIONAL REHEARSALS: (4, 1-hour long sectionals are required each semester)

Each section of the Symphony is required to meet outside of the scheduled rehearsal time for 2, 1-hour long sectionals per concert (a total of 4 sectionals for the entire semester). The section leader is responsible for working with their section to organize these sectionals and report them to the ensemble director. The time/place of the sectionals is based on each member’s availability. Please contact Professor Gerdes if you need assistance reserving a room for the sectionals. **While more sectionals are certainly encouraged**, only 4 will be required for the semester.

CONCERT DRESS:

MEN: Black formal trousers, black shirt, black tie (optional), black jacket (optional) black vest (optional), black socks, and black formal shoes.

WOMEN: Black full-length, long-sleeved dress or black full-length skirt or black loose-fitting pants with black long-sleeved blouse (covered shoulders and stomachs, please). Optional: very small, pure white trim collar and cuffs. Jewelry is acceptable if it is not flashy. Black hosiery (black sheer OK) and black shoes. All clothing and shoes to be formal rather than casual material and style. No sweaters, please.

PERFUMES, COLOGNES, AND FRAGRANCES:

No perfumes, colognes, or other scented lotions in REHEARSAL or PERFORMANCE. These can trigger asthma and allergic reactions for other ensemble members. If you wear scents to work or class and go straight to rehearsal, rinsing off in a bathroom before rehearsal will alleviate any unnecessary allergic reactions.

FOR STUDENTS WITH DISABILITIES:

If you are a student with a disability and believe you will need accommodations for this class, it is your responsibility to contact Student Disability Services at (619) 594-6473. To avoid any delay in the receipt of your accommodations, you should contact Student Disability Services as soon as possible. Please note that accommodations are not retroactive, and that I cannot provide accommodations based upon disability until I have received an accommodation letter from Student Disability Services. Your cooperation is appreciated.
Mission Statement

The University Bands, as part of the School of Music and Dance, has as its primary mission the preparation of instrumentalists for careers in performance and education. It is our goal to provide a program that will develop well-rounded musicians who are prepared to face the challenges of an ever-changing musical world. In addition, we are directed toward maintaining a leadership role locally and nationally in the wind band medium. At both the undergraduate and graduate levels, we seek to:

Expand the technical, intellectual, psychological, and spiritual horizons of musicians.

Promote the highest performance standards that result in soul-to-soul music-making.

Prepare for the music of the future by exploring the music of the present while preserving the music of the past.

Increase the awareness of the artistic and historical significance of music for winds and percussion.

Create a positive music-making environment that allows the knowledge gained in the studio to be applied to ensemble performance.

Provide a balanced experience that promotes imagination, creativity, flexibility, and versatility in each musician.

Preserve the repertoire of the wind band, which has become a significant and serious means of musical expression.

Broaden the concept of performance and teaching skills by encouraging creative thought and artistic interaction.

The University Bands at San Diego State have an important secondary mission, which is to provide University students, staff, and faculty with an avenue to continue their involvement in the performing arts. The department is committed to the concept of maintaining groups that encourage those who do not have career plans in music to develop the aesthetic self in addition to the academic self. We are dedicated to the education of the whole human through our involvement in the University community at large.
Ensemble Goals

This Ensemble is a listening-focused, process-oriented group that provides a critical-thinking environment for the student to emphasize interactive musical skills in a large ensemble setting. While promoting the advancement of wind music of artistic and historical significance, it reinforces the musical skills taught in the studio and develops the application of those skills. This course advances the growth of the students’ overall musicianship and promotes lifelong activity in music.

SKILLS
• Tuning - horizontal and vertical
• Tone - appropriate and characteristic
• Rhythm - accuracy and clarity
• Pulse - internal and external
• Breathing - quality and control
• Style - range and appropriateness
• Articulation - variety and consistency
• Phrasing - shape and note grouping
• Awareness - (see-feel-hear-know-imagine)
• Audiation - develop the “inner” ear
• Technique - in the service of music
• Sight reading - building good habits

CONCEPTS
• Understanding the Inner Game - “Awareness, Will, Trust”
• Increasing musical imagery and creativity
• Developing sensitivity to non-verbal communication
• Cultivating an understanding of verbal communication
• Promoting confidence in performance (P = P-I)
• Recognizing note morphology (the lifespan of a note)
• Achieving clarity in performance
• What to listen for in music (the function of one’s part)

ENSEMBLE PLAYING
• Developing sensitivity to the whole
• Recognizing primary and secondary roles
• Silent communication through breath
• Physical communication through movement
• Visual communication through eye contact
• Encouraging flexibility
• Working as a team
• Being prepared and dependable
• Compositional Elements
• Expressive Elements
• Musical Goals

MUSICAL LITERACY
• Explore performance practice
• Increase knowledge of repertoire
• Develop comprehensive musicianship
• Expand perception of the music
• Create a historical perspective
• Expose notational concepts
• Refine rehearsal skills
• Formal Elements
• Structural Elements
• Phrasal Awareness
Evaluations

Teachers and conductors (can these two really be separated?) often find themselves asked to evaluate their students as they continue their education or seek employment. These opportunities come in the form of phone calls or written requests. I have noticed definite similarities in the questions asked about students. Assuming the musical qualifications are verified, the most important issue seems to be “getting along” with others.

I thought you might be interested in knowing these questions, and I hope that you will find this information helpful in some way. By the time a prospective employer or graduate school calls me about you, they have probably determined, from sources other than references, that you are musically qualified. Isn’t it enough to just be an incredible talent? …apparently not! In light of the fact that we spend so many hours developing our skills, I found the following statistic most revealing:

“85% of the people fired in America are let go because of attitude problems, not because they are not able to do the job.”

Questions from Written Requests

1. What kind of integrity does the candidate have? Are they honest, truthful and reliable?

2. Does the candidate demonstrate discretion and commitment?

3. Does the candidate show good judgment, common sense, clear thinking, and the ability to draw sound conclusions?

4. Does the candidate demonstrate initiative, self-reliance, perseverance, interest in their work, and do they use time wisely, taking advantage of opportunity when it is presented?

5. How would you describe the candidate’s personality? Do they get along well with others? Do they demonstrate a sense of humor? Are they courteous, neat in appearance, and cooperative?

6. How well does the candidate concentrate, comprehend, and make decisions?

7. Evaluate the candidate’s talent in comparison to their application and achievement. Do they work hard?

8. Evaluate the candidate’s motivation and perseverance toward their goals.

9. How is the candidate regarded by their colleagues and faculty? (You never know if the person you’re playing with today might be in the position to hire you later).

10. Is the candidate intellectually and musically curious?
Questions Asked During Discussions

1. What kind of colleague will the candidate be?
2. How does the candidate get along with peers?
3. How does the candidate get along with you? Is the candidate loyal?
4. Would you hire this candidate? Would you want this candidate teaching your children?
5. Does the candidate know how to disagree in a professional manner?
6. Is the candidate a team player?
7. How does the candidate deal with frustration or anger? Does the candidate take it out on others?
8. Is the candidate prompt and responsibly organized?
9. Does the candidate project a positive attitude? Does the candidate enjoy life?
10. Does the candidate need extra supervision?
11. Will the candidate be willing to get involved outside the classroom?
12. Is the candidate accountable?
13. Will the candidate be willing to do more than the minimum that is required?
14. What kind of attitude will the candidate have about doing their work?
15. What is the candidate’s motivation for applying for this job? Are they really interested in this job?
16. On a scale of 1 to 10, rank the candidate with other people you have worked with at their level of qualifications.
17. How committed is the candidate to students and the educational process?
18. What are the candidate’s strengths and weaknesses?