

Mt. San Jacinto College
Integrated Course Outline of Record

Form B

Submitted by:	Vanessa Sheldon	Date:	12/17/2020
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Department	Subject	Course Number	Title
Music	Music MUS	201	Orchestra

Units/Hours

Each lecture unit requires 1 hour per week of class time, and 2 hours per week of study outside of class.
Each laboratory unit requires 3 hours per week of class time.
Each activity unit requires 2 hours per week of class time and 1 hour per week of study outside of class.

Lab Units	Total Units
1.00	1.00
Lab Contact Hours	Total Contact Hours
48.00 - 54.00	48.00 - 54.00
Lab Homework Hours	
0	

Stand Alone:

Program Applicable

AA/AS Degree General Ed Breadth Area(s):

-none-

General Education Justification:

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Maximum Enrollment:	32
Maximum Enrollment Justification:	Justification:
Grading Method:	Letter Grade or P/NP
TOP code:	1004.00

Can be Taken	4	time(s) for credit (max 4)
	X	- Visual or Performing Arts course that is required to meet major requirements for UC/CSU

- Intercollegiate athletics course
- Academic/vocational competition course

Catalog Description:

(Please do not refer to transferability or degree, certificate, or employment concentration applicability. Please only describe the course).
(75 words or less in gray box below).

This course is a conducted instrumental ensemble focused on the study, rehearsal and public performance of symphonic orchestral literature encompassing a variety of styles from various musical periods. Different repertoire will be chosen each semester as appropriate to the ensemble.

Schedule Description:

(Please do not refer to transferability or degree, certificate, or employment concentration applicability. Please only describe the course).
(25 words or less in gray box below).

This course is an instrumental ensemble concentrating on the study, rehearsal, and performance of symphonic orchestral literature.

Need for the course:

This course will satisfy the ensemble requirement of the AA-T degree in music. For bowed string students it will be the preferred and recommended, if not the only, way to satisfy this requirement. Although MUS 212 (Chamber Ensemble) may currently address some students' needs, MUS 201 (Orchestra) better aligns with the C-ID descriptor MUS 180 (Performance Ensemble) and allows for continued growth of the music department and its service to the community.

Prerequisite(s):

Prerequisites go through a separate approval process. See Forms E1-E6 for details.
(For further clarification, contact the Prerequisite Subcommittee)

- Demonstrate proficiency on a musical instrument by audition and/or interview.

Corequisite(s):

Corequisites go through a separate approval process. See Forms E1-E6 for details.

-none-

Recommend Preparation:

Recommended Preparation goes through a separate approval process. See Forms E1-E6 for details.

-none-

Other Enrollment Criteria:

-none-

Learning Objectives:

(please number each objective and express in behavioral terms)
Upon the completion of the course the student will be able to do the following:

1. Demonstrate improvement of technique on their instrument.
2. Demonstrate improvement of music reading skills.
3. Examine stylistic features appropriate to particular periods and/or composers and apply such points of style to their performance.
4. Develop proper performance behavior and etiquette.
5. Evaluate the quality of a performance based on specific aspects of music-making, such as intonation, rhythmic accuracy,

use of dynamics, overall blend of the ensemble or section, articulation, balance, tone, and style.
6. Reflect in their performance the conductor's gestures and directions.

Course Content:

(please number the outline of main topics and subtopics)

Lab Units Only

Lab Content:

(please number the outline of main topics and subtopics)

- 1. Rehearsal technique and practices
 - 1. Professionalism, preparedness, and etiquette
 - 2. Listening to an following a section leader
 - 3. Listening across the ensemble
 - 4. Responding to a conductor's gestures and directions
- 2. Rhythm
 - 1. Accurate, precise reading a performance of rhythm and articulation
 - 2. Playing together as a section and as an ensemble
 - 3. Following a conductor's gestures and directions
- 3. Pitch and intonation
 - 1. Good tone production
 - 2. Accurate reading and performance of pitch
 - 3. Tuning pitches and harmonies to produce a good blend as a section and as an ensemble
- 4. Expression
 - 1. Accurate reading and performance of expressive markings
 - 2. Following a conductor's gestures and directions
 - 3. Balancing dynamics to produce a good blend
 - 4. Agreeing upon expression as a section and as an ensemble
- 5. Rehearsal and public performance of orchestral literature
 - 1. Warm-up, including scales, and tuning and balance exercises
 - 2. Sightreading
 - 3. Major stylistic eras:
 - 1. Baroque
 - 2. Classical
 - 3. Early Romantic
 - 4. Late Romantic
 - 5. 20th and 21st Century
- 6. Performance etiquette and expectations
 - 1. Appropriate dress
 - 2. Behavior on stage
 - 3. Audience education and interaction

Methods of Instruction:

Methods of instruction may include, but are not limited to the following:

- **Method:** Rehearsal
Integration: Rehearsal, led by the conductor/instructor, will consist of group practice of musical works to develop instrumental technique and musical sensitivity, and to prepare for public performance.
- **Method:** Sight-reading
Integration: The instructor will regularly introduce new music from a variety of styles and historical eras in order to encourage the development of students' music reading skills.
- **Method:** Lecture
Integration: Lectures are briefly presented by the instructor on historical or stylistic points relevant to the music

- being performed
- **Method:** Critique
Integration: Individual student performances are critiqued and evaluated by the instructor based on accuracy of pitch, accuracy of rhythm, and overall musicality. Students will critique their own performances along with those of the larger group as a means of self-reflection identifying areas and ways for improvement.
- **Method:** Visiting Lecturers
Integration: Visiting professional musicians, including directors, conductors, composers and instrumentalists will impart their unique musical knowledge while interacting with the students in a lecture and/or rehearsal setting.
- **Method:** Observation and Demonstration
Integration: The instructor and/or students will demonstrate proper performance practice in class to assist students in developing skills necessary to perform the assigned compositions.

Methods of Evaluation:

A student's grade shall be determined by the instructor using multiple measures of performance related to the course objectives. Methods of evaluation may include but are not limited to the following:

- **Method:** Class Participation
Integration: Class participation is evaluated on the student's ability to contribute to a productive rehearsal through sufficient preparation, participation and interaction within the ensemble, responsiveness to the conductor, and adherence to rehearsal standards of conduct.
- **Method:** Self-Evaluation
Integration: Self-evaluation methods consist of practice journals and post-performance reflections, kept by the student, that evaluate strengths and areas for improvement in the student's performance, keep track of goals, and document their improvement throughout the course.
- **Method:** Exams/Tests
Integration: Exams consist of students playing excerpts of the ensemble's repertoire alone or as a section. Players are evaluated on intonation, rhythmic accuracy, use of dynamics, articulation, tone, and style.
- **Method:** Class Performance
Integration: The class includes at least one public concert per semester. Each student's performance will be evaluated based on their use of proper technique, expression, balance within the ensemble and concert etiquette.

Examples of Assignments:

Students will be expected to understand and critique college level texts or the equivalent. Reading and writing, as well as out of class assignments are required. These assignments may include but are not limited to the following:

1. Keep a practice journal throughout the term to evaluate your progress. After each class meeting, reflect on your performance and write goals for your improvement using each of the following criteria:
 - accuracy of notes and rhythms
 - intonation
 - dynamics
 - articulation
 - toneInclude specific passages of pieces the ensemble rehearsed that you need to give particular attention to (for instance, "Debussy, measures 1-8"). Every day, after beginning your practice with warm-ups and technical exercises, play and repeat these passages you noted. When you hear and feel significant improvement in these passages, play the entire piece from beginning to end. Throughout the week, work for daily improvement and long-term consistency in the goals and passages you included in your journal.
2. Performance Analysis - Find a professional audio recording of the *adagietto* from Gustav Mahler's Symphony No. 5. Listen to the recording carefully, and record observations on the form supplied by the instructor. Possible criteria for discussion include: Instrumentation, Compositional elements (rhythm, tonality, melodic character, style, mood), Performance elements (intonation, rhythmic accuracy, use of dynamics, overall blend of the ensemble, articulation,

balance, tone, and style), Other (discuss aspects of performance that stood out, professionalism of the ensemble, make judgments about technique of particular musicians).

3. Concert Report - Attend a performance given by professional musicians and write observations about that event. The report should be double-spaced, no less than two pages and no more than three pages in length. Your introduction should describe the ensemble, the instrumentation, and the setting. In the body of the report, discuss three full-length pieces, or all movements of a major work. Describe the musical work along with elements of its composition (rhythm, melody, harmony, timbre, texture, dynamics, form). Record detailed observations about the technique and performance practice of the musicians. The last section of the report should be a summary of your observations. Make connections between this performance and others you have witnessed of the same or other works. Make educated judgments about the performance (e.g. What particular aspects caused the performance to be impressive or disappointing?) If you list negative aspects of the performance, include suggestions as to how the performers might go about improving upon their performance. Please submit a program with your report, signed by one or more members of the performing ensemble and/or a photo of you at the concert showing the performing ensemble as proof of your attendance.

4. Program Note - Choose a piece from the literature being performed in class. Research the work, composer and important contextual information (historical, geographic, cultural, etc.). Summarize your research in a program note that explores the stylistic features and historical importance of the work to be included on the concert program for the semester's public concert. Be sure to write your program note using language that can be understood by non-musician audience members.

Textbooks:

- Langford, Jeffrey (2019). *A History of the Symphony: The Grand Genre* Routledge. ISBN: 978-0815357056
- Wigglesworth, Mark (2019). *The Silent Musician- Why Conducting Matters* University of Chicago Press. ISBN: 978-0226622552

Other Resources:

- Harman, Angela. 18 Etudes for Advanced String Orchestra Warm-ups. Angela Harman: orchestraclassroom.com , 06-01-2019.
- Sheet music and handouts provided by the instructor.

Minimum Qualification

- Music (Masters Required)