

Mt. San Jacinto College
Integrated Course Outline of Record

Form B

Submitted by:	John Tribelhorn	Date:	11/14/2019
---------------	-----------------	-------	------------

Department	Subject	Course Number	Title
Non-Credit Music	Non-Credit Music NC/MUS	902	Community Orchestra or Concert Band (formerly MUS-002X Golden Eagle 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.

Total Units

0

Total Contact Hours

48.00 - 54.00

Stand Alone:

Stand Alone

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

-none-

General Education Justification:

Maximum Enrollment:

40

Maximum Enrollment Justification:

Justification:

Grading Method:

NC-P/SP/NP

TOP code:

1004.00

Can be Taken

99

time(s) for credit (max 4)

- 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 symphonic ensemble that performs a range of historic and modern art music as an orchestra or concert band. Check with instructors to confirm which sections are appropriate for your instrument.

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 a performing ensemble for older adult musicians interested in performing symphonic art music in an orchestra or concert band.

Need for the course:

A 2010 article published in the peer-reviewed research journal Music Education Research International titled, "Benefits of Music Participation for Senior Citizens: A Review of the Literature" provides a good summary of the many mental and physical health benefits. From the abstract of the article, "Active music participation holds numerous benefits for senior citizens, including, but not limited to (a)an overall sense of physical and mental well-being, including the lessening of stress, pain and medication usage, (b) the slowing of age-related cognitive decline, (c) feelings of pleasure and enjoyment, (d) pride and a sense of accomplishment in learning new skills, (e) creation and maintenance of social connections, (f) a means of creative self-expression, and (g) the construction of identity at a time in life when sense of identity may be in flux."

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 an 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. Perform selected repertoire with accuracy of pitch.
2. Perform selected repertoire with good blend.
3. Perform selected repertoire with accuracy of rhythm.

Course Content:

(please number the outline of main topics and subtopics)

All content in a lab format.

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 is group practice of musical works, led by the conductor, to develop instrumental technique and musical sensitivity, and to prepare for public performance.
- **Method:** Sight reading

Integration: Sight reading skills are developed by regularly introducing new music.
- **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.

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 by applying proper performance behavior and etiquette.
- **Method:** Self-Evaluation
Integration: Self-evaluations consist of practice journals, kept by the student, that evaluate the quality of the student's performance, keep track of goals, and document their improvement throughout the course.
- **Method:** Class Performance
Integration: Performances are given on and off campus as opportunities arrive and are open to the public. The quality of students' performance is evaluated by the instructor.

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, write goals for your improvement using each of the following criteria: accuracy of notes and rhythms, intonation, dynamics, articulation, tone. Write specific passages of pieces the ensemble rehearsed that need particular attention (for instance, "Debussy, measures 1-8"). Every day, begin your practice with warm-ups and technical exercises including long tones and scales. Next, play and repeat the passages you noted after the ensemble rehearsal. When you hear and feel significant improvement in every passage of a piece of music, play the piece from beginning to end. Repeat the piece, incorporating the improvements to the passages you practiced. Repeat this process with the other pieces in the ensemble's repertoire. Throughout the week, work for daily improvement and long-term consistency in each of the criteria listed above.
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).

Textbooks:

- Rush, S., Moon, R. (2019). *Habits of a Successful Musician* GIA Publications. ISBN: 9781579998844

Other Resources:

Minimum Qualification

- Music (Masters Required) **or**
- NC/Older Adults