

Las Positas College
3000 Campus Hill Drive
Livermore, CA 94551-7650
(925) 424-1000
(925) 443-0742 (Fax)

Course Outline for MUS 12

WIND ENSEMBLE

Effective: Fall 2017

I. CATALOG DESCRIPTION:

MUS 12 — WIND ENSEMBLE — 1.00 units

Wind ensemble repertoire of all styles and periods. Emphasis on group participation and public performance. Attendance at all scheduled performances required. Enrollment is subject to a standardized audition demonstrating musical ability and technical proficiency suitable to the course level.

1.00 Units Lab

Grading Methods:

Letter or P/NP

Discipline:

Family: Music Band

	<u>MIN</u>
Lab Hours:	54.00
No Unit Value Lab	18.00
Total Hours:	72.00

II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: 4

III. PREREQUISITE AND/OR ADVISORY SKILLS:

IV. MEASURABLE OBJECTIVES:

Upon completion of this course, the student should be able to:

- A. Convey to classmates and the instructor familiarity with symphonic band literature through discussion and written testing
- B. Perform proficiently on their instruments
- C. Perform a wide range of music;
- D. Show a development of rehearsal and performance techniques and other technical strategies which form the substance of the course;
- E. Perform his/her part with accurate intonation.

V. CONTENT:

- A. Analysis of professional and student performances
- B. Dissemination of the cultural aspects of music as an art with emphasis on aesthetic values
- C. Music selected from the Baroque to Contemporary literature
- D. Development and improvement of technical skills; tone production, tone quality, articulation, breath support, embouchure and executive abilities
 1. Intonation as related to the music in preparation
 - a. Playing Bach chorales
 - b. Building chords from lowest instrument to highest instrument
 - c. Principles of 20th century harmonies, chords
 1. Polytonality, polychords, altered, pandiatonicism
 2. Tertial, quartal and quintal harmony
 2. Sight reading skills
 - a. Sight read new music
 - b. Transpose music already played
 - c. Discussion of skills to aid in developing proficiency in sight reading
- E. Development and improvement of other musical skills; phrasing, dynamics, balance, nuance, appearance and stage deportment
- F. The historical relationship and comprehension of the cultural and artistic state of music under rehearsal
- G. The cultural exchange and international understanding through the media of music
- H. Development of awareness of individual responsibility for group production of music and its community values
 - I. Music selected from the latest and best possible publications
 - J. Encouragement of continual development of the appreciation of good music and musicianship
- K. Concepts of basic music theory
 1. Scales and chords associated with the music in preparation
 - a. Warm-up exercises using scales
 - b. Arpeggios
 - c. Intervals

- d. Tonic, dominant, and subdominant chords
- L. Encouragement of original material and/or arrangements to be added to the orchestra library

VI. METHODS OF INSTRUCTION:

- A. Ensemble rehearsal
- B. Sectional rehearsals
- C. Individual performance
- D. Recordings 1. Performance in a recording session a. Analysis a previously recorded rehearsal or concert performance b. Listening to recordings of works being prepared
- E. **Demonstration** -
- F. Students will work on intonation, tone and rhythm with the aid of a variety of electronic devices.
- G. Possible field trips
- H. **Lecture** -
- I. **Discussion** -
- J. Students will work with guest conductors and artists.

VII. TYPICAL ASSIGNMENTS:

- A. Perform a final concert and display a high level of professionalism
- B. Listen to an exemplar recording of a piece for wind ensemble and discuss what makes it exemplary

VIII. EVALUATION:

A. **Methods**

- 1. Other:
 - a. Auditions with instructor
 - b. Periodic review of assigned musical selections
 - c. Progress testing of assigned technical studies
 - d. Final examination - concert performance

B. **Frequency**

- 1. Auditions at beginning of semester, challenges throughout semester
- 2. Weekly review of assigned musical selections
- 3. Weekly progress testing of assigned technical studies
- 4. Participation in on-campus and off-campus performances and festivals as opportunities arise
- 5. End of semester concert performance

IX. TYPICAL TEXTS:

- 1. Green, Barry *Bringing Music to Life.*, GIA Publishing Co., 2009.
- 2. Mackey, John . *Lightning Field.* 1st ed., JW Pepper, 2015.
- 3. Bell, Jeremy . *The Addison Red Line.* 1st ed., Chesford Music Publications, 2016.
- 4. Taylor, Chad. *Amazonia.* 1st ed., Alfred Music, 2016.

X. OTHER MATERIALS REQUIRED OF STUDENTS:

- A. Musical instrument as appropriate