

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

Course Outline for MUS 16

COLLEGE ORCHESTRA

Effective: Fall 2010

I. CATALOG DESCRIPTION:

MUS 16 — COLLEGE ORCHESTRA — 1.00 units

Survey of string and symphonic orchestra literature through rehearsal and performance of selected works. Emphasis on the development of ensemble playing and technique. Designed for those with proficiency in playing an orchestral instrument.

1.00 Units Lab

Grading Methods:

Letter or P/NP

Discipline:

	<u>MIN</u>
Lab Hours:	54.00
Total Hours:	54.00

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. express encounters with outstanding literature by noted composers;
- B. express an understanding of a variety of orchestral literature;
- C. demonstrate proficiency in performance of their assigned part;
- D. show a clear understanding of musical responsibilities inherent in ensemble performance;
- E. demonstrate increased facility and technique in performing orchestral literature;
- F. demonstrate a comprehension of orchestral styles;
- G. show an understanding and appreciation of ensemble performance techniques;
- H. demonstrate an awareness of individual responsibility to the success of ensemble performance;
- I. analyze orchestral styles in music in association with its relationship to art, theater, dance, pop music.

V. CONTENT:

- A. Dissemination of the cultural aspects of music as an art with emphasis on aesthetic values
- B. Music selected from the Baroque to Contemporary literature
- C. Development and improvement of technical skills; tone production, tone quality, articulation, breath support, embouchure and executive abilities
- D. Development and improvement of other musical skills; phrasing, dynamics, balance, nuance, appearance and stage deportment
- E. The historical relationship and comprehension of the cultural and artistic state of music under rehearsal
- F. The cultural exchange and international understanding through the media of music
- G. Development of awareness of individual responsibility for group production of music and its community values
- H. Music selected from the latest and best possible publications
- I. Encouragement of continual development of the appreciation of good music and musicianship
- J. Concepts of basic music theory
- K. Encouragement of original material and/or arrangements to be added to the orchestra library

VI. METHODS OF INSTRUCTION:

- A. Ensemble rehearsal
- B. Sectional rehearsal
- C. Individual performance
- D. **Lecture** -
- E. Students will work on intonation, tone and rhythm with the aid of a variety of electronic devices
- F. **Demonstration** -
- G. Recordings 1. Performance in a recording session 2. Analysis a previously recorded rehearsal or concert performance 3. Listen to recordings of works being prepared
- H. Students will work with guest conductors and artists.
- I. Possible field trips -- Examples: Livermore/Amador Symphony Concert, San Francisco Symphony Concert, exchanges with area high schools
- J. **Discussion** -

VII. TYPICAL ASSIGNMENTS:

A. In listening: 1. Listen to a recorded version of work being studied and be prepared to discuss the importance of the bowing principles of the string section. 2. Attend an orchestra concert. Give a critical response to the elements of performance (as we've discussed in class) and how they have become unique to the group you've seen/heard. 3. Listen to Benjamin Britten's "The Young Person's Guide to the Orchestra" and be prepared to discuss the roles of the various sections in the orchestra. B. In reading: 1. Read chapter twenty-three, "Contrapuntal Texture", in *Orchestration* by Walter Piston and be prepared to discuss how the melodic lines may be designed in imitative counterpoint, or how they may be quite independent as melodies. 2. Read Unit Twenty-Two in *The Enjoyment of Music*, 9th edition, by Joseph Machlis and Kristine Forney, and be prepared to discuss how the Neoclassical movement sought to revive balance and objectivity in the arts by returning to formal structures of the past. 3. Read Chapter 14 in *The Inner Game of Music*, by Barry Green and be prepared to discuss in class the elements brought forth by the author to create more strength and confidence in ensemble playing. C. In analysis, critical thinking: 1. Analyze the first movement of L. Von Beethoven's Symphony No. 5 with the understanding that specific musical themes or motifs serve as context clues. 2. Transcribe a solo, from a musician who plays the same instrument as yourself, and be prepared to play the transcription. 3. Transcribe one movement of a "Sonata" by Antonio Vivaldi for an instrument other than your instrument, and be prepared to play the transcription.

VIII. EVALUATION:

A. **Methods**

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. Elson, Margret *Passionate Practice: A Musician's Guide to Learning, Memorizing, and Performing.*, Regent Press, 2002.
2. Green, Barry *Bringing Music to Life.*, GIA Publishing Co., 2009.

X. OTHER MATERIALS REQUIRED OF STUDENTS: