

Las Positas College  
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**Course Outline for MUS 16**  
**PHILHARMONIC ORCHESTRA**  
**Effective: Fall 2016**

**I. CATALOG DESCRIPTION:**

MUS 16 — PHILHARMONIC ORCHESTRA — 1.00 units

This course is for the study, rehearsal, and public performance of the standard Classical orchestra literature, with an emphasis on the development of skills needed to perform within an ensemble. Different literature is studied each semester so that different technical, historical and artistic issues are addressed. Attendance at all scheduled performances is required. Audition required.

1.00 Units Lab

**Grading Methods:**

Letter or P/NP

**Discipline:**

**Family:** Music Orchestra/Symphony

	<b>MIN</b>
<b>Lab Hours:</b>	54.00
<b>Total Hours:</b>	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. Play the correct pitches as indicated with accurate intonation, in time with the selection and ensemble as directed by the conductor.
- B. Play with the articulation, dynamics, phrasing, and expression stylistically appropriate to the period/style of the composition as directed.
- C. Demonstrate appropriate blend and balance within the ensemble and/or the section.
- D. Memorize solo and ensemble performance repertoire as directed.
- E. Analyze and describe music using music terminology.
- F. Evaluate the quality and effectiveness of a performance, composition, or arrangement by comparing it to exemplary models, using specified criteria developed prior to the experience.
- G. Adhere to professional level ensemble performance and rehearsal standards of conduct.
- H. Perform written or improvised solos as applicable.

**V. CONTENT:**

**1. Rhythm**

- a. Precise reading of rhythm
- b. Playing together as a section
- c. Playing together as an ensemble
- d. Following the conductor as applicable

**2. Intonation**

- a. Correct reading and production of pitches
- b. Tuning pitches and harmonies as a section
- c. Tuning of pitches and harmonies as an ensemble

**3. Articulation**

- a. Correct readings of markings
- b. Following the conductor's gestures as applicable
- c. Agreement as a section

- d. Agreement as an ensemble
- 4. Expression
  - a. Correct readings of markings
  - b. Follow the conductor's gestures as applicable
  - c. Agreement as a section
  - d. Agreement as an ensemble
- 5. Blend and Balance
  - a. Correct tone, volume, and timbre as appropriate to section
  - b. Correct tone, volume, and timbre as appropriate to ensemble
- 6. Professional standard of conduct
  - a. Demonstrate musical preparedness in rehearsal and performances
  - b. Demonstrate professionalism with regard to attendance, attitude, deportment, and participation.
- 7. Misc.
  - a. Ensemble specific performance practices
  - b. Period performance practices as applicable
  - c. Improved solos as applicable
  - d. Memorization of performance repertoire as directed

#### VI. METHODS OF INSTRUCTION:

- A. Group presentation
- B. **Critique** - Students work with guest conductors and clinicians.
- C. Ensemble rehearsal
- D. Sectional rehearsal
- E. Individual performance
- F. **Field Trips** - Livermore Amador Symphony concert, San Francisco Symphony concert, exchanges and joint concerts with area High Schools.
- G. **Discussion** -
- H. **Demonstration** -
  - I. Recordings 1. Performance in a recording session 2. Analysis a previously recorded rehearsal or concert performance 3. Listen to recordings of works being prepared
- J. **Lab** -
- K. **Critique** - Student critique post concert.
- L. **Lecture** -

#### 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**
  - 1. Exams/Tests
  - 2. Quizzes
  - 3. Class Work
  - 4. Home Work
  - 5. Class Performance
  - 6. Final Class Performance
  - 7. Final 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. 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.
3. Hamann, Donald. *Strategies for Teaching Strings: Building a Successful String and Orchestra Program.* Third ed., Oxford university Press, 2012.
4. Smith, Chris. *Absolute Music.* First ed., Oxford University Press, 2014.
5. Author: Faure, Gabriel  
Title: Pavane  
Publisher: Kalmus & Co., Inc (Classic Editions)  
City: Miami, FL

This is one example of (sheet) music that would be rehearsed and performed during a semester.

X. OTHER MATERIALS REQUIRED OF STUDENTS:

- A. Repertoire appropriate to ensemble will be provided by instructor from school collection.