

MUS A015N: INTERMEDIATE ORCHESTRA FOR LIFELONG LEARNERS

Item	Value
Curriculum Committee Approval Date	03/24/2021
Top Code	100400 - Music
Units	0 Total Units
Hours	54 Total Hours (Lecture Hours 27; Lab Hours 27)
Total Outside of Class Hours	0
Course Credit Status	Noncredit (N)
Material Fee	No
Basic Skills	Not Basic Skills (N)
Repeatable	Yes; Repeat Limit 99
Grading Policy	P/NP/SP Non-Credit (D)

Course Description

Group is wide open to the adult community, no audition necessary. Intermediate instruction on a selected band or orchestral instrument, including a concert around the 10th week and a Final Performance the 16th week. Noncredit. NOT DEGREE APPLICABLE. Not Transferable.

Course Level Student Learning Outcome(s)

1. Prepare and perform a public ensemble performance.
2. Analyze a music score to identify technical challenges.
3. Formulate and execute practice studies to conquer technical challenges.

Course Objectives

- I COURSE OBJECTIVES:
- I. 1. Prepare and perform a sectional audition.
- I. 2. Sight-read music of moderate difficulty as an ensemble while following a conductor.
- I. 3. Describe articulations performed by the various instrument families.
- I. 4. Follow a conductor with emphasis on balance and dynamics.
- I. 5. Demonstrate effective breathing or bowing technique as it relates to musical phrasing.
- I. 6. Aurally identify the various instrumental groups from audio recordings.

Lecture Content

LECTURE CONTENT: Every time the instructor stops the orchestra because of an error or errors, what he or she says is a lecture. Whether it be about rhythmic accuracy, note accuracy, key signatures, dynamics, era style, etc. LABORATORY CONTENT: Every time the orchestra plays, whether that be for three minutes or three seconds, that is the Lab. Each and every student is applying their knowledge of music when they perform on their instrument. Repertoire overview a. Theme b. Principal assignments c. Evaluation of placement d. Recorded examples of concert repertoire Sight-

reading a. Simple selections progressing to difficult b. Complete selections c. Overview of ensemble sound Rehearsal technique a. Rhythmic accuracy as an ensemble i. Examples of rhythmic motifs ii. Performance of motifs iii. Vocalization b. Stylistic elements i. Unique articulations ii. Stylistic articulations iii. Notation of articulations 1. variations in notation 2. variations in performance 3. historic context ; iv. Types of articulations 1. staccato 2. accent 3. marcato 4. tenuto 5. legato v. performance of articulations Ensemble skills a. Balance pyramid i. low register instruments 1. tuba 2. trombone 3. euphonium 4. baritone sax 5. tenor sax 6. bassoon ii. nb Mid register instruments 1. French horn 2. alto sax iii. High register instruments 1. clarinet 2. trumpet 3. flute 4. piccolo iv. Percussion 1. pitched 2. unpitched b. Dynamics i. Control of pianissimo phrases ii. Control of forte phrases iii. Crescendo iv. Diminuendo Ensemble cohesiveness a. Following the conductor b. Downbeat c. Ritardando d. Accelerando e. Penultimate measure Concert preparation a. Performance run through i. One composition ii. Entire concert

Lab Content

Response to rehearsal suggestions: are rhythms addressed with correct subdivisions and clarity of performance at tempo. Are harmonic balances proper because of listening from the bottom up and targeting critical chord tones. Is there evidence of both stop-fix-it and performance style practice techniques.

Method(s) of Instruction

- Regular NC Lect (NC3)
- Regular NC Lab (NC4)
- Live Online Reg NC Lecture (NCB)
- Live Online Reg NC Lab (NCC)

Instructional Techniques

Group rehearsal and performance, solo rehearsal and performance, lecture.

Reading Assignments

Students must demonstrate proficiency in their chosen instrument to the instructors satisfaction to complete the course. This will include ensemble performance, sight-reading and technical studies.

Out-of-class Assignments

Personal practice time should be a minimum of 30 minutes daily.

Demonstration of Critical Thinking

Performing on a musical instrument demands near perfection in terms of a steady beat, recognizing notes rhythms in milliseconds, listening to oneself in terms of intonation, awareness of the subtle nuances of style period, striving for a decibel level that blends appropriately with the other instruments sharing your vision of the music with your vision of the conductors beat pattern.

Required Writing, Problem Solving, Skills Demonstration

There will be a moment where each member of the orchestra may have to play a passage from the work we are currently rehearsing. They will be verbally critiqued by the conductor but silently critiqued by the other players.

Eligible Disciplines

Music: Masters degree in music OR bachelors degree in music AND masters degree in humanities OR the equivalent. Masters degree required.

Textbooks Resources

1. Required Sueta, Ed. Ed Sueta Band Method, Book 2, latest ed. Ed Sueta Music Publications, 2020 2. Required Sueta, Ed. Ed Sueta Band Method, Book 3, latest ed. Ed Sueta Music Publications, 2020