



MUSI 176 - Repertory Orchestra Course Outline

Approval Date: 12/12/2012

Effective Date: 08/11/2013

SECTION A

Unique ID Number CCC000330932

Discipline(s) Music

Division Arts and Humanities

Subject Area Music

Subject Code MUSI

Course Number 176

Course Title Repertory Orchestra

TOP Code/SAM Code 1004.00 - Music, General / D - Possible Occupational

Rationale for adding this course to the curriculum Course Update

Units 1

Cross List N/A

Typical Course Weeks

Total Instructional Hours

Contact Hours

Lecture 0.00

Lab 54.00

Activity 0.00

Work Experience 0.00

Outside of Class Hours 0.00

Total Contact Hours 54

Total Student Hours 54

Open Entry/Open Exit No

Maximum Enrollment 50

Grading Option Letter Grade or P/NP

Distance Education Mode of Instruction

SECTION B

General Education Information:

SECTION C

Course Description

Repeatability May be repeated 3 times

Catalog Description This course is for the study, rehearsal, and public performance of orchestral repertoire from the Baroque through the contemporary periods, with an emphasis on the development of skills needed to perform within an orchestra. Different repertoire will be studied each semester. Choice of ensemble is based on each student's identified major instrument. The course is repeatable for credit.

Schedule Description

SECTION D

Condition on Enrollment

1a. Prerequisite(s): *None*

1b. Corequisite(s): *None*

1c. Recommended: *None*

1d. Limitation on Enrollment

By Audition

SECTION E

Course Outline Information

1. Student Learning Outcomes:

- A. Perform pitches and rhythms accurately in orchestral repertoire exhibiting ensemble blending and intonation.
- B. Develop speed and accuracy in music sight reading skills for individual orchestra players.
- C. Evaluate and critique student orchestral performance and receive personal performance criticism from others.

2. Course Objectives: Upon completion of this course, the student will be able to:

- A. Play in time with section and ensemble as directed by the conductor.
- B. Play the correct pitches as indicated with accurate intonation.
- C. Play with articulation, dynamics, phrasing and expression as directed.
- D. Play stylistically appropriately to the period/style of the composition with improvised solos as applicable.

3. Following the conductor as applicable
- B. Intonation
 1. Correct reading and production of pitches
 2. Tuning pitches and harmonies as a section and orchestra
- C. Articulation
 1. Correct readings of musical markings
 2. Following the conductor's gestures as applicable
 3. Agreement as a section and orchestra
- D. Blend and Balance
 1. Correct tone, volume and timbre as appropriate to section
 2. Correct tone, volume and timbre as appropriate to the orchestra

II. Instrumental techniques

- A. Fingerings
- B. Articulation
 1. Bowing
 2. Wind attacks and releases
 3. Mallet
- C. Tuning
 1. Basic string tuning
 2. Basic wind tuning
 3. Intonation within section and

Critique: Individual and group

Lab: Rehearsal

Observation and Demonstration: Instructor and CD demonstration

5. Methods of Evaluation: Describe the general types of evaluations for this course and provide at least two, specific examples.

Typical classroom assessment techniques

Class Work -- Performance, sight reading

Lab Activities -- Rehearsal: individual, sectionals, full orchestra

Class Performance -- Rehearsals

Final Public Performance -- Evaluated public performance in Main Theater (PAC)

Letter Grade or P/NP

6. Assignments: State the general types of assignments for this course under the following categories and provide at least two specific examples for each section.

A. Reading Assignments

1. Students must read through appropriate instrumental part in selected music repertoire, e.g. read the notation in Beethoven's Symphony No. 5.

2. Students must read and interpret the expressive and tempo markings on the printed score.

B. Writing Assignments

1. Student is required to prepare score they are playing by marking difficult fingering passages.

2. Students will develop knowledge for musical terminology in foreign languages to better understand instructions by composers in repertoire.

C. Other Assignments

Student may be required to write an evaluation of an orchestral concert performance.

7. Required Materials

A. EXAMPLES of typical college-level textbooks (for degree-applicable courses) or other print materials.

Book #1:

Author: Ludwig van Beethoven, arr. Richard Meyer

Title: Egmont Overture

Publisher: Highland/Etling Publishing

Date of Publication:

B. Other required materials/supplies.

Music materials selected by instructor.

Attire as appropriate for orchestral performance.