

College of San Mateo
Official Course Outline

1. **COURSE ID:** MUS. 423 **TITLE:** Small Ensembles

Units: 2.0 units **Hours/Semester:** 16.0-18.0 Lecture hours; 48.0-54.0 Lab hours; and 32.0-36.0 Homework hours

Method of Grading: Letter Grade Only

Prerequisite: Demonstration, through audition, of proficiency in technique and music reading.

2. **COURSE DESIGNATION:**

Degree Credit

Transfer credit: CSU; UC

3. **COURSE DESCRIPTIONS:**

Catalog Description:

This course is designed for advanced electric instrumental, acoustic instrumental, and vocal students who want to interpret, perform, and record ensemble repertoire at a professional level. The course content, depending upon the instrumental and vocal makeup of the class, will include a diversity of styles that may range from Latin, Asian, popular, electroacoustic, and contemporary classical music.

4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**

Upon successful completion of this course, a student will meet the following outcomes:

1. Play or sing in time with section and ensemble as directed.
2. Play or sing the correct pitches as indicated with accurate intonation.
3. Play or sing with the articulation, dynamics, phrasing, and expression as directed.
4. Play or sing stylistically appropriately according to the period/style of the composition.
5. Perform improvised solos as applicable.
6. Demonstrate appropriate blend and balance within the ensemble and/or section.
7. Memorize performance repertoire as directed.
8. Adhere to professional level ensemble performance and rehearsal standards of conduct.

5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**

Upon successful completion of this course, a student will be able to:

1. Play or sing in time with section and ensemble as directed.
2. Play or sing the correct pitches as indicated with accurate intonation.
3. Play or sing with the articulation, dynamics, phrasing, and expression as directed. performance and rehearsal standards of conduct.
4. Play or sing stylistically appropriately to the period/style of the composition.
5. Perform improvised solos as applicable.
6. Demonstrate appropriate blend and balance within the ensemble and/or section.
7. Memorize performance repertoire as directed.
8. Adhere to professional level ensemble performance and rehearsal standards of conduct.

6. **COURSE CONTENT:**

Lecture Content:

Students study the performance traditions for the specific ensemble. Repertoire for performance is selected that is representative of the best works for the ensemble and which is appropriate for study at the particular lower-division level. The specific content studied is determined by the difficulty level and historical/cultural context of the literature/etude lists specific to the instrument or voice.

Specific course content includes:

- aspects of rhythm
- intonation
- articulation
- expressive elements
- blend and balance
- improvisation (where appropriate)
- standards of conduct when rehearsing
- standards of conduct when performing

Lab Content:

1. Rehearsal Techniques
 - a. Warm-up exercises
 - b. Interpretation of notation symbols
 - c. Rehearsal procedure and etiquette
2. Performance practices
 - a. Articulation symbols specific to select genres and composers
 - b. Dynamic shadings and detail
 - c. Special effect symbols and avant-garde notation
 - d. Shaping of musical phrase
3. Sightreading
 - a. Pitch
 - b. Rhythm
 - c. Form
 - d. Interpretation
4. Performance protocol
 - a. Stage decorum
 - b. Performance goals
 - c. Audience appreciation
5. Performance evaluation
 - a. Critique and analysis of ensemble performance
 - b. Self-Analysis of individual performance

7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

- A. Lecture
- B. Lab
- C. Other (Specify): The primary method of instruction will be the rehearsal and performance of selected compositions. Topics listed in the course content will be taught through the rehearsal and performance of compositions that emphasize those particular areas of instruction. Additional methods of instruction include: (1) group rehearsals, (2) short lecture on historical and social context of selected compositions, (3) listening activities based on recordings and video documentation.

8. REPRESENTATIVE ASSIGNMENTS

Representative assignments in this course may include, but are not limited to the following:

Writing Assignments:

Annotation of sheet music where appropriate. Other writing assignments at the discretion of the instructor.

Reading Assignments:

Instructor handouts.

Other Outside Assignments:

- Regular practice at home or on campus to prepare to play selected pieces in the ensemble setting.
- Listening assignments to gain familiarity with various musical styles and types of ensembles.

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Participation
- B. Class Performance
- C. Final Class Performance
- D. Final Performance
- E. Final Public Performance

10. REPRESENTATIVE TEXT(S):

Other:

- A. Repertoire (sheet music) appropriate to each ensemble.

Effective Term: Fall 2020
Course Originator: Jane Jackson