I. **OVERVIEW**
The following information will appear in the 2011 - 2012 catalog

MUSE 145  **Guitar Orchestra**  1 Unit

*Formerly listed as:* MUSIC - 173: Guitar Orchestra

*Recommended for Success:* Before enrolling in this course, students are strongly advised to satisfactorily complete MUSA 141 or be concurrently enrolled in MUSA 141.

*Emphasis on guitar ensemble repertoire, preparation and performance. Required participation and performance in large and small ensembles. Students will be assigned to groups that will perform in mandatory graded concert performances throughout the course. Students should be prepared to perform in different venues and represent the college's guitar department.*

Four Maximum completions.
Field trips are required.  (A-F or P/NP - Student choice) /Lab

**Transfer:** (CSU, UC) **General Education:** (MJC-GE: Activities)

II. **LEARNING CONTEXT**
Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goals specified in Section III, Desired Learning:

A. **COURSE CONTENT**

1. **Required Content:**

2. **Required Lab Content:**

   a. Midterm Large Orchestra Ensemble
      i. Chamber work 1 (Choice of Rennaissance and Baroque Styles)
      ii. Chamber Work 2 (Choice of Rennaissance and Baroque Styles)
      iii. Chamber Work 3 (Choice of Classical and Romantic Styles)
      iv. Chamber Work 4 (Choice of Classical and Romantic Styles)

   b. Midterm Smaller Ensemble
      i. Chamber Work 1 (Free choice given instructor approval)
      ii. Chamber Work 2 (Free choice given instructor approval)

   a. Final Large Orchestra Ensemble
      i. Chamber work 1 (Choice of Modern and Post-Modern Styles)
      ii. Chamber Work 2 (Choice of Modern and Post-Modern Styles)
      iii. Chamber Work 3 (Choice of Jazz and Latin Styles)
iv. Chamber Work 4 (Choice of Jazz and Latin Styles)

b. Final Smaller Ensemble
   i. Chamber Work 1 (Free choice given instructor approval)
   ii. Chamber Work 2 (Free choice given instructor approval)

B. ENROLLMENT RESTRICTIONS

1. Advisories
   Before enrolling in this course, students are strongly advised to satisfactorily complete MUSA 141 or be concurrently enrolled in MUSA 141.

2. Requisite Skills
   Before entering the course, the student will be able to:
   a. Sight-read in the first position.
   b. Utilize proper classical guitar right-hand techniques.
   c. Identify the basic elements of time signature and meter.
   d. Demonstrate familiarity with music notation as well as dynamic markings.
   e. Identify and functionally understand all chord symbols.
   f. Identify chordal function and progression within a simpler work.
   g. Analyze a chord chart rhythmically and harmonically.
   h. Perform in ensemble in semi-formal recitals.
   i. Illustrate conducting and following within a smaller ensemble.
   j. Demonstrate the skill of following a conductor.

C. HOURS AND UNITS

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D. METHODS OF INSTRUCTION (TYPICAL)
   Instructors of the course might conduct the course using the following method:
   1. Lecture and demonstration on proper historical and performance practices
   2. Coaching and rehearsing performance principles
   3. Fostering a regular schedule of practice
   4. Assign smaller groups of performance to encourage individual and group improvement
E. **ASSIGNMENTS (TYPICAL)**

1. **EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS**  
   *Time spent on coursework in addition to hours of instruction (lecture hours)*

   a. Large Ensemble Practice Assignment
      i. Daily note recognition practice sessions
      ii. Daily agogic and interpretative implementation of instructions
          a. Dynamics
          b. Tempi
          c. Articulation
          d. Tone Production
             a. Projection
             b. Quality
                a. Tone Color

   b. Small Ensemble Practice Assignment
      i. Daily note recognition practice sessions
      i. Daily agogic and interpretative implementation of instructions
          a. Dynamics
          b. Tempi
          c. Articulation
          d. Tone Production
          e. Projection
          f. Quality
             a. Tone Color

2. **EVIDENCE OF CRITICAL THINKING**  
   *Assignments require the appropriate level of critical thinking*

   a. Typical assignment: While in performance, you need to recall your instructions in terms of interpretation. Remember that when it comes to interpreting music, you must take into account the style (time or era of the composition), dynamics (gradations on how loud or quiet) as well as metric relationships and general tempo (how slow or fast to play).

   b. Typical assignment: Given the fact that you are interacting with other musicians, you must make
decisions given all of the preset parameters in the split of a second while playing. You should be well-prepared and well-versed on the topics in interpretation of each work. Furthermore, you must remain focused and critically assess which interpretative tool to employ at every given point of the performance.

**F. TEXTS AND OTHER READINGS (TYPICAL)**

1. Other: Selection of repertoire ranging from the Medieval, Renaissance, Modern and post-modern
2. Other: Students are encouraged to repeat since course material changes from semester to semester.
3. Other: Sight-reading and preparing works from different composers in the time periods discussed above
4. Other: Guitar (classical-nylon stringed)
5. Other: Foot stool
6. Other: Metronome
7. Other: Chromatic (electronic) tuner
8. Other: Repertoire for guitar orchestra ranging from the Medieval, Renaissance, Baroque, Classical, Romantic Modern and post-modern time periods

**III. DESIRED LEARNING**

**A. COURSE GOAL**

As a result of satisfactory completion of this course, the student should be prepared to:

perform within larger and smaller ensembles while following a conductor. The student(s) will also be able to lead a smaller ensemble and follow other players within such ensemble. The students will also be able to read upon first sight easier works in chamber music setting (different parts per peer) as well as to prepare more challenging orchestrated works for public performance.

**B. STUDENT LEARNING GOALS**

Mastery of the following learning goals will enable the student to achieve the overall course goal.

1. **Required Learning Goals**

   Upon satisfactory completion of this course, the student will be able to:

2. **Lab Learning Goals**

   Upon satisfactory completion of the lab portion of this course, the student will be able to:

   a. Follow a conductor during rehearsals.
   b. Successfully perform within an ensemble.
   c. Lead smaller performing groups.
   d. Follow a conductor during performances.
   e. Sight read in all positions on the fretboard

**IV. METHODS OF ASSESSMENT (TYPICAL)**

**A. FORMATIVE ASSESSMENT**
1. Assessment of musical skills based on daily performance

2. Performance in small ensemble quizzes

3. Performance in large ensemble quizzes

4. Mid-Term Examination
   1. Melodic sight reading
   2. Chord chart sight-reading
   3. Prepared small ensemble pieces
   4. Prepared large ensemble pieces

5. Day to day classroom participation and effort

6. On-Stage Mid-term Performance

B. **SUMMATIVE ASSESSMENT**

1. Off-Stage Final
   1. Melodic sight reading
   2. Chord chart sight-reading
   3. Prepared small ensemble pieces
   4. Prepared large ensemble pieces

2. On-Stage Final
   Prepared Ensemble Works for Final Performance Assessment