

College of San Mateo
Official Course Outline

1. **COURSE ID:** MUS. 425 **TITLE:** Contemporary Jazz Combo
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 intermediate to advanced level proficiency in instrumental or vocal technique, and music reading.
Recommended Preparation:
MUS. 124
2. **COURSE DESIGNATION:**
Degree Credit
Transfer credit: CSU; UC
3. **COURSE DESCRIPTIONS:**
Catalog Description:
Preparation and performance of literature from the Hard Bop Era of the 1960's to current contemporary repertoire for jazz combo. Course emphasizes jazz improvisational and ensemble performance, sight-reading, and the ability to perform a variety of jazz styles in a small group environment. Open to all students by audition. Auditions held at first class meeting. Participation at all scheduled performances is required. Course repetition is required by CSU or UC for completion of a bachelor's degree. The limit for this course is four enrollments.
4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**
Upon successful completion of this course, a student will meet the following outcomes:
 1. Translate and apply jazz notation symbols in a performance setting.
 2. Improvise jazz with expression and harmonic accuracy.
 3. Interpret and perform selected works from the Blue Note and Contemporary Eras with stylistic authenticity.
 4. Memorize and perform jazz and popular music in a small group setting.
 5. Perform with proper intonation, balance, and phrasing.
5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**
Upon successful completion of this course, a student will be able to:
 1. Translate and apply jazz notation symbols in a performance setting.
 2. Improvise jazz with expression and harmonic accuracy.
 3. Interpret and perform selected works from the Blue Note and Contemporary Eras with stylistic authenticity.
 4. Memorize and perform jazz and popular music in a small group setting.
 5. Perform with proper intonation, balance, and phrasing.
6. **COURSE CONTENT:**
Lecture Content:
 1. Blue Note and Contemporary Artists and Repertoire
 - A. Including, but not limited to Art Blakey, Horace Silver, Freddie Hubbard, Wayne Shorter, Michael Brecker.
 2. Musical Elements
 - A. Melody
 - B. Harmony
 - C. Form
 3. Jazz Styles
 - A. Swing
 - B. Jazz Waltz
 - C. Bossa Nova
 - D. Samba
 - E. Afro-Cuban
 - F. Rock, Funk
 4. Jazz Notation
 - A. Chord Symbols

- B. Expressive notation
- C. Articulations
- 5. Jazz Theory
 - A. Chord construction
 - B. Scales
- 6. Instrumental/Vocal Techniques
 - A. Intonation
 - B. Blend
 - C. Balance
 - D. Jazz phrasing and articulation
- 7. Performance Techniques
 - A. Stage Decorum
 - B. Stage Presence
 - C. Performance Goals
 - D. Audience Appreciation

Lab Content:

Rehearse and analyze selected literature for performance.

7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

- A. Other (Specify): The primary method of instruction will be the rehearsal and performance of selected compositions from the jazz combo repertoire. 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. Individual audition and placement by instructor 2. Group and section rehearsals 3. Daily listening to recordings of jazz artists and combos 4. Writing assignments of jazz theory principles.

8. REPRESENTATIVE ASSIGNMENTS

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

Writing Assignments:

Writing assignments of jazz theory principles.

Reading Assignments:

Instructor handouts.

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Participation
- B. 1. Individual/group auditions with instructor at the beginning and end of the semester to assess student progress. 2. Oral critiques and analysis of group performance 3. Self-Assessment through survey of individual performance 4. End of semester live performance demonstrating mastery of course content 5. Participation in rehearsals and performances.

10. REPRESENTATIVE TEXT(S):

Other:

- A. Instructor supplied handouts.

Handouts include chord construction, scale usage, chord-scale functions, principles of jazz theory and harmony, melodic construction, chord symbol analysis, transcribing techniques.

Origination Date: October 2017

Curriculum Committee Approval Date: December 2017

Effective Term: Fall 2018

Course Originator: Michael Galisatus