**Course Outline**

<table>
<thead>
<tr>
<th>Department:</th>
<th>MUS</th>
<th>Number:</th>
<th>454</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Title:</td>
<td>Jazz Workshop Big Band</td>
<td>Units:</td>
<td>1.5</td>
</tr>
<tr>
<td>Total Semester Hours</td>
<td>Lecture: 8</td>
<td>Lab: 48</td>
<td>Homework: 16</td>
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<tr>
<td>Length of Course</td>
<td>Semester-long</td>
<td>Grading</td>
<td>Letter</td>
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<td>X</td>
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<td>Pass/No Pass</td>
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**Faculty Load Credit** (To be completed by Division Office; show calculations.):
8/16 = .5 flcs; 48/16*.7 = 2.1 flcs

1. **Prerequisite** (Attach Enrollment Limitation Validation Form.)

   Satisfactory performance audition: Demonstration, through audition, of intermediate/advanced proficiency in instrumental technique, music reading, and jazz improvisation.

2. **Corequisite** (Attach Enrollment Limitation Validation Form.)

3. **Recommended Preparation** (Attach Enrollment Validation Form.)

4. **Catalog Description** (Include prerequisites/corequisites/recommended preparation. For format, please see model course outline.)

   MUS 454 Jazz Workshop Big Band (1.5) *(formerly MUS. 665MG)* Minimum of 8 lecture hours and 48 lab hours per term. **Prerequisite:** Demonstration, through audition, of intermediate to advanced level proficiency in instrumental technique, music reading, and jazz improvisation. Preparation and performance of literature for the big band from 1960 to current contemporary repertoire. Course emphasizes large group jazz performance of a variety of jazz styles, sight-reading, and jazz improvisation in a big band setting. Open to all students by audition. Auditions will take place at the first class meeting. Participation at all scheduled performances is required. (AA, CSU)

5. **Class Schedule Description** (Include prerequisites/corequisites/recommended preparation. For format, please see model course outline.)

   MUS 454 Jazz Workshop Big Band (1.5) *(formerly MUS. 665MG)* Minimum of 8 lecture hours and 48 lab hours per term. **Prerequisite:** Demonstration, through audition, of intermediate to advanced level proficiency in instrumental technique, music reading, and jazz improvisation. Preparation and performance of literature for the big band from 1960 to current contemporary...
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6. **Student Learning Outcomes** (Identify 1-6 expected learner outcomes using active verbs.)

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

   1. Translate and apply jazz notation symbols in a performance setting.
   2. Demonstrate authenticity in stylistic interpretation of various genre of jazz performance.
   3. Sight read selections from the big band repertoire at an intermediate level of proficiency.
   4. Improvise jazz with expression and harmonic accuracy.

7. **Course Objectives** (Identify specific teaching objectives detailing course content and activities. *For some courses, the course objectives will be the same as the student learning outcomes. In this case, “Same as Student Learning Outcomes” is appropriate here.*)

   Same as Student Learning Outcomes

8. **Course Content** (Brief but complete topical outline of the course that includes major subject areas [1-2 pages]. Should reflect all course objectives listed above. In addition, a sample course syllabus with timeline may be attached.)

   1. Jazz Notation
      a. Chord symbols
         1. Major, Minor, and Dominant 7\textsuperscript{th}, 9\textsuperscript{th}s
         2. Diminished 7\textsuperscript{th}, Minor 7\textsuperscript{th} flat 5
      b. Performance practices
         1. Articulation symbols
         2. Dynamic markings
         3. Special effect symbols
         4. Phrasing
   2. Musical Elements
      a. Melody
      b. Harmony
      c. Form
      d. Color
      e. Texture
      f. Rhythm
   3. Jazz Styles
      a. Swing
      b. Bossa Nova
      c. Samba
      d. Afro-Cuban
      e. Rock, Funk
   4. Jazz Theory/Improvisation
a. Chord/scale relationships  
b. Transcribing

5. Instrumental techniques  
a. Intonation  
b. Blend/Balance  
c. Time and rhythm

6. Performance Decorum  
a. Stage presence  
b. Performance goals  
c. Audience appreciation

9. **Representative Instructional Methods** (Describe instructor-initiated teaching strategies that will assist students in meeting course objectives. Describe out-of-class assignments, required reading and writing assignments, and methods for teaching critical thinking skills. **If hours by arrangement are required, please indicate the additional instructional activity which will be provided during these hours, where the activity will take place, and how the activity will be supervised.**)

The primary method of instruction will be the rehearsal and performance of selected compositions from the big band jazz 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.

10. **Representative Methods of Evaluation** (Describe measurement of student progress toward course objectives. Courses with required writing component and/or problem-solving emphasis must reflect critical thinking component. If skills class, then applied skills.)

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.

11. **Representative Text Materials** (With few exceptions, texts need to be current. Include publication dates.)

Instructor supplied sheet music.

Prepared by:  
(Signature)

Email address:  galisatusm@smccd.edu

Submission Date:  