

College of San Mateo
Official Course Outline

1. **COURSE ID:** MUS. 454 **TITLE:** Jazz Workshop Big Band

Units: 1.0 units **Hours/Semester:** 48.0-54.0 Lab hours

Method of Grading: Letter Grade Only

Prerequisite: Demonstration, through audition, of intermediate to advanced level proficiency in instrumental technique, music reading, and jazz improvisation.

2. **COURSE DESIGNATION:**

Degree Credit

Transfer credit: CSU; UC

3. **COURSE DESCRIPTIONS:**

Catalog Description:

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, sightreading, 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. 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. 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.

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. 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.

6. **COURSE CONTENT:**

Lab Content:

1. Jazz Notation
 - a. Chord symbols
 1. Major, Minor, and Dominant 7th's, 9th's
 2. Diminished 7th, Minor 7th 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

7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

- A. Lab
- B. Activity
- C. Other (Specify): 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.

8. REPRESENTATIVE ASSIGNMENTS

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

Writing Assignments:

none

Reading Assignments:

none

Other Outside Assignments:

practice supplied music materials

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Participation
- B. Class Performance
- C. 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 sheet music

Origination Date: October 2017
Curriculum Committee Approval Date: February 2018
Effective Term: Fall 2018
Course Originator: Michael Galisatus