

College of San Mateo Course Outline

- New Course
 Update/No change
 Course Revision (Minor)
 Course Revision (Major)

Date: 12/8/11

Department: MUS

Number: 455

Course Title: Jazz Ensemble

Units: 1.5

Total Semester Hours Lecture: 8 Lab: 48 Homework: 16 By Arrangement:

Length of Course

- Semester-long
 Short course (Number of weeks ____)
 Open entry/Open exit

Grading

- Letter
 Pass/No Pass
 Grade Option (letter or Pass/No Pass)

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 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 455 Jazz Ensemble (1.5) (Formerly MUS. 665MT) Minimum of 8 lecture hours and 48 lab hours per term. **Prerequisite:** Demonstration, through audition, of advanced level proficiency in instrumental technique, music reading, and jazz improvisation. Preparation and performance of advanced level literature from the contemporary large group repertoire. Course emphasizes big band jazz performance of a variety of jazz styles, meters, 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 455 Jazz Ensemble (1.5) (Formerly MUS. 665MT) Minimum of 8 lecture hours and 48 lab hours per term. **Prerequisite:** Demonstration, through audition, of advanced level proficiency in instrumental technique, music reading, and jazz improvisation. Preparation and performance of advanced level literature from the contemporary large group repertoire. Course emphasizes big band jazz performance of a variety of jazz styles, meters, 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)

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 advanced authenticity in stylistic interpretation of select composers.
3. Sight Read selections from the big band repertoire at an advanced 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 7th's, 9th's
 2. Diminished 7th, Minor 7th flat 5
 3. Augmented, suspended 7th chords
 4. Altered Chords
 - b. Performance practices
 1. Articulation symbols specific to select composers.
 2. Dynamic shadings and detail
 3. Special effect symbols and avant-garde notation.
 4. Shaping of musical phrase
2. Musical Elements
 - a. Melodic tendencies
 - b. Textural consistencies of selected compositions
 - c. Odd meter notation and performance
 - d. Tendencies of jazz form.
3. Jazz Stylistic Nuance
 - a. Swing
 1. Count Basie, Duke Ellington
 2. Buddy Rich, Stan Kenton
 3. Thad Jones, John Clayton
 - b. Performing Ballads

- c. Latin Styles
 - 1. Son Clave
 - 2. Merengue
 - 3. Mambo
- d. Contemporary composers
 - 1. Maria Schneider
 - 2. Dave Holland
 - 3. Steve Weist
 - 4. Jim McNeely
- 4. 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: _____