

Las Positas College  
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## Course Outline for MUS 17A

### JAZZ COMBO 1

Effective: Fall 2018

#### I. CATALOG DESCRIPTION:

MUS 17A — JAZZ COMBO 1 — 1.00 units

For instrumentalists who want experience in performing and interpreting small-group literature. The music literature will cover important aspects of Jazz band development and works of all styles and periods. Emphasis will be on articulations, stylistic differences, composition, arranging, and common performance practices of the various periods of music. Enrollment by audition only.

1.00 Units Lab

#### **Strongly Recommended**

MUS 18A - Jazz/Pop Piano 1  
with a minimum grade of C

MUS 6 - Basic Music Skills  
with a minimum grade of C

#### **Grading Methods:**

Letter or P/NP

#### **Discipline:**

- Music

**Family:** Music Jazz Combo

	<b>MIN</b>
<b>Lab Hours:</b>	54.00
<b>Total Hours:</b>	54.00

#### II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: 4

#### III. PREREQUISITE AND/OR ADVISORY SKILLS:

**Before entering this course, it is strongly recommended that the student should be able to:**

- A. MUS18A
  1. define jazz musical symbols and terminology;
  2. construct and reharmonize jazz voicings
- B. MUS6
  1. interpret notation of both pitch and rhythm;
  2. identify and notate key signatures;
  3. identify and construct triads and seventh chords;
  4. identify and construct simple intervals;
  5. interpret expressive markings such as dynamic indications, accents, repeats;
  6. recognize and construct scales: major, minor (3 forms), chromatic, whole-tone;
  7. perform simple exercises in ear training and sight singing.

#### IV. MEASURABLE OBJECTIVES:

**Upon completion of this course, the student should be able to:**

- A. Demonstrate advanced facility and technique in performing, composing, and arranging jazz literature
- B. Rehearse effectively to ensure successful ensemble performances.
- C. Demonstrate the ability to play, memorize, and interpret jazz literature in the following styles: Swing, Bossa, Fusion, Funk, Waltz, and Modern.
- D. Compile effective setlists, and perform as a cohesive unit.
- E. Perform with effective articulation, intonation, style, expression, blending, and balance

#### V. CONTENT:

- A. Concentrated study of blues and modal jazz compositions to maximize opportunities for creative improvisation
  1. Special focus on phrasing, the use of space, tension and release, contour, and reacting to others in the ensemble
- B. Ensemble performance skills such as intonation, rhythmic precision, and dynamics
  1. Focus on playing in tune, with a solid groove, and appropriate dynamic levels.

- C. Public performance in a variety of venues: classroom, outdoor, jazz festival, and concert hall
- D. Facility and technique in performing jazz literature in a variety of styles.
  - 1. Play jazz literature in a Moderate Bossa style.
  - 2. Play jazz literature in a Medium Rock style
  - 3. Play jazz literature in an Easy New Orleans style
- E. Awareness and implementation of individual responsibility to the success of ensemble performance
  - 1. Emphasis on professionalism in rehearsal and concert settings

#### VI. METHODS OF INSTRUCTION:

- A. **Classroom Activity** -
- B. **Student Presentations** -
- C. Outside practice
- D. **Individualized Instruction** -
- E. **Observation and Demonstration** -
- F. **Audio-visual Activity** -

#### VII. TYPICAL ASSIGNMENTS:

- A. Reading 1:
  - 1. Read the internet article on the difference in articulation and phrasing between Medium Swing and Latin jazz and be prepared to demonstrate them.
- B. Reading 2:
  - 1. Read through your part of an assigned chart. Locate difficult passages and formulate an approach for effective practice of these passages.
- C. Arranging:
  - 1. Choose a jazz standard and arrange it for the combo. Demonstrate a good understanding of orchestration, voicings, transpositions, and formal concepts.
- D. Composition:
  - 1. Compose a 5-7 minute piece for the combo and lead the rehearsal by pointing out key elements like form, structure, improvised sections, etc.

#### VIII. EVALUATION:

##### A. **Methods**

- 1. Quizzes
- 2. Projects
- 3. Group Projects
- 4. Class Participation
- 5. Home Work
- 6. Final Class Performance
- 7. Final Public Performance
- 8. Other:
  - a. Practice

##### B. **Frequency**

- 1. Weekly homework assignments.
- 2. Two performances per semester. The final one will be open to the public.
- 3. Quizzes 10 times a semester.
- 4. Practice every day (using practice logs as proof)
- 5. 3 composition projects and 3 arranging projects
- 6. 5 group projects
- 7. Daily class participation

#### IX. TYPICAL TEXTS:

- 1. Fraley, Ryan. *Jazz Combo Plus, Score Book 1 Vol. 6*. 1st e ed., CreateSpace Independent Publishing Platform, 2015.
- 2. Aebersold, Jamey. *A Practical Approach To Jazz Improvisation*. 1st e ed., Jamey Aebersold, 2015.
- 3. Aebersold, Jamey. *Play-A-Long Series, Vol. 133, Down By The Riverside*. 1st e ed., Jamey Aebersold, 2015.
- 4. Hal Leonard Corp.. *Jazz Funk Play-Along: Real Book Multi-Tracks Volume 5*. 1st ed., Hal Leonard, 2017.
- 5. Hal Leonard Corp.. *The Real Bebop Book: C Edition*. 1st ed., Hal Leonard, 2017.

#### X. OTHER MATERIALS REQUIRED OF STUDENTS: