

Las Positas College
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Course Outline for MUS 14

JAZZ WORKSHOP

Effective: Fall 2017

I. CATALOG DESCRIPTION:

MUS 14 — JAZZ WORKSHOP — 1.00 units

Reading, preparation and performance of contemporary Jazz music. Opportunity to apply improvisation techniques in a group setting.

1.00 Units Lab

Grading Methods:

Letter or P/NP

Discipline:

Family: Music Jazz Instrumental

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

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

III. PREREQUISITE AND/OR ADVISORY SKILLS:

IV. MEASURABLE OBJECTIVES:

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

- A. Develop more facility and technique in performing jazz band literature
- B. Illustrate through class discussion and performance a comprehension of contemporary jazz styles
- C. Reflect through performance an increased appreciation of advanced ensemble performance techniques
- D. Bring to performances an awareness of individual responsibility to the success of ensemble performance
- E. Analyze jazz styles in music in association with its relationship to art, theater, dance, pop music

V. CONTENT:

- A. Music selected from the latest and best possible publications.
- B. Jazz Styles
 1. Standards
 2. Blues
 3. Ballads
 4. Swing
 5. Bebop, Hard Bop, Fusion
 6. Latin
 7. Contemporary
- C. Performance/technique Practices
 1. Stage presence/attire
 2. Interaction between participants
 3. Improvisation, altered scales
 4. Rhythms/syncopation
 5. Listening to recordings of instruments other than own
 6. Transcribe solos/tunes
- D. Development of awareness of individual responsibility for group production of music and its community values
- E. Concepts of basic music theory.
 1. Major scales
 2. Minor (3) scales
 3. Modes
 4. Form and interaction
 5. Melodic development
 6. Instrumentation
 7. Harmonic development/interaction
 8. Rhythmic values/concepts
- F. Encouragement of original material and/or arrangements to be added to the jazz band repertoire and concerts
- G. Live performances

VI. METHODS OF INSTRUCTION:

- A. **Demonstration** -
- B. Recordings 1. Performance in a recording session 2. Analysis a previous recorded rehearsal or concert performance 3. Listening to recordings of works being prepared
- C. Possible field trips. Examples: Yoshi's Jazz Club, Pearl's Jazz Club, local college/high school concerts.
- D. Guest conductors and artists
- E. **Discussion** -
- F. Ensemble rehearsal
- G. Individual performance
- H. **Lecture** -
- I. Sectional rehearsal

VII. TYPICAL ASSIGNMENTS:

- A. A. In listening:
 1. Listen to the Count Basie album "88 Basie Street" and be prepared to discuss the roles of the rhythm section vs the brass section (ensemble)
 2. Listen to any Duke Ellington album and be prepared to discuss the importance of his writing style and his unique ability to write for individual members of his band.
 3. Attend a jazz band (big band) concert. Give a critical response to the elements of jazz (we've discussed in class) and how they have become unique to the group you've seen/heard.
- B. In reading:
 1. Read Chapter eight in "Music Is My Mistress", Duke Ellington, and be prepared to discuss the relationship of the changes in the Ellington Band to the changes in today's big bands.
 2. Read chapter seven in "Jazz, the American Theme Song", James Lincoln Collier, and be prepared to discuss the different styles represented on pages 165-173.
- C. In analysis, critical thinking:
 1. Analyze the chord changes to Gershwin's "I Got Rhythm" and be able to play them in Bb, Ab, and F.
 2. Transcribe a solo, from a musician who plays the same instrument as you, and be prepared to play the transcription.
 3. Transcribe a solo from a musician who plays an instrument other than your instrument, and be prepared to play the transcription

VIII. EVALUATION:

- A. **Methods**
- B. **Frequency**
 1. Auditions at beginning of semester, challenges throughout semester
 2. Weekly review of assigned musical selections
 3. Weekly progress testing of assigned technical studies
 4. Participation in on-campus and off-campus performances and festivals as opportunities arise
 5. End of semester concert performance

IX. TYPICAL TEXTS:

1. Green, Barry and Don Campbell *Bringing Music to Life.*, GIA Publishing Co., 2009.
2. Hal Leonard Corp.. *The Real Book: C Instruments Volume 6.* 1st ed., Hal Leonard, 2016.
3. Adderley, Cannonball. *Cannonball Adderley - Omnibook.* Spi edition ed., Hal Leonard, 2016.
4. Sorenson, Dean, and Bruce Pearson. *W31F - Standard Of Excellence - Jazz Ensemble Method.* 1st ed., Kjos Music Company, 2016.

X. OTHER MATERIALS REQUIRED OF STUDENTS: