

Las Positas College
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Course Outline for MUS 15

JAZZ ENSEMBLE

Effective: Fall 2017

I. CATALOG DESCRIPTION:

MUS 15 — JAZZ ENSEMBLE — 1.00 units

This course is for the study, rehearsal, and public performance of standard jazz ensemble literature, with an emphasis on the development of skills needed to perform within an ensemble. New literature will be studied each term so that different technical and artistic issues are addressed. Opportunities to arrange and compose for the ensemble as well as to conduct. 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:

1. Play the correct pitches as indicated with accurate intonation, in time with the section and ensemble as directed by the conductor.
2. Play with the articulation, dynamics, phrasing, and expression stylistically appropriate to the period/style of the composition as directed.
3. Perform improvised solos as applicable.
4. Demonstrate appropriate blend and balance within the ensemble
5. Memorize solo and ensemble performance repertoire as directed.
6. Adhere to professional level ensemble performance and rehearsal standards of conduct.
7. Analyze and describe music using musical terminology.
8. Evaluate the quality and effectiveness of a performance, composition, or arrangement by comparing it to exemplary models, using specified criteria developed prior to the experience.

V. CONTENT:

A. Rhythm

1. Precise reading of rhythm
2. Playing together as a section
3. Playing together as an ensemble
4. Following the conductor as applicable

B. Intonation

1. Correct reading and production of pitches
2. Tuning pitches and harmonies as a section
3. Tuning of pitches and harmonies as an ensemble

C. Articulation

1. Correct reading of markings
2. Following the conductor's gestures as applicable
3. Agreement as a section
4. Agreement as an ensemble

D. Expression

1. Correct readings of markings
2. Following the conductor's gestures as applicable
3. Agreement as a section
4. Agreement as an ensemble

E. Blend and Balance

1. Correct tone, volume, and timbre as appropriate to section
2. Correct tone, volume, and timbre as appropriate to section

- F. Professional standard of conduct
 - 1. Demonstrate musical preparedness in rehearsal and performances
 - 2. Demonstrate professionalism with regard to attendance, attitude, deportment, and participation
- G. Misc.
 - 1. Ensemble specific performance practices
 - 2. Period performance practices as applicable
 - 3. Improvised solos as applicable
 - 4. Memorization of performance repertoire as directed

VI. METHODS OF INSTRUCTION:

- A. Rehearsal, ensemble and combo
- B. Individual performance
- C. **Lecture** -
- D. **Discussion** -
- E. Recordings 1. Performance in a recording session 2. Analysis a previous recorded rehearsal or concert performance 3. Listen to recordings of works being prepared
- G. **Guest Lecturers** - Guest artists, conductors/composers and clinicians
- H. **Field Trips** - Possible trips to Yoshi's Jazz Club, local college/high school concerts and music festivals
- I. **Demonstration** -

VII. TYPICAL ASSIGNMENTS:

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 Two (Harmony and Interaction) in Interaction, Improvisation, and Interplay in Jazz by Robert Hodson and be prepared to discuss and apply the first choruses of Charlie Parker and Miles Davis recordings of "Now's The Time." 2. Read chapter seven in "Jazz, the American Theme Song" by 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 around the Circle of Fifths starting on C major. 2. Transcribe a solo, from a musician who plays the same instrument as yours, and be prepared to play the transcription. Transcribe it into another key. 3. Transcribe a solo from a musician who plays an instrument other than your instrument, and be prepared to play the transcription. Transcribe it into another key.

VIII. EVALUATION:

A. **Methods**

1. Exams/Tests
2. Quizzes
3. Field Trips
4. Class Participation
5. Final Performance

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. Hodson, Robert *Interaction, Improvisation, and Interplay in Jazz.*, Routledge, 2007.
3. Hal Leonard Corp.. *Cannonball Adderley - Omnibook*. Spi. ed., Hal Leonard, 2016.
4. Sorenson, Dean, and Bruce Pearson. *W31F - Standard Of Excellence - Jazz Ensemble Method*. 1st ed., Kjos Music Company, 2016.
5. Hal Leonard Corp.. *The Real Book: C Instruments Volume 6*. 1st ed., Hal Leonard, 2016.
6. Sheet music provided from school collection

X. OTHER MATERIALS REQUIRED OF STUDENTS: