



El Camino College

COURSE OUTLINE OF RECORD - Official

I. GENERAL COURSE INFORMATION

Subject and Number: Music 105
Descriptive Title: Commercial/Jazz Theory and Musicianship

Course Disciplines: Music

Division: Fine Arts

Catalog Description: In this course, students acquire knowledge of tonal harmony used in commercial music and jazz. Emphasis is placed on harmonic, rhythmic, and melodic vocabularies, chord-scale relationships, and basic keyboard applications. Students develop skills in ear training, writing transcriptions of recorded performances, composition, and music manuscript preparation.

Conditions of Enrollment: Prerequisite
Music 101
with a minimum grade of C
or
equivalent

Recommended Preparation
Music 103A or
equivalent

Course Length: ☒ Full Term ☐ Other (Specify number of weeks):
Hours Lecture: 3.00 hours per week ☐ TBA
Hours Laboratory: 0 hours per week ☐ TBA
Course Units: 3.00

Grading Method: Letter
Credit Status: Associate Degree Credit

Transfer CSU: ☒ Effective Date: Prior to July 1992
Transfer UC: ☒ Effective Date: Prior to July 1992

General Education:

El Camino College:

CSU GE:

II. OUTCOMES AND OBJECTIVES

A. COURSE STUDENT LEARNING OUTCOMES (The course student learning outcomes are listed below, along with a representative assessment method for each. Student learning outcomes are not subject to review, revision or approval by the College Curriculum Committee)

- Students will be expected to play at the keyboard all the diatonic 7th chords in a given major or minor key, to play all the modes of a given major scale, and, given the symbol for a major, minor, dominant, diminished, or half diminished 7th chord, play the chord in root position and play the scale(s) associated with that chord.
1. Students should be able to accurately transcribe the primary head melody and chords and selected solo "licks" from a jazz-style recording.
 2. Students should be able to compose and notate an original blues, modal, and tonal AABA jazz tune using idiomatic melodies, harmonies, and rhythms.

The above SLOs were the most recent available SLOs at the time of course review. For the most current SLO statements, visit the El Camino College SLO webpage at <http://www.elcamino.edu/academics/slo/>.

B. Course Student Learning Objectives (The major learning objective for students enrolled in this course are listed below, along with a representative assessment method for each)

1. Write and play any symbolically represented chord.
Performance exams
2. Write and play, using smooth voice leading, ii-V-I configurations, turnarounds and other short chord patterns.
Performance exams
3. Identify by ear the most common chords, chord progressions, scales, and rhythms of commercial music and jazz.
Objective Exams
4. Transcribe melodies, chords, and rhythms found in recorded performances.
Objective Exams
5. Compose commercial and jazz-style pieces using idiomatic melodies, harmonies, rhythms, and counterpoint.
Written homework
6. Produce neat and clearly legible manuscript copies of pieces.
Written homework

III. OUTLINE OF SUBJECT MATTER (Topics are detailed enough to enable a qualified instructor to determine the major areas that should be covered as well as ensure consistency from instructor to instructor and semester to semester.)

Lecture or Lab	Approximate Hours	Topic Number	Major Topic
Lecture	12	I	A. The ii-V-I progression 1. I and i chords (ca.18) (i.e., C, C(add9), Cmi6/9, Cma9(#11))

			2. V chords (ca. 25) 3. V-I voice leading 4. ii and ii dim chords (ca. 14) 5. ii-V-I and II-V-I voice leading, including secondary dominants (D9- G13-Cma9)
Lecture	9	II	A. Other chordal relationships and other chord forms 1. Tritone substitution (ii-bII-I) 2. Turnarounds (I-vi-ii-V-I, iii-vi-ii-V-I, I-bIII-bVI- bII-I) 3. Embellishing chord relationships (I-VII7-I, I-bVII-I, I-IVb7-I) 4. Other chords (Cdim, B/C, C+(ma7))
Lecture	6	III	A. Reharmonization (chord substitutions) 1. Analysis of lead sheets 2. Written and performed reharmonizations
Lecture	6	IV	A. Rhythmic procedures 1. Swing eighth notes 2. Common procedures of phrasing and articulation 3. Common syncopations
Lecture	9	V	A. Chord-scale relationships and melodic procedures 1. Chord-scale relationships 2. Uses of non-chordal scale tones and non-scale tones 3. Analysis of themes and transcribed solos 4. Written melodies based on pre-existing chord progressions
Lecture	6	VI	A. Transcription of recorded performances
Lecture	6	VII	A. Composition of original pieces
Total Lecture Hours		54	
Total Laboratory Hours		0	
Total Hours		54	

IV. PRIMARY METHOD OF EVALUATION AND SAMPLE ASSIGNMENTS

A. PRIMARY METHOD OF EVALUATION:

Skills demonstrations

B. TYPICAL ASSIGNMENT USING PRIMARY METHOD OF EVALUATION:

Write out a specific series of chord progressions using correct keyboard voicings and perform them on the piano.

C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:

1. Compose an original jazz piece using the chords, rhythms, and melodic ideas that are presented in class.
2. Transcribe a rock piece from a recording into musical notation.

D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:

Quizzes
Class Performance
Homework Problems

V. INSTRUCTIONAL METHODS

Demonstration
Discussion
Guest Speakers
Laboratory
Lecture
Multimedia presentations

Note: In compliance with Board Policies 1600 and 3410, Title 5 California Code of Regulations, the Rehabilitation Act of 1973, and Sections 504 and 508 of the Americans with Disabilities Act, instruction delivery shall provide access, full inclusion, and effective communication for students with disabilities.

VI. WORK OUTSIDE OF CLASS

Study
Answer questions
Skill practice
Required reading
Problem solving activities
Written work
Observation of or participation in an activity related to course content

Estimated Independent Study Hours per Week: 6

VII. TEXTS AND MATERIALS

A. UP-TO-DATE REPRESENTATIVE TEXTBOOKS

Dan Haerle. The Jazz Language A Theory Text for Jazz Composition and Improvisation. Warner Brothers Publications (Discipline Standard), 1980.
Gerou and Lusk. Essential Dictionary of Music. Alfred Publications (Discipline Standard), 1996.

B. ALTERNATIVE TEXTBOOKS

C. REQUIRED SUPPLEMENTARY READINGS

D. OTHER REQUIRED MATERIALS

Music paper
Music writing or narrow-point calligraphy pen
Sound recorder/player

VIII. CONDITIONS OF ENROLLMENT

A. Requisites (Course and Non-Course Prerequisites and Corequisites)

Requisites	Category and Justification
Course Prerequisite Music-101 or	Sequential
Non-Course Prerequisite	Students entering Music 105 need to have some understanding of note reading, key signatures, scales and chords within a range of keys. Without this understanding it will be extremely difficult for them to grasp some of the concepts discussed in class.

B. Requisite Skills

Requisite Skills
Read and write music notation. MUSI 101 - Recognize and write, using music notation, the entire range of pitch in treble and bass clefs. MUSI 101 - Recognize and write, using music notation, the entire range of pitch in treble and bass clefs. MUSI 101 - Recognize and write, using music notation, the entire range of pitch in treble and bass clefs. MUSI 101 - Identify and count rhythmic patterns in simple and compound meters. MUSI 101 - Identify and count rhythmic patterns in simple and compound meters. MUSI 101 - Identify and count rhythmic patterns in simple and compound meters.
Play all major scales and triads on the piano keyboard. MUSI 101 - Play all 15 major scales on the keyboard. MUSI 101 - Play all 15 major scales on the keyboard. MUSI 101 - Identify and construct the four types of triads and their inversions from all pitches. MUSI 101 - Identify and construct the four types of triads and their inversions from all pitches. MUSI 101 - Identify and construct the four types of triads and their inversions from all pitches.
Identify all major and minor key signatures. MUSI 103A - Write and identify all 15 major scales and key signatures. MUSI 101 - Demonstrate an understanding of the major keys by identifying and writing key signatures and constructing the circle of fifths. MUSI 101 - Demonstrate an understanding of the major keys by identifying and writing key signatures and constructing the circle of fifths. MUSI 103A - Write and identify all minor key signatures and the three types of minor scales (natural, harmonic, and melodic). MUSI 101 - Demonstrate an understanding of the major keys by identifying and writing key signatures and constructing the circle of fifths. MUSI 101 - Identify and construct the 15 minor scales in three forms (natural, harmonic and melodic), using correct key signatures. MUSI 101 - Identify and construct the 15 minor scales in three forms (natural, harmonic and melodic), using correct key signatures. MUSI 101 -

Identify and construct the 15 minor scales in three forms (natural, harmonic and melodic), using correct key signatures.
Identify all intervals; four kinds of triads, dominant sevenths, and chord inversions. MUSI 101 - Identify and construct the five types of intervals from all pitches (major, minor, perfect, diminished, augmented.) MUSI 101 - Identify and construct the five types of intervals from all pitches (major, minor, perfect, diminished, augmented.) MUSI 101 - Identify and construct the five types of intervals from all pitches (major, minor, perfect, diminished, augmented.) MUSI 101 - Identify and construct the four types of triads and their inversions from all pitches. MUSI 101 - Identify and construct the four types of triads and their inversions from all pitches. MUSI 103A - Write and identify all simple intervals and write their inversions.MUSI 101 - Identify and construct the four types of triads and their inversions from all pitches. MUSI 103A - Write and identify the four types of triads in root position and all inversions in the context of all major and minor keys.MUSI 101 - Identify and construct the dominant seventh chord and its inversions in both major and minor keys. MUSI 103A - Write and identify the five types of seventh chords in root position and all inversions in the context of all major and minor keys.MUSI 101 - Identify and construct the dominant seventh chord and its inversions in both major and minor keys. MUSI 101 - Identify and construct the dominant seventh chord and its inversions in both major and minor keys.

C. Recommended Preparations (Course and Non-Course)

Recommended Preparation	Category and Justification
Course Recommended Preparation or Music-103A	
Non-Course Recommended Preparation equivalent	Students entering Music 105 will be expected to have a working knowledge of music theory, including intervals.chord function within a key, relative major and minor keys and the circle of fifths. Without this understanding it will be very difficult for them to keep up with the concepts discussed in class.

D. Recommended Skills

Recommended Skills
Identify all major and minor key signatures. MUSI 103A - Write and identify all 15 major scales and key signatures.

E. Enrollment Limitations

Enrollment Limitations and Category	Enrollment Limitations Impact
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Course created by Tom Owens on 09/01/1988.

BOARD APPROVAL DATE: 01/23/1989

LAST BOARD APPROVAL DATE:

Last Reviewed and/or Revised by Polli Chambers-Salazar on 01/31/2014

