



El Camino College

COURSE OUTLINE OF RECORD - Official

I. GENERAL COURSE INFORMATION

Subject and Number: Music 266ABCD
Descriptive Title: Studio Jazz Band

Course Disciplines: Music

Division: Fine Arts

Catalog Description: This intermediate ensemble rehearses and performs commercial big band music from the swing era. The literature includes works by composers such as Ellington, Basie, and Kenton, as well as opportunities for vocal jazz soloists. Emphasis is placed on section development, extended solos, and improvisation. Performances are held on campus and in the community.

Note: Letter grade or pass/no pass option.

Conditions of Enrollment: Enrollment Limitation

Audition

Band/Orchestra

Course Length: ☒ Full Term ☐ Other (Specify number of weeks):
Hours Lecture: 0 hours per week ☐ TBA
Hours Laboratory: 4.00 hours per week ☒ TBA
Course Units: 1.00

Grading Method: Both
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: _____

IGETC: _____

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)

1. Students will be able to demonstrate the ability to blend in an ensemble using proper intonation, dynamic, balance, and phrasing.
2. Students will be able to identify and differentiate basic big band styles by periods and composer.
3. Students will be able to demonstrate a basic knowledge of improvisation within a jazz context.

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. Identify and integrate principles of proper playing technique including correct posture, instrument position, breath support and stick control in rehearsals and performances.

Performance exams

2. Demonstrate (perform), individually and in ensemble, elements of proper playing technique, tone production, intonation, improvisation, musicianship, and ensemble playing.

Performance exams

3. Demonstrate rhythm and pitch accuracy, dynamic control, and appropriate articulation and phrasing in the assigned music.

Performance exams

4. Define and correctly respond to terminology for tempi and musical expression appropriate to the music.

Performance exams

5. Demonstrate effective standards of conduct, attitude and response to the conductor.

Performance exams

6. Identify, differentiate, and integrate a variety of jazz styles and performance practices, interpretative choices, and effective expression appropriate to the selected literature.

Performance exams

7. Integrate rehearsal experiences into an artistic performance.

Performance exams

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
Lab	3	I	Audition A. Exercises in playing technique B. Tone production C. Intonation

			D. Improvisation E. Musicianship F. Ensemble playing
Lab	9	II	Sight reading of representative intermediate level literature appropriate to the development of course objectives A. pitch notation B. rhythm notation C. dynamics D. articulations
Lab	15	III	Development of intermediate level reading, technical, and ensemble skills A. pitch and rhythm identification B. musical expression terminology and symbols C. tone production and intonation D. balance and blend
Lab	42	IV	Historical styles and performance practices A. Rehearsal of selected material at intermediate level 1. Swing style 2. Latin style 3. Fusion styl B. Refinement of ensemble skills and musical communication at an intermediate level
Lab	3	V	TO BE ARRANGED Ensemble performance
Total Lecture Hours		0	
Total Laboratory Hours		72	
Total Hours		72	

IV. PRIMARY METHOD OF EVALUATION AND SAMPLE ASSIGNMENTS

A. PRIMARY METHOD OF EVALUATION:

Skills demonstrations

B. TYPICAL ASSIGNMENT USING PRIMARY METHOD OF EVALUATION:

Play the twelve scales in the circle of fourths with accurate identification of key signatures utilizing both swing and straight eighth notes.

C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:

1. Improvise a solo over a blues progression with accurate identification of the chords.
2. Demonstrate the appropriate dynamic changes in Buster and Benny Moten's "Moten Swing" paying close attention to consistency in balance and articulation.

D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:

Performance exams

Class Performance

V. INSTRUCTIONAL METHODS

Demonstration

Discussion

Group Activities

Guest Speakers

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

Skill practice

Observation of or participation in an activity related to course content

Estimated Independent Study Hours per Week: 0

VII. TEXTS AND MATERIALS

A. UP-TO-DATE REPRESENTATIVE TEXTBOOKS

B. ALTERNATIVE TEXTBOOKS

C. REQUIRED SUPPLEMENTARY READINGS

D. OTHER REQUIRED MATERIALS

Music scores (supplied by the college)

Musical instrument and related equipment, except those percussion instruments and other large instruments that may be provided by the college. Appropriate clothing for concert performances.

VIII. CONDITIONS OF ENROLLMENT

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

Requisites	Category and Justification
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B. Requisite Skills

Requisite Skills

C. Recommended Preparations (Course and Non-Course)

Recommended Preparation	Category and Justification
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D. Recommended Skills

Recommended Skills

E. Enrollment Limitations

Enrollment Limitations and Category	Enrollment Limitations Impact
Audition Band/Orchestra	

Course created by John E. Ward/Roger Quadhamer on 01/09/1988.

BOARD APPROVAL DATE:

LAST BOARD APPROVAL DATE: 10/20/2014

Last Reviewed and/or Revised by Dane Teter on 01/14/2013

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