

## COURSE OUTLINE OF RECORD



**Palo Verde College**

**One College Drive, Blythe, CA 92225  
(760) 921-5500**

Course Control Number: CCC000554189

Course Outline Approval Dates		
	Curriculum Committee	Board of Trustees
Face-to-Face	11/14/13	12/10/13
Correspondence Ed.		
Distance Ed.		

**Course Information. Course Initiator:** John Tribelhorn

Subject Area and Course Number: <b>MUS 141</b>		Course Title: <b>Jazz Ensemble I</b>	
New Course <input checked="" type="checkbox"/> Revised <input type="checkbox"/> Updated <input type="checkbox"/>		Static ID	<b>TOP Code 1004.00</b>
Classification Code <b>Y=Credit Course</b>		<b>SAM Code</b> <b>E=Non-occupational</b>	
<b>Noncredit category</b> <b>Y=Not Applicable; Credit Course</b>		Meets a unique need: Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>	Course duplicated: Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
Transfer request <b>A=UC and CSU</b>		Articulation request: UC <input checked="" type="checkbox"/> CSU <input checked="" type="checkbox"/> CSU-GE <input checked="" type="checkbox"/> IGETC <input type="checkbox"/>	
<b>Basic Skills</b> <b>N=Not a Basic Skills Course</b>		<b>Funding Agency</b> <b>Y=Not Applicable</b>	
Co-Op Status <b>N=Not Part of a Co-Op Program</b>		Special Class Status <b>N=Course is Not a Special Class</b>	
		<b>Credit Status Request</b> <b>D=Credit-Degree Applicable</b>	
		<b>Course prior to college level</b> <b>Y=Not applicable</b>	
		Demand/Enrollment Potential: Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>	
		<b>Course Program Status</b> <b>1=Program Applicable</b>	

**JUSTIFICATION FOR NEED:**

*(Briefly describe the primary method used to determine the need for this course. For example, Labor Market Projections from Employment Development Department, employer survey, community or student interest survey, state licensing requirements or mandated certification. A maximum of 4000 characters is allowed.)*

This course addresses the need for a for-credit instrumental ensemble at the college. As demonstrated by this class being offered as a special topics course (MUS 280), there is enrollment potential from current college students, community members and advanced high school musicians seeking to further their music education and gain college credit towards Associate Degrees or transfer to four-year institutions.

**CATALOG DESCRIPTION:**

For students with some experience playing in an ensemble. This course prepares students for jazz and popular music performance in professional and college/university settings. The course develops students' existing instrumental performance skills, including technique, intonation, sight-reading, and ensemble balance, while introducing concepts of stylistic interpretation, improvisation, and music theory.

**SEMESTER UNITS:** 1

**Course Length:** Lecture:                      Laboratory: 54 hours    Clinic/Field:

**PRE-REQUISITES, CO-REQUISITES AND ADVISORIES:**

If the course has pre-requisites, co-requisites or advisories, list them here and attach a completed Pre-requisite Justification form.

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## **COURSE OBJECTIVES:**

### **Upon successful completion of the course the student will be able to:**

1. Prepare musical works to be performed in front of an audience.
2. Identify the stylistic features of jazz and latin-jazz music.
3. Demonstrate technical ability and consistency on their instrument.
4. Evaluate the quality of a performance, criticizing musical elements such as note accuracy, rhythmic accuracy, intonation, and dynamics.
5. Use provided scales to plan and perform a basic improvised solo.

## **STUDENT LEARNING OUTCOMES:**

1. Perform selected jazz repertoire with correct notes and rhythms.
2. Perform selected jazz repertoire, adjusting pitch and dynamics, as directed by the instructor, to produce good blend.
3. Create an improvised solo over a simple modal chord progression.

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## **COURSE OUTLINE AND SCOPE:**

### **1. Outline of topics or content:**

1. Rehearsal and practice technique
  - a. Professionalism and rehearsal etiquette
  - b. Sight-reading strategies
  - c. Personal practice strategies
  - d. Listening across the ensemble: balance and tuning
  - e. Learning from historically or stylistically important recordings
  - f. Performance practice considerations (such as when to swing eighth-notes)
  - g. Critique and analysis of historically and stylistically important recordings
2. Preparing and performing various styles and genres of music (which may include those listed below)
  - a. Major and minor blues: historical and modern interpretations
  - b. Jazz and related sub-genres.
  - c. Latin music, including Afro-Cuban and Brazilian styles
  - d. Popular music, especially the late-20th and 21st century trend of reappropriating popular songs for use in more intellectual genres.
3. Introduction to improvisation
  - a. Major and minor pentatonic and blues scales
  - b. Modal improvisation
  - c. Pacing and development
4. Performing in a variety of settings
  - a. Audience and performer etiquette
  - b. Music as background entertainment
  - c. Jazz as concert music

d. Live sound technology: proper use and handling

**2. If a course contains laboratory or clinic/field hours, list examples of activities or topics:**

Group rehearsal: Instructor leads rehearsal of musical works to be performed, correcting errors and improving musicality.

Demonstration: Instructor demonstrates performance practices, improvisation strategies, rhythms, articulations, etc.

Guided practice: Instructor critiques and improves students' practice strategies.

Group listening: Class listening and discussion of historically or stylistically important recordings.

**3. Examples of reading assignments:**

Reading assignments may include, but are not limited to, the following:

1. Reading of assigned chapters from the textbook.

2. Reading of primary source documents, such as liner notes from historically important or stylistically relevant recordings.

**4. Examples of writing assignments:**

Writing assignments may include, but are not limited to, the following:

1. Students write a self-evaluation of their progress as a performer at regular intervals throughout the term, along with a plan on how to improve further.

2. Students keep a weekly listening journal, taking note of stylistically relevant features and recording their personal reactions to historically important albums.

**5. Appropriate assignments to be completed outside of class:**

1. Practice music distributed in class, employing a variety of practice strategies.

**6. Appropriate assignments that demonstrate critical thinking:**

1. Students construct an improvised solo.

2. Students evaluate the performances, including improvisations, of their peers, criticizing pitch, style, rhythm, note choices, pacing, etc.

**7. Other assignments (if applicable):**

## **8. Face-to-Face Course Sections:**

**Face-to-face education** is a mode of delivery in which instruction is delivered in a traditional classroom setting, with instructor and students located simultaneously in the same classroom facility.

### **a. Describe the methods of instruction.**

Methods of instruction may include, but are not limited to the following:

1. Lecture on music theory topics related to improvisation
2. Rehearsal of assigned repertoire to improve performance skills.
3. Sight-reading: new music is regularly introduced to teach and improve sight-reading strategies.
4. Class listening and discussion of historically and stylistically significant recordings.
5. Demonstration by the instructor of proper technique, style, improvisation strategies, etc.

### **b. Describe the methods of evaluating of student performance.**

Student grades are determined based on performance related to course objectives and student learning outcomes. Methods of evaluation may include, but are not limited to the following:

- c.** 1. Performance of assigned repertoire with accurate notes, rhythms, intonation, and appropriate style.
- d.** 2. Improvement measurement based on growth of a student's progress throughout the term.
- e.** 3. Participation in class discussions, activities, etc.

### **f. Describe how the confidentiality of the student's work and grades will be maintained.**

[Suggested response] Instructors shall make reasonable efforts to protect the confidentiality of students' grades and graded work consistent with practices described in the Family Education Rights and Privacy Act (FERPA).

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### **g. If the course has a lab component, describe how lab work is to be conducted and how student work is to be evaluated.**

Lab work in this course consists of group performance activities, with each student playing his/her instrument, and group listening activities. Student work is evaluated based on achievement of course objectives and student learning outcomes, as outlined in the above section:

- h.** 1. Performance of assigned repertoire with accurate notes, rhythms, intonation, and appropriate style.
- i.** 2. Improvement measurement based on growth of a student's progress throughout the term.
- j.** 3. Participation in class discussions, activities, etc.

**Note: Students will be encouraged by instructors of this course to direct themselves to the College's Disabled Students' Programs and Services (DSP&S) department if they believe they have a learning disability.**

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## 9. Correspondence Education Course Sections (correspondence, hybrid correspondence)

**Correspondence education** is a mode of delivery in which instructional materials are delivered by mail, courier or electronic transmission to students who are separated from the instructor by distance. Contact between instructor and student is asynchronous. **Hybrid correspondence education** is the combination of correspondence and face-to-face interaction between instructor and student.

- a. **Describe the methods of instruction.**
- b. **Describe the methods of evaluating student performance.**
- c. **Describe how regular, effective contact between the instructor and a student is maintained.**

(Note: Regular, effective contact includes, but is not limited to, exams; quizzes; essays; research papers; graded homework assignments; syllabus receipt; office hours; instant messaging; and synchronous online discussions, e-mails, letters, notes, phone calls, or postings on the Bridge between instructor and student.)

- d. **Describe procedures that help verify the individual submitting class work is the same individual enrolled in the course section.**

[Suggested response]: Consistent with policy elements listed in the ACCJC's "Policy on Distance Education and on Correspondence Education," the College verifies the identity of a student who participates in class or coursework by using, at the College's discretion, such methods as a secure log-in and password, proctored examinations, or other technologies or practices that are developed and effective in verifying each student's identification.

- e. **Describe procedures that evaluate the readiness of a student to succeed in a correspondence or hybrid correspondence course section.**

(The procedure might consist of a short assessment questionnaire prepared by the instructor and self-administered by the student. The questionnaire would evaluate areas such as working independently, adhering to timelines, and familiarity with working online and with computer technology. The student would use the resulting score to evaluate his or her readiness to take the course in a correspondence or hybrid correspondence instructional mode.)

- f. **Describe how the confidentiality of the student's work and grades will be maintained.**

[Suggested response] Instructors shall make reasonable efforts to protect the confidentiality of students' grades and graded work consistent with practices described in the Family Education Rights and Privacy Act (FERPA).

- g. **If the course has a lab component, describe how lab work is to be conducted and how student work is to be evaluated.**

- h. If the course requires specialized equipment, including computer and computer software or other equipment, identify the equipment, and describe how it is to be accessed by students.**

**Note: Students will be encouraged by instructors of this course to direct themselves to the College's Disabled Students' Programs and Services (DSP&S) department if they believe they have a learning disability.**

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## **10. Distance Education Course Sections (online, ITV, hybrid)**

**Online education** is a mode of delivery in which all instruction occurs online via the Internet. Student and instructor access to email and the Internet is required. Students are required to complete class work using email, chat rooms, discussion boards and other instructional online venues. **Interactive television (ITV)** is a mode of synchronous delivery in which instruction occurs via interactive television (closed circuit). **Hybrid** instruction is a combination of face-to-face instruction and online instruction.

- a. Describe the methods of instruction.**
  
- b. Describe the methods of evaluating student performance.**
  
- c. Describe how regular, effective contact between the instructor and a student is maintained.**

(Note: Regular, effective contact includes, but is not limited to, exams; quizzes; essays; research papers; graded homework assignments; syllabus receipt; office hours; instant messaging; and synchronous online discussions, e-mails, letters, notes, phone calls, or postings on the Bridge between instructor and student.)

- d. Describe procedures that help verify the individual submitting class work is the same individual enrolled in the course section.**

[Suggested response]: Consistent with policy elements listed in the ACCJC's "Policy on Distance Education and on Correspondence Education," the College verifies the identity of a student who participates in class or coursework by using and the College's discretion, such methods as a secure log-in and password, proctored examinations, or other technologies or practices that are developed and effective in verifying each student's identification.

- e. Describe procedures that evaluate the readiness of a student to succeed in an online, ITV or hybrid course section.**

(The procedure might consist of a short assessment questionnaire prepared by the instructor and self-administered by the student. The questionnaire would evaluate areas such as working independently, adhering to timelines, and familiarity with working online and with computer technology. The student would use the resulting score to evaluate his or her readiness to take the course in an online, ITV or hybrid instructional mode.)

- f. Describe how the confidentiality of the student's work and grades will be maintained.**

[Suggested response] Instructors shall make reasonable efforts to protect the confidentiality of students' grades and graded work consistent with practices described in the Family Education Rights and Privacy Act (FERPA).

- g. If the course has a lab component, describe how lab work is to be conducted and how student work is to be evaluated.**
  
- h. If the course requires specialized equipment, including computer and computer software or other equipment, identify the equipment, and describe how it is to be accessed by students.**

**Note: Students will be encouraged by instructors of this course to direct themselves to the College's Disabled Students' Programs and Services (DSP&S) department if they believe they have a learning disability.**



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**REPRESENTATIVE TEXTBOOKS AND OTHER READING AND STUDY MATERIALS:**

**List author, title, and current publication date of all representative materials.**

Mulholland, Joe, and Hojnacki, Tom. The Berklee Book of Jazz Harmony. Berklee Press, 2013.

Crook, Hal. Ready, Aim, Improvise. Advance Music, 1999.

Sheet music from the Palo Verde College music library and other materials as deemed appropriate by the instructor.

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**SIGNATURES:**

**COURSE INITIATOR:** \_\_\_\_\_

**DATE:** \_\_\_\_\_

**LIBRARY:** \_\_\_\_\_

**DATE:** \_\_\_\_\_

**CHAIR OF CURRICULUM COMMITTEE:** \_\_\_\_\_

**DATE:** \_\_\_\_\_

**SUPERINTENDENT/PRESIDENT:** \_\_\_\_\_

**DATE:** \_\_\_\_\_