



CURRICULUM GUIDELINES

A: Division: **INSTRUCTIONAL** Date: **April 25, 2002**

B: Department/ **LANGUAGE, LITERATURE AND** New Course | | Revision | **X**
 Program Area: **PERFORMING ARTS**

If Revision, Section(s) Revised: **M, O, Q, R**

Date Last Revised: **June 19, 1985**

C: MUSC 231 D: JAZZ BAND II E: 1

Subject & Course No. Descriptive Title Semester Credits

F: Calendar Description: Through rehearsals and performances, students will study jazz, rock, Latin and popular music. Emphasis will be placed on jazz improvisation and the proper interpretation of various styles of big band music. For players of trumpet, trombone, saxophone or rhythm section instruments.

<p>G: Allocation of Contact Hours to Types of Instruction/Learning Settings</p> <p>Primary Methods of Instructional Delivery and/or Learning Settings:</p> <p style="text-align: center;">Rehearsal</p> <p>Number of Contact Hours: (per week / semester for each descriptor)</p> <p style="text-align: center;">4 hours per week</p> <p>Number of Weeks per Semester:</p> <p style="text-align: center;">14</p>	<p>H: Course Prerequisites:</p> <p style="text-align: center;">MUSC 131</p>
	<p>I: Course Corequisites:</p> <p style="text-align: center;">Nil</p>
	<p>J: Course for which this Course is a Prerequisite:</p> <p style="text-align: center;">MUSC 331</p>
	<p>K: Maximum Class Size:</p> <p style="text-align: center;">N/A</p>

L: PLEASE INDICATE:

Non-Credit

College Credit Non-Transfer

College Credit Transfer: Requested Granted

SEE BC TRANSFER GUIDE FOR TRANSFER DETAILS (www.bccat.bc.ca)

M: Course Objectives/Learning Outcomes

Through rehearsals and performances, the successful student should learn the following:

1. Improvisational skills and solo playing
2. Ensemble techniques – section blend, rhythm comping, intonation, rhythmic accuracy, etc.
3. Proper phrasing and articulation of all styles of Big Band music from originators like Duke Ellington and Count Basie to Modern Jazz and Jazz/Rock arrangements
4. Sight reading
5. The recognition and appreciation of various styles and periods in the history of jazz through listening to recordings
6. Modern recording techniques through participation in live and studio recording sessions.

N: Course Content

Repertoire for this course will include a wide variety of arrangements for Big Band including swing, rock, Latin and ballad styles. In addition, students will practise ear training using "ear training tapes for the musician" by David Baker and will study jazz improvisation using materials by Jamey Aebersold and others.

O: Methods of Instruction

Students will form a standard jazz ensemble consisting of five trumpets, four trombones, five saxophones, piano, bass, guitar and drums. The instructor will teach the material and will conduct all rehearsals and concerts. In addition, the use of mechanical and/or electronic aids such as the TAP rhythm machine, recordings, tuning devices, metronomes, and others may be assigned and evaluated.

P: Textbooks and Materials to be Purchased by Students

All music and study materials will be provided by Douglas College.

Q: Means of Assessment

Midterm improvisation test and/or in-class assessment	15%
Midterm ensemble work	20%
Final improvisation test and/or in-class assessment	15%
Final playing test or recording session	20%
Final ensemble work	30%

***N.B.** In a performing group, regular attendance is vital to the learning of ensemble skills and the achievement of high performance standards. Absences affect every member of the ensemble; therefore 5% of the final mark will be deducted for each unexcused absence, to a total of 30%. Excused absences will include illness and *urgent* family or personal matters.

Unexcused absence from a dress rehearsal or a concert will result in a failing grade.

R: Prior Learning Assessment and Recognition: specify whether course is open for PLAR

No

Course Designer(s)

Education Council/Curriculum Committee Representative

Dean/Director

Registrar