

Subject:* MUSI

Course Number:* 105

Descriptive Title:* Commercial/Jazz Theory and Musicianship

Division: Fine Arts

Department:* Music

Course Disciplines: Music

Catalog Description:* Commercial/Jazz Theory and Musicianship

Conditions of Enrollment:

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

Co-requisite:

Recommended Preparation: Music 103A or equivalent

Enrollment Limitation:

Course Length: Full Term

Hours Lecture (per week): 3

Hours Laboratory (per week): 0

Outside Study Hours:* 6

Total Hours:* 54

Course Units:* 3

Grading Method: Letter Grade only

Credit Status: Credit, degree applicable

Transfer CSU: Yes

Effective Date: Prior to July 1992

Transfer UC: Yes

Effective Date:

**General Education:
ECC**

Term:

Other:

CSU GE:

Term:

Other:

IGETC:

Term:

Other:

II. Outcomes and Objectives

A. Student Learning Outcomes (SLOs) (The course student learning outcomes are listed below.)

**Student Learning
Outcomes:**

SLO #1 Chords and Modes

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.

SLO #2 Transcribing the Primary Melody

Students should be able to accurately transcribe the primary melody (with correct rhythms) and chords that comprise the head of a jazz-style recording.

SLO #3 Composing

Students should be able to compose a brief (2-3 minute) original jazz-style piece using idiomatic melodies, harmonies, rhythms, and counterpoint. The composition should be neatly and clearly notated on manuscript paper so another musician could perform the work without the composer's assistance.

B. Course Objectives (The major learning objective for in this course are listed below)

Course Objectives:

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

III. Outline of Subject Matter

(Topics should be detailed enough to enable an instructor to determine the major areas that should be covered to ensure consistency from instructor to instructor and semester to semester.)

Example:

- I. Main Topic (3 hours, lecture)
 - A. Sub topics
 - B. Sub topics
 - 1. Super sub topic
 - 2. Super sub topic

Major Topics

I. The ii-V-I progression (12 hours, lecture)

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)

II. Other chordal relationships and other chord forms (9 hours, lecture)

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))

III. Reharmonization (chord substitutions) (6 hours, lecture)

1. Analysis of lead sheets
2. Written and performed reharmonizations

IV. Rhythmic procedures (6 hours, lecture)

1. Swing eighth notes
2. Common procedures of phrasing and articulation
3. Common syncopations

V. Chord-scale relationships and melodic procedures (9 hours, lecture)

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

VI. Transcription of recorded performances (6 hours, lecture)

VII. Composition of original pieces (6 hours, lecture)

Total Lecture Hours: 54

Total Laboratory 0
Hours:

Total Hours: 54

IV. Primary Method of Evaluation and Sample Assignments

A. Primary Method of Evaluation (choose one):

Primary Method of Evaluation 3) Skills demonstration

B. Typical Assignment Using Primary Method of Evaluation

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

Critical Thinking Assignment 1: Compose an original jazz piece using the chords, rhythms, and melodic ideas that are presented in class.

Critical Thinking Assignment 2: Transcribe a rock piece from a recording into musical notation.

D. Other Typical Assessment and Evaluation Methods

Other Evaluation Methods: Class Performance, Homework Problems, Quizzes

V. Instructional Methods

Instructional Methods: Demonstration, Guest Speakers, Lab, Lecture, Multimedia presentations

If other:

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

Work Outside of Class:* Answer questions, Observation of or participation in an activity related to course content (such as theatre event, museum, concert, debate, meeting), Problem solving activity, Required reading, Skill practice, Study, Written work (such as essay/composition/report/analysis/research)

If Other:

VII. Texts and Materials

A. Up-to-date Representative Textbooks: (Please use the following format: Author, Title, Edition, Publisher, Year. If you wish to list a text that is more than 5 years old, please annotate it as a “discipline standard”.)

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: (Please use the following format: Author, Title, Edition, Publisher, Year. If you wish to list a text that is more than 5 years old, please annotate it as a “discipline standard”.)

Alternative Textbooks:

C. Required Supplementary Readings

Required Supplementary Readings:

D. Other Required Materials

Other Required Materials:

VIII. Conditions of Enrollment

A. Requisites (Course Prerequisites and Corequisites) Skills needed without which a student would be highly unlikely to succeed.

Requisite: Prerequisite

Category: sequential

Requisite course(s): Music 101
List both prerequisites and corequisites in this box.

Requisite and Matching skill(s): Bold the requisite skill. List the corresponding course objective under each skill(s).

Play all major scales and triads on the piano 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.

Identify all major and minor 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 - 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 four types of triads and their inversions from all pitches.

MUSI 101 - Identify and construct the dominant seventh chord and its inversions in both major and minor keys.

B. Requisite Skills: (Non-Course Prerequisite and Corequisites) Skills needed without which a student would be highly unlikely to succeed.

Requisite:

Requisite and Matching Skill(s): Bold the requisite skill(s). If applicable

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.

Identify all major and minor key signatures.

MUSI 103A - Write and identify all 15 major scales and key signatures.

MUSI 103A - Write and identify all minor key signatures and the three types of minor scales (natural, harmonic, and melodic).

Identify all intervals; four kinds of triads, dominant sevenths, and chord inversions.

MUSI 103A - Write and identify all simple intervals and write their inversions.

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 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.

C. Recommended Preparations (Course) (Skills with which a student's ability to succeed will be strongly enhanced.)

Requisite course: Music 103A

Requisite and Matching skill(s): **Bold the requisite skill.**
List the corresponding course objective under each skill(s).

D. Recommended Preparation (Non-Course) (Skills with which a student's ability to succeed will be strongly enhanced.)

Requisite:

Requisite and Matching skill(s): **Bold the requisite skill.** List the corresponding course objective under each skill(s). If applicable

E. Enrollment Limitations

Enrollment Limitations and Category:

Enrollment Limitations Impact:

Course Created by: Tom Owens

Date: 09/01/1988

Original Board Approval Date: 01/23/1989

Last Reviewed and/or David Moyer
Revised by:

Date: 04/26/2021

Last Board Approval
Date: