

1006.003

MASTER OF MUSIC NEW COURSE PROPOSAL

1. Details

- A. Course Title: Jazz History
- b. Sponsors: Denis DiBlasio, Associate Professor of Jazz Studies, and the Department of Music.
- c. Credit Hours: 3 s.h.
- d. Course Level: Graduate
- e. Curricular Effect: Required for MIM in Jazz. Available as elective to other graduate students.
- f. Prerequisites: None.
- g. Suggested Time and Scale of Implementation: Fall, 1998. One section annually.
- h. Adequacy of Present Staff and Resources: Current faculty are available and qualified to teach the course. Library and video holdings are adequate.

2. Rationale

Jazz History in the jazz community is on equal footing with the music itself. Many people make a substantial living from their knowledge of jazz history and might not be known at all for their performing ability. Example: Dr. Herb Wong, Ira Gitler, Nat Hentoff to name a few. A normal jazz history course covers too much information to investigate anything in depth. Aspects of history are covered in big blocks of information (Swing, Latin, Bebop...etc.) In the 1960's alone there were about 10 or more different styles occurring with numerous contributors in each style.

This course will focus on three historical aspects (with instructors' approval) contained in the final CD project. The student will have thorough knowledge of these three areas. The student should be considered an expert in the chosen topics and able to teach in depth to a class, all aspects of each of the chosen areas.

3. Essence of the Course

- a. Objectives of the Course. Upon completion of the course the student will be able to present extensive investigative written material and lecture as an authority on the chosen material. Be considered an expert/consultant, and be able to teach in a lecture demonstration format a one hour class using any materials at their disposal.
- b. Topical Outline. Topics can be chosen from a wide palette of subjects. Example: Composers, songs, a style, recording history, performers, etc. The focus will be on a certain facet, not a general overall view (to be picked with instructors guidance. Example title: The Development of Clifford Browns' Improvisation While Playing with Art Blakey and the Jazz Messengers.

1. The written portion of the course will be at least a 20 page double spaced, typed format. Paper must show extensive investigation such as, interviews, discography, recorded examples,

1. The written portion of the course will be at least a 20 page double spaced, typed format. Paper must show extensive investigation such as, interviews, discography, recorded examples, sources, self recorded performed examples, transcriptions, song and chord analysis, reviews, etc.; all information supporting the main focus.

2. Must give a one hour lecture without notes on each topic in front of a class or selected group of people. (Three different sessions.) Any technology can be used to assist. A portion of the lecture must include actual playing (for demonstration purposes) by the student. Student must also field questions from the group.

c. Evaluation and Grading Procedure. The evaluation of students will be through examinations, projects, quizzes and written assignments.

d. Course Evaluation. The course will be evaluated through student evaluation forms and appropriate faculty.

4. Results of Consultations.

a., b. Departments with a Similar Course. There is no other course at Rowan with a similar title or content. The course is not interdisciplinary.

c. Written Consultations. Professor Steve Wiest and Professor Douglas Beach, who are Directors of Jazz Studies at University of Wisconsin at Whitewater, and Elmhurst College in Illinois respectively, were consulted. Results are attached.

5. Additional Comments.

None

6. Catalogue Description

Jazz History

3 s.h.

In depth study of any three topics related to the history of jazz, chosen in consultation with the professor. Students must exhibit their mastery of these areas by written and oral assignments. _____