

# Approval Form

Proposal Title: Jazz Improvisation IV/Applied 1004.208

Sponsor(s) John Thyhsen Dept.: Music Ext. 5042

**Check one:**  Course  Specialization  Concentration  Minor  Achievement Certificate  
 Certification Program  Major Program  Minor Change (please name deletion or credit/catalog change)

Undergraduate  Graduate 2 Credit Hours

<p><b>Step 1 (Department)</b></p> <p><input checked="" type="checkbox"/> Approved <u>3/17/93</u> Date</p> <p><input type="checkbox"/> Not Approved</p> <p><u>[Signature]</u> Dept. CC Chairperson</p> <p><input checked="" type="checkbox"/> Reviewed <u>2/17/93</u> Date</p> <p><u>[Signature]</u> Chairperson</p>	<p><b>Step 2 (Receipt)</b></p> <p><input checked="" type="checkbox"/> SCC# _____</p> <p>Proposal Received _____ Date</p> <p><u>[Signature]</u> SCC Chairperson</p>	<p><b>Step 3 (School CC)</b></p> <p>Reviewed <u>3/17/93</u></p> <p><input checked="" type="checkbox"/> Approved <input type="checkbox"/> Not Approved</p> <p><b>Comments:</b></p> <p><u>[Signature]</u> School Curr. Comm. Chairperson</p>
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**Step 4 (Academic Dean)**

Recommend  
 Not Recommend  
 Conditionally Recommend (see comments)

Reviewed 3/17/93 Date

**Comments:** no hand

[Signature]  
Signature, Dean of School

**Step 5 (SCC)**

Open Hearing 5/7/93 Date  Approved by Senate Curriculum Committee 5/17/93 Date

Returned to sponsor(s) for the following reasons:  
minor format change

**Step 6 (Senate)**

Presented to Senate 5/17/93 Date  Approved  Not Approved

Notification to Executive Vice-President/Provost 5/20/93 Date [Signature]  
Signature, SCC Chairperson

**Step 7 (Executive V.P./Provost)**

Received \_\_\_\_\_  
Date

Approved  Yes  No

If no, reasons are as follows:

Student credit hours \_\_\_\_\_

Faculty load hours \_\_\_\_\_

Equalized credit hours \_\_\_\_\_

JUL 15 1993

Official copy and approval sheet filed \_\_\_\_\_  
Date

Signature: Executive Vice President/Provost

**Registrar**

Approved course description received 18 Aug 93  
Date

Hegis Taxonomy and Course Number assigned 1004.208

B. J. Kelsey  
Signature, Registrar

18 Aug 93  
Date

**Notification forwarded:**

- Senate Curriculum Committee Chairperson
- Department Chairperson(s)
- Academic Dean(s)
- Registrar
- Sponsor(s)

# ROWAN COLLEGE OF NEW JERSEY

## COURSE PROPOSAL

- I. 1) Title: Jazz Improvisation IV/Applied
- 2) Department: Department of Music
- 3) Sponsors: John Thyhsen, Department of Music

### II. Essence

- 1) This course of study is offered at the undergraduate level and complements the student's applied study with his/her major applied teacher.
- 2) Credit: 2 semester hours
- 3) Course Level: Sophomore, second semester
- 4) Prerequisite: Jazz Improvisation III
- 5) Current curriculum pattern:

This course of study is a continuation in the sequence of courses preparing the jazz musician with a thorough knowledge of improvising on his/her instrument.

- 6) Time of implementation: Fall 1994

### III. Other Details

- 1) The present staff and resources are adequate for implementation.
- 2) The present library facilities and holdings are adequate for implementation.
- 3) Space needs are adequate for implementation.
- 4) Uniqueness:

This course emphasizes the understanding of chordal, accompanying rudiments and how they lend support to the applied instruments melodic development and expression.

- 5) Objectives:

This course emphasizes performing with another chordal type instrument such as the guitar/bass and or piano. The majority of the class time will be spent performing with any one or combination there of these chordal instruments. A comprehensive study of noted jazz pianists, guitarists and bassists is expected. The course is intended to help the musician relate his/her improvisation techniques to these three chordal instruments. Using these

instrumentals as a source of theoretical knowledge continues to develop the musician's improvisatory reserves from which new ideas can be drawn.

- 6) Students are evaluated by demonstrating expertise in improvising melodies over more complex chords. Students write out improvisatory exercises and perform them on both the piano and their respective major instrument. Additionally, the identification of jazz styles, performers and periods is expected.

#### IV. Topical Outline

##### First through Second Sessions

Listening exercises: what we learn from the great jazz guitarists.

##### Third through Fifth Sessions

Listening exercises: what we learn from the great jazz bassists.

##### Sixth through Eighth Sessions

Listening exercises: what we learn from the great jazz pianists.

##### Ninth through Eleventh Sessions

Developing simple tunes from simple chord voicings as played on the guitar and piano.

##### Twelfth through Fourteenth Sessions

Developing simple tunes over complex voicings as played with guitar and piano.

##### Fifteen through Sixteenth Sessions

Accompanying a jazz soloist on the keyboard in an elementary manner.

#### V. Rationale

Presently, no other course requires jazz students to transfer improvisation techniques from his/her instrument to the keyboard or vice versa. Knowing how chords function and move within a melody allows the student freedom to improvise within a chosen harmonic framework. Visualizing the harmonic and chordal functions within a tune provides the performer with a sound base upon which to create new melodic ideas.

## VI. Evaluation and Grading of Students

Students are evaluated by demonstrating their performance skills for a jury of faculty.

## VII. Course Evaluation

The course is evaluated through student and peer evaluations.

## VIII. The following persons were consulted with positive responses from all:

Dr. Benjamin Christy, Chair, Department of Music

Dr. Donald Gephardt, Dean of Fine & Performing Arts

IX. Catalog Description: Jazz Improvisation IV/Applied 2 s.h.

Prerequisite: Jazz Improvisation III/Applied

This course presents the bass, guitar and piano, stressing the role of harmonic voicing and chord choices in improvisation. An awareness of these three instruments as supporting elements to improvisation in a theoretical sense is the primary thrust of the course.