

Approval Form

Proposal Title: Jazz Improvisation VII/Applied 1004.407

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/title/catalog change)

Undergraduate Graduate Credit Hours

<p>Step 1 (Department)</p> <p><input type="checkbox"/> Approved <u>5/17/93</u> <small>Date</small></p> <p><input type="checkbox"/> Not Approved</p> <p><u>[Signature]</u> <small>Dept. Chairperson</small></p> <p><input checked="" type="checkbox"/> Reviewed <u>2/3/93</u> <small>Date</small></p> <p><u>[Signature]</u> <small>Dept. Chairperson</small></p>	<p>Step 2 (Receipt)</p> <p><input type="checkbox"/> SCC# <u>1004.407</u></p> <p>Proposal Received _____ <small>Date</small></p> <p><u>[Signature]</u> <small>SCC Chairperson</small></p>	<p>Step 3 (School CC)</p> <p>Reviewed <u>3/10/93</u></p> <p><input checked="" type="checkbox"/> Approved <input type="checkbox"/> Not Approved</p> <p>Comments:</p> <p><u>[Signature]</u> <small>School Curr. Comm. Chairperson</small></p>
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<p>Step 4 (Academic Dean)</p> <p><input checked="" type="checkbox"/> Recommend <input type="checkbox"/> Not Recommend <input type="checkbox"/> Conditionally Recommend (see comments)</p> <p>Reviewed <u>2/17/93</u> <small>Date</small></p>	<p>Comments:</p> <p><u>[Signature]</u> <small>Signature Dean of School</small></p>
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Step 5 (SCC)

Open Hearing 5/7/93 Approved by Senate Curriculum Committee 5/11/93
Date Date

Returned to sponsor(s) for the following reasons:
Minor format changes

Step 6 (Senate)

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

Notification to Executive Vice President/Provost 5/17/93 [Signature]
Date 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 _____

Official copy and approval sheet filed JUL 15 1993
Date


Signature, Executive Vice President/Provost

Registrar

Approved course description received 18 Aug 93
Date

(407)

Regis Taxonomy and Course Number assigned 1234.407

BZ Kelley
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 VII/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 complement the student's applied study with his/her major applied teacher.
- 2) Credit: 2 semester hours
- 3) Course Level: First semester, senior year
- 4) Prerequisite: Jazz Improvisation VI
- 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. An emphasis is made on transcribing jazz solos of all eras in order that musicians are able to incorporate a sense of jazz historically into their performance. As a result of this work, the musician is expected to improvise and compose in the style of the respective era he/she has chosen.

- 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:

At this level of improvisation the musician is learning to transcribe and write improvised solos. Transcribing and writing choices are drawn from the history of jazz with an emphasis on listening to "giants of jazz" in each era. The formulation of one's jazz musical ideas in improvisation comes after a thorough and comprehensive study is made of the "jazz greats." It is during this course that this insight is pursued and transferred into the player's own musical vocabulary.

5) Objectives:

The musician is required to become very aurally proficient with improvised solos from all jazz eras. Instantly identifying the soloist and in what style and era that soloist can be placed is an important developmental skill to attain. Furthermore, the student begins to become more flexible and to incorporate his/her improvisation techniques within an historical context.

6) Students are evaluated through their individual performances which incorporate examples of the respective jazz eras. In addition, they are required to transcribe at least two lengthy and notable jazz solos as a final evaluation.

IV. Topical Outline

First through Second Sessions

Listening to Dixieland era jazz performers

Third through Fourth Sessions

Listening to Swing era jazz performers

Fifth through Sixth Sessions

Listening to Bebop era jazz performers

Seventh through Eighth Sessions

Listening to progressive era jazz performers

Ninth through Tenth Sessions

Listening to Contemporary jazz performers

Eleventh through Thirteenth Sessions

Transcribing solos from each era and performing them in the lesson

Fourteenth Session

Writing out solos in each era, thereby reflecting style, harmonic rhythms and melodic content

Fifteenth through Sixteenth Sessions

Performing improvised solos in all styles

V. Rationale

In the jazz field, the performer is required to interpret music and play improvised solos within the particular style of the music. In addition, the performer is ever developing his own melodic growth potential. Some melodies reflect the swing era while others may be totally avant garde and free. Each student/performer brings to jazz a unique personality based on a wealth of harmonic, rhythmic and aural experiences. This course in improvisation is the beginning of the formulation of many original ideas which will begin to germinate during this period of improvisatory growth.

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 forthcoming:

Dr. Benjamin C. Christy, Chair, Department of Music
Dr. Donald Gephardt, Dean of Fine & Performing Arts

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

Prerequisite: Jazz Improvisation VI/Applied

This course emphasizes transcribing and writing solos from all jazz eras with stress on listening and comprehending leading jazz soloists throughout jazz history.