

MASTER OF MUSIC
NEW COURSE PROPOSAL

1. DETAILS

1004.541

- a. Course Title: Jazz Piano
- b. Sponsors: Denis DiBlasio, Associate Professor of Jazz Studies, and the Department of Music
- c. Credit Hours: 1 credit hour
- d. Course Level: Graduate
- e. Curricular Effect: Required course for the Master of Music in Jazz
- f. Prerequisites: Acceptance to the MM in Jazz
- g. Suggested Time and Scale Implementation: Fall, 1999. Must be taken in the same semester as Jazz Arranging and Composition.
- h. Adequacy of Present staff and Resources: Present staff and resources are adequate.

2. RATIONALE

Harmony makes up a large part of a jazz composition. The importance of understanding the harmony is absolutely paramount in being able to negotiate the information. Piano skills are essential. Only on piano can one see the complete harmony at any one time. Basic piano talents are needed to understand the whole of the harmonic concept. Once the harmonic devices are analyzed, both improvisational and compositional horizons expand and can be applied to any instrument. Minimal piano skills open the door for further development in arranging, composition and improvisation. Almost all jazz musicians have some piano ability no matter how little. A jazz musician without some piano training is at a disadvantage.

Sources: Voicings for Jazz Piano, Frank Mantooth, Hal Leonard pub.
Modal Jazz Composition and Harmony, Ron Miller, Advance Music.

3. ESSENCE OF COURSE

- a. Objectives. Upon completion of course the student will be able to
 1. Learn to create good jazz sounding voicings
 2. Voice leading
 3. Chord substitution
 4. Two, three and four note voicings
 5. Bebop voicings
 6. Modal voicings
 7. Intros and endings
 8. Clusters
 9. Fourth voicings
 10. Upper structure triads.

b. Topical Outline/Content

All songs original and non-original that are picked for the CD Project will have a voicing sheet showing the voicing of every chord from every composition. Written in grand staff, the sheet will show every voicing properly constructed and voice led. Each tune will be voiced out in the particular style of the selected song. Example: *Maiden Voyage* will have the total 32 bar form written out with each chord accounted for in the modal style.

Students will also have to play the voicing sheet to each song at an even tempo, taking advantage of proper voice leading principals.

The implications from what is learned by understanding chord voicings corresponds directly with the ability to arrange and compose.

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

d. Course evaluation. The course will be evaluated through 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.

6. CATALOGUE DESCRIPTION

Jazz Piano

1 s.h.

This course in applied music for the non-pianist focuses on the basic keyboard skills needed by the professional jazz musician, especially the use of the piano to realize harmonic progressions and concepts. The student must have passed the piano proficiency exam before enrolling for this course.