

Step 7 (Vice-President for Academic Affairs)

Received 11/19/25
Date

Approved Yes No

If no. reasons are as follows:

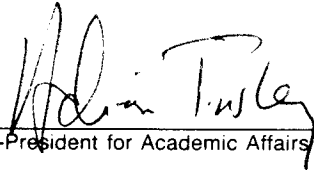
Student credit hours 3

Faculty load hours 3

Equalized credit hours 1/2

Official copy and approval sheet filed _____
Date

Signature _____


Vice-President for Academic Affairs

Registrar

Approved course description received _____
Date

Hegis Taxonomy and Course Number assigned _____

Signature _____


Registrar

Date

Notification forwarded: Senate Curriculum Committee Chairperson, Department Chairperson(s), Academic Dean(s), Registrar, Sponsor(s).

Course Proposal

Course Title: Vocal Jazz Performance Class

Sponsor: Myra Murphy and John Thyhsen, Department of Music

Course Level: Undergraduate, Junior Level

Curricular Effect: Elective within the Bachelor of Arts in Applied Music - Jazz/Vocal track. Elective course open to Music majors in other tracks.

Time: One semester, three-credit course, two one-hour and fifteen minutes classes per week.

Staffing: Myra Murphy is available to teach the course.

Facilities: Classroom 303 or 306, Recording Studio are adequate.

Equipment: Text
Recordings
Music Texts
P.A. system
Piano
Audio-Visual tapes, films, filmstrips

Rationale:

The goal of the Bachelor of Arts in Applied Music - Jazz/Vocal Program is to prepare singers for professional application of their skills in the recording studio, entertainment industry in addition to applications in the teaching profession and any other area in the commercial and educational fields. At present, there is no course for the preparation of singers in the Jazz program. Specialized skills must be developed in sightreading and ear training and many other areas of development such as microphone technique, key selection and vocal improvisation techniques. This course trains students in presentation of material, dress, auditions, and response to fellow performers.

Research shows that in the Eastern area only Berklee College of Music in Boston and University of Miami in Florida offer a course similar to this. We plan to attract students from N.Y.C., Philadelphia, and Wilmington, and feel this would be a stimulant to enrollment.

Essence of the Course:

By the end of the course, each student will have:

1. Developed his or her own repertoire of material applicable for specific situations.
2. Increased skill in jazz sight-reading and ear training.

Essence cont'd

3. Increased skill in interpretation of jazz styles.
4. Increased skill in arranging songs, adaptation and key selection, and improvisational ability in the Jazz idiom.
5. Increased ability to overcome anxiety through development of acting-singing skills in performance situations.
6. Developed a program incorporating examples of all areas listed above.
7. Done oral projects.
8. Developed a portfolio with examples for future reference in as many areas as possible.

Course Outline:

- I. History and Analysis of Styles
 - A. Listening Program
 - B. Analysis of styles
- II. Repertoire Building
 - A. Every level builds varied program.
 - B. Selection of tunes from many styles and tempos for individual.
- III. Adaptation and Arranging
 - A. Key Selection
 - B. Tune Arranging
 - C. Rhythm Section
- IV. Ear Training
 - A. Chord and Scale Identification
 - B. Form analysis by ear
- V. Vocal Improvisation
 - A. Method
 - B. Scat singing
- VI. Acting-Singing
 - A. Sense Memory
 - B. Use in songs
 - C. Use in performance
- VII. Small Ensemble Singing
 - A. Jazz Choir
 - B. Background vocals

Evaluation and Grading:

Performance as well as written exams encompassing all skills and methods will be given. Students will develop a program incorporating an example of each. Students will do oral projects. Students will develop a portfolio of tunes with examples for future reference in as many areas as possible. The course will be reviewed by the Jazz faculty and the Music Department on a regular basis.

Results of consultation:

The course was reviewed and passed by the Department of Music Curriculum Committee. Mr. John Thyhsen, Mr. Thomas Wade, Dr. Owen Metcalf, Dr. Harry Oliver, Mr. James Shaw.

Selected Bibliography

Anderson, Doug. Jazz and Show Choir Handbook. Chapel Hill, N.C.: Hinshaw Music, 1978.

Berger, David. Contemporary Jazz Rhythm. Volumes 1 and 2. New York: Charles Colin, 1983.

Coker, Patty and Baker, David. Vocal Improvisation - An Instrumental Approach. Lebanon, Ind.; Studio P/R-Columbia Pictures, 1981.

Fredrickson, Scott. Scat Singing Method. Hollywood, Ca.: Scott Music Publ., 1982.

Knowitz, Bert. Vocal Improvisation Method. Port Washington, N.Y.: Alfred Publications, 1975.

Swain, Alan. Improvise; a Step-Step Approach. Evanston, Ill: Jasmine Music Publ., 1980.

Terry, Clark and Rizzo, Phil. The Interpretation of the Jazz Language. Cleveland, Ohio: M.A.S. Publishing Co., 1977.

Main Text Book:

Coker, Patty and Baker, David. Vocal Improvisation - An Instrumental Approach. Lebanon, Ind.: Studio P/R-Columbia Pictures, 1981.

CATALOG DESCRIPTION

The course is designed to prepare singers for the professional application of their skills in the recording studio and entertainment industry in the field of jazz.

Required for the Bachelor of Arts in Applied Music - Jazz/Vocal track; elective for music majors in other tracks.