PROPOSAL FOR NEW COURSE OFFERING
Eastman School of Music

Proposed Title of Course: _JCM 451/452: Jazz Performance Workshop_

Proposed Credit Hours: 1 credit Contact Hours Per Week: 4 hours

Proposed Class Schedule: same as existing course

Enrollment Limit: same as existing course

To Be Offered: (Circle all that apply.) Fall  Spring  Summer

Proposed Subject-area: (See Handbook—e.g. Pedagogy, Conducting, Theory, Jazz Studies) _Jazz Studies_

Department Providing Staffing: _JCM department_

Intended Primarily For: (Circle One.) Undergraduates  Master’s  Doctoral

If a required course, explain for which degree and major: _required for MM JCM students_

Pre-requisites (if any): ________________________________

Repeatable for credit? (Courses are repeatable for credit when content changes.) (Circle One.) _Yes_  No

Method of Instruction (Explain briefly.) _see attached syllabus_

Out-of-Class Work Expected: (readings, practice, rehearsal, etc. Attach reading list, if appropriate.) _see attached syllabus_

Evaluation Procedures: (papers, tests, performances, juries, etc.) _see attached syllabus_

Grading Method: (Circle One) A-B-C-D-E  CR / NC

(Please see reverse side.)
Course Description for Handbook: *(50 words or less)*

same as existing course

Course Outline:

same as existing course

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<th>Committee Approval</th>
<th>Date</th>
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<td>Department Chair Providing Staffing</td>
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Sep-99
PROPOSAL FOR NEW COURSE OFFERING
Eastman School of Music

Proposed Title of Course: **JCM 551/552: Jazz Performance Workshop**

Proposed Credit Hours: 2 credits Contact Hours Per Week: 4 hours

Proposed Class Schedule: same as existing JCM 451/452 course

Enrollment Limit: same as existing JCM 451/452 course

To Be Offered: (Circle all that apply.) Fall Spring Summer

Proposed Subject-area: (See Handbook – e.g. Pedagogy, Conducting, Theory, Jazz Studies) **Jazz Studies**

Department Providing Staffing: **JCM department**

Intended Primarily For: (Circle One.) Undergraduates Master’s Doctoral

If a required course, explain for which degree and major:__________________________

may count as applied music credits for DMA JCM students

Pre-requisites (if any):__________________________

Repeatable for credit? (Courses are repeatable for credit when content changes.) (Circle One.) Yes No

Method of Instruction (Explain briefly.) **see attached syllabus**

Out-of-Class Work Expected: (readings, practice, rehearsal, etc. Attach reading list, if appropriate.)

**see attached syllabus**

Evaluation Procedures: (papers, tests, performances, juries, etc.)

**see attached syllabus**

Grading Method: (Circle One) A-B-C-D-E CR / NC

(Please see reverse side.)
Course Description for Handbook: *(50 words or less)*

same as existing JCM 451/452 course

Course Outline:

same as existing JCM 451/452 course

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6JCM 251-252  Jazz Performance Workshop (Undergraduate) This course combines a thorough study of improvisation, jazz theory, aural training, and small group performance practice in seven classroom environments built around small ensembles. Resulting chamber ensembles perform throughout the year in Jazz Forums, and other school and public venues. Participation in this course is limited to JCM majors. (Eight semesters required for BM JCM degrees.)

6JCM 451-452 Jazz Performance Workshop (Graduate) This course combines a thorough study of improvisation, jazz theory, aural training, and small group performance practice in seven classroom environments built around small ensembles. Resulting chamber ensembles perform throughout the year in Jazz Forums, and other school and public venues. Participation in this course is limited to JCM majors. (Four semesters required for MM JCM degree, two semesters required for MM JCW degree.)

6JCM 551-552 (Doctoral)

For more than a century, inspired performances by countless jazz groups and soloists have shaped an impressive body of artistic achievement, as well as legends and lore. Fortunately for students, much of this output is documented on recordings and has increasingly been the subject of scholarly research.

The challenge in jazz education is to retain the communal dynamic and sharing of information which operate in a working ensemble, while at the same time enabling each individual player to develop musically by some measurable means. Despite all of this idiom's successes it is unlikely that a jazz ensemble has existed in which the individual abilities of its members were evenly matched.

Eastman's Jazz Performance Workshop curriculum, in answer to this challenge and taking inspiration from bassist/composer Charles Mingus' varied "workshop" ensembles, provides the Eastman JCM major with an ongoing context in which classroom study is coordinated with performances from a comprehensive and continually expanding core repertoire, exploring traditions in the music as well as looking to its future.
The undergraduate JPW sequence is an eight-semester two-credit course meeting twice per week for two-hour periods. Generally, the class size is between five and eight students, constituting the instrumentation of a typical small jazz group. The fundamental relationship of improvisation and repertoire is addressed from many angles, with aural training, theory/analysis, solo transcriptions and writing skill exercises individually assigned, as determined by the instructor. Much of classroom time is devoted to faculty-coached small ensemble rehearsals, utilizing the core repertoire as well as original and transcribed material, with relevant studies based on specific student needs. Rehearsals and performances are routinely recorded and critiqued by JCM faculty members to accustom students to the exacting demands of media work. Instructors may occasionally rotate during the school year so that each workshop group receives different viewpoints and input on the course content. Workshop students may also rotate, as opportunities arise for experimenting with and/or altering the instrumentation of ensembles.

The weekly JCM Forum provides a venue to showcase and record each of the JPW ensembles. Other performance opportunities exist both on and off campus, and JCM students are encouraged to rehearse and gig on their own in various configurations outside of JPW classes. In addition, guest performer/clinicians are invited to work with JPW ensembles during their residencies.
It is expected that each Eastman JCM major investigates a minimum of 50 pieces of repertoire per semester, through a combined effort in Jazz Performance Workshops, private lessons, personal listening choices, repertoire-listening labs, transcriptions, and sight reading. Of these selections at least 10 should be readied for performance by memory, with 5 or more to be considered for JCM Forums and/or juries.

A quick calculation would reveal that a four-year undergraduate would be acquainted with 400 pieces, with 80 easily performed from memory, and 40 constituting a personalized repertoire. In the Workshops as well as in performances with guest artists, students can expect to revisit mainstay pieces from the core repertoire, and it is essential that repeated performances of this material and the improvisations generated therein demonstrate progressive growth and maturity on the part of each individual student.

It is strongly recommended that each JCM major compiles a thorough personal repertoire index over the course of studies in the program in preparation for professional work.

Specialized repertoire projects, sometimes involving visiting artists, neglected jazz composers and/or adaptations from non-jazz sources, enrich the JPW experience and greatly expand performance horizons in both the short and long term. We are constantly searching for new and interesting material.

JCM Writing Skills majors are required to contribute original compositions and arrangements to the ensembles on a regular basis. Performance Skills majors at every JPW level are also encouraged to explore writing for their ensembles, especially in conjunction with required and elective writing courses.

Rehearsals, analysis, performances, and recordings of original compositions may take place at any level as part of the educational process. Preference in the workshops will be given to original material that is thoughtfully prepared for the specific ensemble, with sensitivity to the improvisation skills of the personnel involved as well as the musical objectives of the course. Appropriation of rehearsal time is always at the discretion of the JPW instructor.
Repertoire notes:

The core repertoire list for JCM performance workshops has been structured with five general tune categories, to facilitate student participation in a broad range of "chamber jazz" experience both in and outside of school. The compositions in each category have proven to be essential as vehicles for the application of a wide range of improvisation studies. Students become better acquainted with these pieces, plus literally thousands more, from both listening to recorded examples and performing them in a variety of formats. Since each repertoire category and the various sub-divisions may be associated with specific performance practices, thorough research is expected of JCM majors throughout the JPW sequence. Student development toward professionalism is defined by steady increases of competence and confidence in performing, recognizing all styles, genres, and contexts.

In most cases of jazz instrumental performance, three distinct yet sometimes overlapping approaches present themselves for educational consideration. JPW classes, repertoire-listening labs, and ensemble rehearsals will investigate each of these:

a) Stylized, but impromptu, settings of pieces, strictly adhering to the form, and to a lesser extent the melody and harmonies. Many famous recorded versions, as well as jam sessions and pick-up gigs, feature examples of this.

b) Arrangements, either conventional or unusual, with improvised solos per directions of the arranger.

c) Improvised treatments, involving individual internalization of the material, plus total ensemble cooperation and trust. Sometimes in these versions the form, melody, rhythms or harmonies are expanded, altered and/or extended, and at other times renditions may be quite simple, with conviction.

Tunes which achieve longevity, despite both "good" and "bad" versions, and which retain their own inherent character, are referred to as "standards" if they are borrowed from the vocal song tradition, or "jazz classics" if conceived of primarily as instrumental works.
### JCM Performance Workshops

#### Core Repertoire

<table>
<thead>
<tr>
<th>Post Bitches Brew/ECM era</th>
<th>Blue Note Era/Modal</th>
<th>Bebop/Atlantic-Prestige Era</th>
<th>The Swing Tradition - American Popular Song</th>
<th>Ballad Features - in the Standard, Jazz, Latin, and Contemporary Styles</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Remark You Made</td>
<td>200 Miles High</td>
<td>52nd Street Theme</td>
<td>A Train</td>
<td>A Child Is Born</td>
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<tr>
<td>Birdland</td>
<td>All Blues</td>
<td>Afternoon In Paris</td>
<td>Ain't Misbehavin</td>
<td>Alice In Wonderland</td>
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<tr>
<td>Chameleon</td>
<td>Adagio</td>
<td>Alright</td>
<td>All Of Me</td>
<td>Alone Together</td>
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<tr>
<td>Conference of the Birds</td>
<td>Blue Bossa</td>
<td>All Of You</td>
<td>All The Things You Are</td>
<td>Autumn In New York</td>
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<tr>
<td>Eldersdown</td>
<td>Blue in Green</td>
<td>Autumn Leaves</td>
<td>Autumn Leaves</td>
<td>B Minor Waltz</td>
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<tr>
<td>Falling Grace</td>
<td>Blue Trane</td>
<td>But Not For Me</td>
<td>Blood Coast</td>
<td>Body and Soul</td>
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<tr>
<td>Freedom Jazz Dance</td>
<td>Bolivia</td>
<td>Bye Bye Blackbird</td>
<td>Chelsea Bridge</td>
<td>Chelsea Bridge</td>
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<tr>
<td>Matrix</td>
<td>Castaneous Island</td>
<td>Caravan</td>
<td>Con Alma</td>
<td>Con Alma</td>
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<td>Nothing Personal</td>
<td>Dolphin Dance</td>
<td>Cherokee</td>
<td>Darn That Dream</td>
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<tr>
<td>Pharaohs' Dance</td>
<td>Ecofe</td>
<td>Choroze</td>
<td>Easy Living</td>
<td>Easy Living</td>
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<td>Polis</td>
<td>Eighty One</td>
<td>Days of Wine and Roses</td>
<td>Embraceable You</td>
<td>Embraceable You</td>
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<td>Pinky Jazz</td>
<td>ESI</td>
<td>Don't Get Around</td>
<td>Georgia On My Mind</td>
<td>Georgia On My Mind</td>
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<td>Red Clay</td>
<td>Fee Fi Fo Fum</td>
<td>Green Dolphin Street</td>
<td>Gilia's Step</td>
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<td>Sister Cheryl</td>
<td>Foot Prints</td>
<td>Here You Met Miles Jones</td>
<td>Goodbye Porkpie Hat</td>
<td>Goodbye Porkpie Hat</td>
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<td>Some Sweet Funk</td>
<td>Forest Flower</td>
<td>Honey Suckle Rose</td>
<td>Here's That Rainy Day</td>
<td>Here's That Rainy Day</td>
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<tr>
<td>Song For Ruth</td>
<td>In Your Own Sweet Way</td>
<td>How About You</td>
<td>How Insensitive</td>
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<tr>
<td>Spain</td>
<td>Inner Urge</td>
<td>How Deep is the Ocean</td>
<td>I Can't Get Started</td>
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<td>Spanish Dance</td>
<td>Iris</td>
<td>How High...Ornithology</td>
<td>I Love You</td>
<td>I Love You</td>
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<td>Ten Town</td>
<td>Israel</td>
<td>I Will Remember April</td>
<td>I Remember Clifford</td>
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<td>Three Views of a Secret</td>
<td>Joshua</td>
<td>Invitation</td>
<td>I Thought About You</td>
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<td>Juju</td>
<td>It Could Happen To You</td>
<td>If You Could See Me Now</td>
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<td>Killer Joe</td>
<td>Just Friends</td>
<td>Imagination</td>
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<td>Little Sunflower</td>
<td>Just You, Just Me</td>
<td>Infant Eyes</td>
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<td>Matrix</td>
<td>Like Someone In Love</td>
<td>Jade Visions</td>
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<td>Mercy, Mercy, Mercy</td>
<td>My Romance</td>
<td>Laura</td>
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<td>Milestones</td>
<td>Night And Day</td>
<td>Lotus Blossom</td>
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<td>Nadir</td>
<td>Our Love Is Here To Stay</td>
<td>Loverman</td>
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<td>Nefertari</td>
<td>Perdido</td>
<td>Lust Life</td>
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<td>One Finger Snap</td>
<td>Rain Song</td>
<td>Mberry</td>
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<td>Pinocchio</td>
<td>Raindrops Before Sunrise</td>
<td>Moke's Mood</td>
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<td>Prince of Darkness</td>
<td>Riptide Blues</td>
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<td>Seven Steps</td>
<td>Rhythm Changes/Oleo etc.</td>
<td>My Funny Valentines</td>
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<td>Sidewinder</td>
<td>Scrapple From The Apple</td>
<td>My Man's Gone Now</td>
<td>My Man's Gone Now</td>
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<td>So What Impressions</td>
<td>Solar</td>
<td>My R &amp; B Night</td>
<td>My R &amp; B Night</td>
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<td>Song For My Father</td>
<td>St. Thomas</td>
<td>My Song Is You</td>
<td>My Song Is You</td>
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<td>Speak No Evil</td>
<td>Stable Master</td>
<td>Near You</td>
<td>Near You</td>
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<td>Take Five</td>
<td>Straight No Chaser</td>
<td>Never Again</td>
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<td>Time Remembered</td>
<td>Sudden Death</td>
<td>Next In Line</td>
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<td>Wild Flower</td>
<td>Tidewater Suite</td>
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<td>Witch Hunt</td>
<td>Unit 7</td>
<td>Non-Stop</td>
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<td>Yes or No</td>
<td>Up Jumped Spring</td>
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<td>Art Blakey</td>
<td>West Coast Blues</td>
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<td>John Coltrane</td>
<td>Whisper Not</td>
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<td>Bill Evans</td>
<td>Woody's You</td>
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<td>Herbie Hancock</td>
<td>Yardbird Suite</td>
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<td>Joe Henderson</td>
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<td>Hank Mobley</td>
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<td>Lee Morgan</td>
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<td>Herbie Nichols</td>
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<td>Horace Silver</td>
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<td>Ethnics/World Music</td>
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<td>70s, 80s, 90s pop song adaptations</td>
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JAZZ PERFORMANCE WORKSHOP CHECKSHEETS

The lists which follow provide a cumulative index of:

A) improvisation study areas/content,

B) necessary performance and improvisation skills, and

C) repertoire guidelines for each level of the JPW sequence.

*Level 1 applies to year one studies, Level 2 = year two, etc.*

It is not presumed in any way that checksheet particulars will be presented and/or studied in the order listed, but instead that this will inform students, private instructors and advisors of minimum expectations at each particular year/level for the purpose of gauging musical development and determining good standing as a jazz major. The program of study contained herein is flexible and items on the list should suggest a multitude of projects for individual study as well as oral or written class presentations. It is designed to be a quick reminder of things to address and re-address throughout one's study of jazz repertoire and improvisation.

Each student is personally responsible for acquiring and demonstrating the appropriate improvisational skill level within the assigned Jazz Performance Workshop, regardless of the repertoire being studied. The following example should serve to illustrate the way it works: Although a first year undergraduate may perform an up-tempo bebop tune in a JPW ensemble, it is the third year student who would more likely be monitored for a grade on this type of piece (see Level 3 checksheet).

All students are expected to maintain and demonstrate skills from previous levels as well as those on their current level.

Deficiencies from lower level checksheets or as determined from the spring jury must be addressed within the first weeks of the following fall semester, with appropriate assignments in order to insure proper tracking, grading and good standing.
Grading/Tracking notes:

JCM students earn grades for each semester of enrollment in Jazz Performance Workshops. Checksheets lay out study areas and skills used in connection with class projects, rehearsals and performances, and describe the expectations and evaluation standards used by the department in tracking student progress for each year. Grades are based on successful application of required checksheet improvisation skills to the repertoire studied during a particular semester, and the quality displayed in oral and/or written presentations to the class. Grades will also take into account: attendance; timely completion of specific assignments and tasks per level; musical contribution to the ensemble; competency in all styles covered - developing diversity and range of improvisational abilities; musicality in interpretation and sight reading; and JCM Forum performances. Final grades will reflect the consensus of primary and rotating instructors.

In addition, each student performs a spring semester jury on a pass/fail/jury probation basis in all but the graduating year. (see JCM Handbook - juries)

Although the faculty makes every effort to group workshop students as close to checksheet level as possible, overlapping of years/levels within ensembles and classes may occur, due mainly to the variables of enrollment population by instrument. Therefore it is the individual student's responsibility to track at the proper checksheet level regardless of ensemble placement and/or rotation, demonstrating skills at that level within the assigned workshop ensemble, as well as in classroom work.

The JPW instructor and/or department chairman may choose to meet with individual students on occasion during regularly-scheduled class time to discuss personal goals and progress. In addition, checksheet skills and outcome expectations from current JPW levels should be discussed with the student's private studio instructor and/or advisor when preparing for spring jazz juries.

To insure appropriate administering of workload and a resultant grade that is truly meaningful, students, studio faculty and advisors will be provided with this information and the checksheets for each level.

Study materials include published sources, such as various fake/real books, other song book collections, the Charlie Parker Omnibook, and recordings. Improvisation texts by Ramon Ricker, Harold Danko and Bill Dobbins, and jazz writing texts by Rayburn Wright and Fred Sturm may also be utilized. Much of the material presented, however, is from the personal resources of Eastman faculty, as well as from student endeavor.
LEVEL 1

A) Improvisation study areas/content
   ____ Major Scale Systems/Modes (sing and play)
   ____ Blues Scales and riffs (sing and play)
   ____ Tonic Major and Minor "Bebop" Scales (sing and play)
   ____ "Bebop Dominant" Scale (sing and play)
   ____ II-V-I's and II-V's (sing and play harmonic melodies)
   ____ IIb5-Vb9-I-minor (sing and play harmonic melodies)
   ____ Chord/Scale relationships on all pieces studied (sing and play)

B) Skills
   ____ Effective reading of lead sheets and parts at sight
   ____ Instigation of and response to rhythmic motion (sing and play)
   ____ Melody paraphrase, variation and development (sing and play)
   ____ Listening survey - identification by chronology and style
   ____ Listening - comparison of recorded versions of selected pieces
   ____ Solo Transcription/Analysis/Performance/Paraphrase (one per sem.)
   ____ Free association improvising utilizing tonal concepts studied
   ____ Free association improvising utilizing other concepts studied
   ____ Contribution to the ensemble

C) Repertoire
   ____ Standard/Swing pieces with improvising (four per semester)
   ____ Ballad feature performance (one per semester)
   ____ Bebop blues tunes with improvisation (two per semester)
   ____ Modal pieces with improvisation (two per semester)
   ____ Triple meter piece with improvisation (one per semester)
   ____ Latin rhythm/straight 8th tunes/improvisation (two per semester)
   ____ Original piece or exercise (one per semester)

Outcome expectations:
Comfort with tunes studied including stylistic conventions, key centers and modes involved. A compatible time feel, basic jazz rhythmic vocabulary, ensemble contribution, and listening/interaction abilities.

   ____ Evaluation of student presentations to the class

   ____ Evaluation of recorded JCM Forum performance(s)
LEVEL 2

A) Improvisation study areas/content
   ____ Melodic and Harmonic Minor Scale Systems (sing and play)
   ____ Symmetric Scales (sing and play)
   ____ Chromatic exercises (sing and play)
   ____ Modal and bebop language on all pieces studied (sing and play)
   ____ Dominant seventh "menu" demonstrated on pieces studied

B) Skills
   ____ Aural training - pitch, interval, and tricord recognition/all contexts
   ____ Reharmonization/substitute harmonies and bass motion
   ____ Improvisation etudes written and performed (two per semester)
   ____ Listening survey assignments - attention to differentiation of styles
   ____ Listening - comparison of recorded versions of selected pieces
   ____ Solo Transcription/Analysis/Performance/Paraphrase (two per semi.)
   ____ Free association improvising utilizing tonal concepts studied
   ____ Free association improvising utilizing other concepts studied
   ____ Contribution to the ensemble

C) Repertoire
   ____ Core repertoire - new assigned pieces in each category -
      (See repertoire section - Level I)
   ____ Bebop "rhythm changes" tune with solos (two per semester)
   ____ Odd meter piece with improvisation (one per semester)
   ____ Original pieces and/or exercises (two per semester)

Outcome expectations:
Stronger stylistic, rhythmic and key center/modal playing, with jazz language appropriate to treatments of the pieces played.
Expanded solo and ensemble abilities.

   ____ Evaluation of student presentations to the class

   ____ Evaluation of recorded JCM Forum performance(s)
Level 3

A) Improvisation study areas/content
   ____Review of chord/scale and language as needed per repertoire choices

B) Skills
   ____Aural training - piano voicing analysis and recognition
   ____Listening survey - identification of players/repertoire/composers
   ____Up-tempo swing/bebop improvisations (two per semester)
   ____Solo transcription of lesser-known work (one per semester)
   ____Free association improvising utilizing tonal concepts studied
   ____Free association improvising utilizing other concepts studied
   ____Contribution to the ensemble
   ____Effective ensemble rehearsal techniques

C) Repertoire
   ____Core repertoire - new assigned pieces in each category (See Repertoire-Level I) with the addition of functioning as a leader and being responsible for a 45 minute set (1 per semester)
   ____Listening research and tune transcription of lesser-known repertoire/composers possibly not included in the core repertoire list (two per semester)
   ____Arrangement, rehearsal and performance of lesser-known works (one per semester)
   ____Preparation, rehearsal, and performance of at least one original composition, with improvisation, per semester

Outcome expectations:
Understanding of approaches to repertoire by a broad range of artists. Well-researched jazz language developing, with individuality emerging in context of materials studied.

   ____Evaluation of student presentations to the class

   ____Evaluation of recorded JCM Forum performances
Level 4

A) Improvisation study areas/content
   _____ Review and editing of chord/scale and language materials
   _____ Assessment of improvisational content for personal expression

B) Skills
   _____ Familiarity and ease with a broad base of repertoire and styles
   _____ Research/Demonstration of traditional elements, evolutions, and modifications - with listening examples and transcriptions/scores
   _____ Free association improvising utilizing tonal concepts studied
   _____ Free association improvising utilizing other concepts studied
   _____ Contribution to the ensemble
   _____ Effective ensemble rehearsal techniques; and
   _____ Ensemble leadership - in preparation for senior recital

C) Repertoire
   _____ Core repertoire - new assigned pieces in each category, (See Repertoire-Level I) with the addition of functioning as a leader and being responsible for two (2) - 45 minute sets per semester
   _____ Repertoire decisions from the above research and review, to represent a personal direction in all aspects of performance, including treatment/arrangement, musically engaging solos, flexibility, maturity and leadership of the ensemble

Outcome expectations:
Personal approach maturing. Performance practices appropriate to styles performed, but with treatments away from traditions when necessary for self-expression. Ensemble rehearsal and leadership skills developing.

_____ Evaluation of student presentations to the class

_____ Evaluation of recorded JCM Forum performances
Level 1 - 4 inventory: Program of individual study developed with JPW instructor(s) to address the content, skills, and repertoire necessary to meet and exceed expectations of the JCM undergraduate levels.

Compilation of materials from individual study program detailing concepts of jazz theory and aural skills as applied to the core repertoire and original compositions. (notebook)

Demonstration of advanced level of aural perception through accurate written transcriptions and stylized performances.

Oral and written presentations of materials studied with detailed harmonic and rhythmic analysis.

Practical and artistic application of materials studied in all rehearsal and performance situations.

Outcome expectations:

Expectations from Levels 1 through 4 met and exceeded, in preparation for graduate recital and media project

Individuality and leadership apparent regardless of style, situation, and performance practice

Evaluation of student presentations to the class

Evaluation of recorded JCM Forum performances
Continuation and expansion of M1 individual study program.

Professional quality preparation and attitude throughout all class meetings and ensemble rehearsals.

Professional level ensemble leadership and 'sideperson' skills.

Musical personality and conviction strongly evident in all performances

Recital preparation

Media Project preparation

Outcome expectations:

Individual focus. All materials performed with a personalized approach informed by the traditions and conveying a strong sense of expressive conviction.

Professional quality leadership skills, performance and scholarship convincingly demonstrated in graduate recital and media project.

Evaluation of student presentations to the class

Evaluation of recorded JCM Forum performances