




The John Knoblock
Faculty Senate Office
Ashe Administration Building, #325
1252 Memorial Drive
Coral Gables, FL 33146

facsen@miami.edu
web site: www.miami.edu/fs
P: 305-284-3721
F: 305-284-5515

MEMORANDUM

To: Julio Frenk
University President

From: Tomás A. Salerno
Chair, Faculty Senate 

Date: March 23, 2017

Subject: Faculty Senate Legislation #2016-35(B) – Frost School of Music, Curriculum Changes in Master of Music Degree in Jazz Pedagogy (JPED)

The Faculty Senate, at its March 22, 2017 meeting, had no objections to the proposal for the curriculum changes in Master of Music degree in Jazz Pedagogy in the Frost School of Music effective fall 2017. These changes will help prepare students for the current job market and careers. The total required credits are increased from 33 to 36, 2 new courses are being developed, and there is an additional 1-credit Master's Project for the Jazz Pedagogy Culminating Project.

The changes will not require the hiring of additional faculty or infrastructure resources.

This legislation is now forwarded to you for your action.


TAS/yv

Enclosure

cc: Thomas LeBlanc, Executive Vice President and Provost
Shelton Berg, Dean, Frost School of Music
Guillermo Prado, Dean, Graduate School
Shannon de l'Etoile, Associate Dean, Graduate Studies, Frost School of Music
John Daversa, Chair, Department of Studio Music and Jazz, Frost School of Music

CAPSULE: Faculty Senate Legislation #2016-35(B) – Frost School of Music, Curriculum Changes
in Master of Music Degree in Jazz Pedagogy (JPED)

PRESIDENT'S RESPONSE

APPROVED:  DATE: 4/10/17
(President's Signature)

OFFICE OR INDIVIDUAL TO IMPLEMENT: Dean Shelton Berg

EFFECTIVE DATE OF LEGISLATION: IMMEDIATELY
(if other than June 1 next following)

NOT APPROVED AND REFERRED TO: _____

REMARKS (IF NOT APPROVED): _____



**Proposal to Revise the Master of Music (MM) Degree in
Jazz Pedagogy (JPED)**

Contact Personnel:

**Shannon de l'Etoile, Associate Dean of Graduate Studies
Frost School of Music
305.284.6913
sdel@miami.edu**

**John Daversa, Chair
Department of Studio Music and Jazz
305.284.2241
j.daversa@miami.edu**



MEMO: LETTER OF EXPLANATION

TO: University of Miami, Faculty Senate

FROM: Shannon K. de l'Etoile, Ph.D.
Associate Dean of Graduate Studies, Frost School of Music

DATE: February 27, 2017

RE: Proposal to Revise the Master of Music Degree in Jazz Pedagogy

The Frost School of Music wishes to revise the requirements for the Master of Music Degree in Jazz Pedagogy.

Attached please find the following documents:

- Memo from the Associate Dean of Graduate Studies in the Frost School indicating approval of this proposal by the faculty, including approval of the Graduate Committee and Department Chairs of the Frost School.
- Memo from the Speaker of the Frost School Council indicating approval of this proposal by the Frost faculty.
- Memo from John Daversa, Chair of the Department of Studio Music and Jazz (MSJ) signifying approval of the MSJ faculty.
- Memo from the Office of Planning, Institutional Research, and Assessment indicating receipt of the proposal, and further clarifying that SACSCOC notification is not required.
- Memo from the Graduate School Dean signifying approval of the Graduate Council.
- Detailed proposal regarding the proposed changes.





MEMO FROM ASSOCIATE DEAN OF GRADUATE EDUCATION

TO: University of Miami, Faculty Senate

FROM: Shannon K. de l'Etoile, Ph.D.
Associate Dean of Graduate Studies, Frost School of Music

DATE: February 27, 2017

RE: Proposal to Revise the Master of Music Degree in Jazz Pedagogy

A handwritten signature in black ink, appearing to read "Shannon K. de l'Etoile".

This memo serves as a request for the Faculty Senate to consider the attached proposed revisions to the Master of Music Degree in Jazz Pedagogy.

The proposal has been approved by the Frost School Graduate Committee, Department Chairs, and School Council.



de l'Etoile, Shannon Kay, Ph.D.

From: Kennedy, Karen
Sent: Wednesday, February 01, 2017 12:25 PM
To: de l'Etoile, Shannon Kay, Ph.D.
Subject: Fwd: Approved

From: Kennedy, Karen
Sent: Tuesday, January 31, 2017 10:06 AM
To: de l'Etoile, Shannon Kay, Ph.D. <sdel@miami.edu>
Subject: Approved

Shannon,

School Council just approved the revisions to the MM in Jazz Pedagogy.

K²

Dr. Karen Kennedy

Director of Choral Studies

Frost School of Music

University of Miami

305.284.6367

k.kennedy1@miami.edu

<http://www.miami.edu/frost>



MEMORANDUM

October 28, 2016

To: Shannon de l'Etoile, Ph.D.
Associate Dean

From: John Daversa, D.M.A.
Chair

Subject: Changes to Jazz Pedagogy Curriculum

In keeping with policy, the Studio Music & Jazz faculty met on October 27, 2016 to review proposed changes to the Jazz Pedagogy Curriculum. The MSJ faculty have been presented with the details of the revised curriculum and the majority vote was in favor of incorporating the changes.

The new curriculum will impact Professor Bergeron's workload minimally by adding an additional 1-credit course, plus the supervision of a final project for students in the Jazz Pedagogy program. No new or adjunct faculty will be needed in the implementation of this curriculum however, it will affect work load.

Thank you,

John Daversa

A handwritten signature in black ink that reads "John Daversa". The signature is fluid and cursive, with a long horizontal stroke at the end.

UNIVERSITY
OF MIAMI



Jazz Studies

Foster 125 A
5501 San Armaro Drive
Coral Gables, Florida 33146

P.O. Box 248165
Coral Gables, Florida 33124-7610

Ph: 305-284-4886
Fax: 305-284-2290
www.music.miami.edu

UNIVERSITY OF MIAMI
GRADUATE SCHOOL




Graduate School
P.O. Box 248125
Coral Gables, FL 33124-3220

Phone: 305-284-4154
Fax: 305-284-5441
graduateschool@miami.edu

MEMORANDUM

DATE: February 27, 2017

TO: Tomas Salerno
Chair, Faculty Senate

FROM: Guillermo ("Willy") Prado 
Dean, The Graduate School

SUBJECT: Frost School of Music Curriculum Changes

The Frost School of Music submitted a proposal with intent to change the existing curriculum of the Master of Music in Jazz Pedagogy (JPED), effective fall 2017. The proposal was discussed at the meeting of the Graduate Council on Tuesday, February 21, 2017, and no concerns were expressed by the Council members.

cc: Shelton Berg, Dean, Frost School of Music
Shannon de l'Etoile, Associate Dean, Frost School of Music
Office of Planning, Institutional Research and Assessment



Office of Planning,
Institutional Research,
and Assessment


P.O. Box 248285
Coral Gables, FL 33124-2923
Phone 305-284-3856

Gables One Tower, Suite 260 Locator 2923
1320 S. Dixie Hwy., Coral Gables, FL 33146
Fax 305-284-4081 • prai@miami.edu

MEMORANDUM

DATE: February 9, 2017

TO: Dr. Shannon de l'Etoile, Associate Dean
Graduate Studies, Frost School of Music

FROM: Dr. Patricia Murphy, Executive Director
Assessment and Accreditation 

SUBJECT: Curriculum Changes for Master of Music in Jazz Pedagogy

On February 2, 2017, the Frost School of Music notified our office of its intent to make changes to the curriculum of the existing Master of Music in Jazz Pedagogy (MM JPED) program effective fall 2017. The proposed curriculum changes will create a wider range of course options for students and enhance the graduate experience. The addition of the proposed Culminating Project will help prepare students for both the current job market and sustainable careers upon graduation.

The proposed changes include:

- An increase in total required credits from 33 to 36;
- The development of two new courses: MSJ 724 – Seminar Jazz Pedagogy and MCY 720 – Jazz Cultures; and
- The addition of a 1-credit Master's Project for the Jazz Pedagogy Culminating Project.

The proposed changes will not require the hiring of additional faculty or infrastructure resources and will make the MM JPED program requirements fall closer in line with NASM guidelines.

The curriculum changes are not considered substantive and will not require notification or approval from the Southern Association of Colleges and Schools Commission on Colleges (SACSCOC) prior to proceeding with their implementation.

cc: Faculty Senate
Dean Guillermo Prado, Graduate School
Dean Shelton Berg, Frost School of Music
Dr. John Daversa, Chair, Department of Studio Music and Jazz, Frost School of Music

Department of Studio Music and Jazz Master of Music in Jazz Pedagogy Proposal to Change Curriculum

1. Description of the Proposed Curriculum Change

- Degree Program:** The Master of Music in Jazz Pedagogy
- Effective Date:** Fall of 2017
- Benefit:** The proposed MM in MSJ Jazz Pedagogy will restructure the degree to add more relevant courses, create a wider range of course choices for students, and enhance the graduate experience. Additionally, the proposed MM will include a Culminating Project, designed to help prepare students for both the current job market and sustainable careers upon graduation.
- Effects on Credits:** The proposed curriculum will increase the number of credits required from 33 to 36, which is consistent with the new revisions to the MM in Jazz Performance.
- Effect on Electives:** The proposed curriculum will increase music electives from 5 credits to 6 credits.
- Non-Music Electives:** The proposed curriculum will not increase non-music electives.
- Other Degrees:** The proposed revision is not expected to have any impact on other degree programs in the Frost School of Music.

2. Existing Curriculum.

The existing curriculum for MM in Jazz Pedagogy requires only 4 credits of private lessons and 2 credits of ensemble experience. It also includes only one semester of jazz pedagogy instruction and one semester of jazz history instruction. There is also the absence of a recital or a culminating project for the degree.

Current

Major Area: 20 credits required

Private Lessons	4 credits
Jazz Ensembles	2 credits
MSJ 644 Jazz Pedagogy and Administration	3 credits
MSJ 66X Jazz Improvisation	3 credits
MSJ 719 Large Jazz Ensemble Conducting	2 credits
MED 662 Psychology of Music	3 credits
MED 750 Community Music Programs	3 credits

Other Studies in Music: 8 credits required

MSJ 620 Advanced Modern Arranging	3 credits
MSJ 715 Jazz Composition I	2 credits
MSJ 720 Analysis of Jazz Styles	3 credits

<u>Approved Electives: 5 credits</u>	5 credits
--------------------------------------	-----------

<u>Total Required Credits</u>	33 credits
-------------------------------	-------------------

3. Proposed New Curriculum for MM in Jazz Pedagogy

In promoting the Jazz Pedagogy degree as a plan of study that is equal parts vocational training for the field of education and a continuation of students' evolution as artists, more private study and performing experience should be included in the curriculum. To that end, 2 additional credits of private lessons have been added, plus 2 additional credits of ensemble experience. Additionally, a Seminar in Jazz Pedagogy has been added to the curriculum, to augment the classroom experience by providing a laboratory for practical application of concepts discussed in MSJ 644. Some wonderful courses from both MED and MMI have been added to the Frost Bulletin that would be of great help to students pursuing careers in jazz performance and jazz education. Listed as Approved Electives in the area of Artistic Development, those courses include MED 755 - The Teaching Artist, and MMI 735 - World of the Working Musician. In meeting NASM and SACS requirements for a comprehensive review, a Culminating Project has been added.

Proposed

Major Area: 24 credits required (2/3 of the curriculum)

Private Lessons	6 credits
Jazz Ensembles	4 credits
MSJ 720 Analysis of Jazz Styles	3 credits
MCY 720 Jazz Cultures*	3 credits
MSJ 644 Jazz Pedagogy and Administration	3 credits
MSJ 724 Jazz Pedagogy Seminar*	1 credit
MSJ 780 Advanced Jazz Improvisation Theory	3 credits
MSJ 805 Masters Project*	1 credit

Supportive Studies in Music: 12 credits required (1/3 of the curriculum)

MSJ 619/620 Advanced Modern Arranging	3 credits
MSJ 715 Jazz Composition I	3 credits
Non-MSJ, advisor-approved electives (i.e., courses in MCY, MED, MMI, MUS, etc.)	6 credits

Total Required Credits **36 credits**

* Indicates new course.

4. Summary of Changes to Curriculum

- Required credit increase from 33 to 36.
- 2 additional credits of private lessons.
- 2 additional credits of jazz ensembles.
- Addition of 1 credit, in MSJ 724 Seminar Jazz Pedagogy, which will be a new course.
- Addition of 3 credits, in MCY 720 Jazz Cultures, which will be a new course.
- Elimination of MSJ 719 as a required course.
- MSJ 715 Jazz Composition I will increase, from 2 to 3 credits (department-wide).
- 6 credits in Electives adjusted to include a more relevant array of courses, including two 3-credit courses from the field of Artist Development.
- Addition of 1 credit of MSJ 805 Masters Project for the Jazz Pedagogy Culminating Project.

5. Estimated Impact on Faculty Load

The proposed curriculum change will have a small impact on my faculty workload, but will require no additional faculty. I will oversee the completion and assessment of each student's Culminating Project, which will add 1 credit to my load. The 1 credit Seminar in Jazz Pedagogy will run concurrently with the Big Band that I currently direct, thus creating no additional impact on my workload. The new course MCY 720 Jazz Cultures, will be taught by David Ake, Musicology Department Chair.

6. Impact on Room Schedule

The proposed curriculum change will have a small impact on current room scheduling. The new course in Analysis of Jazz Styles will require a small classroom for use, totaling 150 minutes per week. All courses currently exist in the Master Room Schedule. The Culminating Project can be advised and overseen in my studio.

7. Impact on NASM Requirements

The proposed curriculum change meets NASM and SACS requirements. NASM and SACS require a comprehensive review in the final semester of the MM curriculum. The proposed Culminating Project fulfills that requirement.

Suggested Sequence of Courses

Jazz Pedagogy Course Sequence					
Fall 1				Spring 2	
Private Lesson		2		Private Lesson	2
Small Ensemble		1		Small Ensemble	1
Jazz Pedagogy	MSJ 644	3		Jazz Improvisation Theory	MSJ 780 3
Analysis of Jazz Styles	MSJ 720	3		Jazz Cultures	MCY 720 3
Total		9		Total	9
Fall 3				Spring 4	
Private Lesson		1		Private Lesson	1
Small Ensemble		1		Small Ensemble	1
Advanced Arranging	MSJ 619/620	3		Jazz Composition	MSJ 715 3
World of Working Musician	MMI 735	3		The Teaching Artist	MED 755 3
Jazz Pedagogy Seminar	MSJ 724	1		Culminating Project	MSJ 805 1
Total		9		Total	9
Total Credits	36			Additional Course	
				Substituted Course	
				New Course	

Professor David Ake
Email: daa75@miami.edu
Office: PLF North 228
Office Hours: by appointment
Phone: (305) 284-2824

MCY 720
**Jazz Cultures:
History and Historiography**

Course Description:

This course surveys a range of the sounds and practices that have been called jazz over the past century and explores some of the ways in which musicians, educators, scholars, journalists, audiences, and others have understood and shaped this genre.

The principal objectives of the course are to:

- Increase awareness of jazz as a series of activities and discourses that reflect and influence how individuals and groups understand themselves and their relationships to the broader world
- Examine the past and current practices, roles, ideals, and perceptions of jazz musicians
- Introduce the literature, aims, and customs of scholarly Jazz Studies
- Develop students' writing and verbal skills so that they may better articulate their own professional efforts and goals

Required Texts

David Ake, Charles Hiroshi Garrett, Daniel Goldmark, eds., *Jazz/Not Jazz: The Music and its Boundaries* (Berkeley: University of California Press, 2012).

Robert Walser, ed. *Keeping Time: Readings in Jazz History* 2nd Edition (New York: Oxford University Press, 2014).

Prerequisite:

Graduate standing

Honor Code: Students will be bound by the University of Miami Honor Code.

http://www.miami.edu/sa/index.php/policies_and_procedures/honor_code/

Disabilities: If you have a documented physical, psychological, or learning disability on record at the University of Miami and wish to have reasonable accommodation made for you in this class, please contact the instructor and Disability Services immediately.

<http://umarc.miami.edu/arc/ODS.html>

Course Requirements and Grading (1000-point system):

A+	981+ points
A	920-980
A-	900-919
B+	881-899
B	820-880
B-	800-819
C+	781-799
Etc.	

- Participation and Attendance. The success of this course depends on informed and thoughtful discussion. Complete all reading assignments *before* coming to class. Be aware that each of you will lead discussion for at least one of the readings. (300 points)
- Reading synopses. Submit a one-page synopsis for each of five reading assignments over the course of the semester. You choose which readings you want to review (though you may not select pieces from Walser's collection). Each synopsis should provide an overview of the author's main concerns; context regarding when the piece was written, for whom, and by whom; and how these connect to other readings, topics, or musics we have discussed in class. Synopses are worth 50 points each for a possible total of 250 points. Note: to be eligible to receive full credit, you must submit your synopsis no later than the date we discuss that article. Papers submitted later than that date will receive no more than 40 points.
- Write a 10 to 12-page paper exploring a jazz-related topic of your choice. Draw on at least a dozen sources from at least four different types of research materials (i.e., academic journals, trade magazines, textbooks, biographies, videos, audio recordings, Internet sites, etc.). The title and a 250-word abstract of your paper is due _____. (50 points) The completed paper is due April 19. (300 points)
- Presentation: Present a 20-minute conference-style talk on your paper topic. (100 points)

Notes on Reading and Writing:

As you read each essay, pay attention to the author's writing style and approach to structure, as well as the claims s/he makes. Think about how the author organizes his or her arguments. Consider what makes certain passages particularly effective (or ineffective). Use these selections as models for your own writing.

Tentative Schedule (topics and assignments subject to change on short notice)

Week 1 (Getting Started)

Tuesday, January

Introduction

Overview of syllabus and requirements.

Listening/Discussion

Thursday, January

Howard S Becker, "Art Worlds and Collective Activity," from *Art Worlds* (Berkeley: University of California Press, 1982), 1-39.

Ake, Garrett, Goldmark, "Introduction," *Jazz/Not Jazz*

Walser: Prefaces, *Keeping Time*

Week 2, (Historiography)

Tuesday, January

Eric Porter, "Incorporation and Distinction in Jazz History and Historiography," *Jazz/Not Jazz*, 13-30.

Walser: DeVeaux, "Constructing the Jazz Tradition"

Thursday,

Ken Prouty, "Creating Boundaries in the Virtual Jazz Community," *Jazz/Not Jazz*, 70-88.

Pat Metheny on Kenny G (<http://www.jazzoasis.com/methenyonkennyg.htm>)

Walser: Sarah Rodman, Resistance is Futile

Week 3 (Discourses, Values, and Meanings)

Tuesday,

Mark Gridley, "Is Jazz Popular Music?"

Simon Frith, "Is Jazz Popular Music?"

Walser: Billy Taylor, "Jazz: America's Classical Music"

Thursday,

Tony Whyton, "Witnessing and the Jazz Anecdote,"

Walser: Lipsitz, "The Hidden Histories of Ken Burns's *Jazz*"

Week 4 (Early Jazz)

Tuesday,

Bruce Boyd Raeburn, "Stars of David and Sons of Sicily: Constellations Beyond the Canon in Early New Orleans Jazz"

Walser: *New Orleans Times-Picayune*, The Location of Jass

Thursday,

Elijah Wald, "Louis Armstrong Loves Guy Lombardo," *Jazz/Not Jazz*, 31-48.

Walser: Anne Shaw Faulkner, "Who Put the Sin in Syncopation?"

Week 5 (Swing to Bop)

Tuesday,

Scott DeVaux, "The Emergence of the Jazz Concert, 1935-1945."

Walser: Hugh Ernst, The Man Who Made a Lady Out of Jazz, and John Hammond, Jazz at Carnegie Hall

Thursday,

Eric Porter, "'Dizzy Atmosphere': The Challenge of Bebop"

Walser: Ralph Ellison, The Golden Age, Time Past, and Bop is Nowhere

Week 6 (Race and Ethnicity)

Tuesday,

Robert K. McMichael, "'We Insist—Freedom Now!': Black Moral Authority, Jazz, and the Changeable Shape of Whiteness"

Walser: Jones/Baraka, "Jazz and the White Critic"

Thursday,

Ingrid Monson, "The Problem of White Hipness: Race, Gender, and Cultural Conceptions in Jazz Historical Discourse"

Walser: Norman Mailer, "The White Negro"

Week 7 (Race and Ethnicity, continued)

Tuesday,

Christopher Washburne, "Latin Jazz, Afro-Latin Jazz, Afro-Cuban Jazz . . . : The Politics of Locating an Intercultural Music," *Jazz/Not Jazz*, 89-107.

Walser: Crouch, Three Polemics on the State of Jazz

Thursday,

Loren Kajikawa, "The Sound of Struggle: Black Nationalism and Asian American Jazz in the 1980s," *Jazz/Not Jazz*, 190-216

Walser: Fred Wei-Han Ho, A Revolutionary Music

Week 8 (The Mind/ The Body)

Tuesday,

David Borgo, "The Embodied Mind,"

Walser: Brad Mehldau, Explaining the Art of a Trio

Thursday,

Nicole Rustin . . .

Lisa Barg . . .

Week 9 (Gender and Sexuality) (Paper title and abstracts due)

Tuesday,

Sherrie Tucker, "When Did Jazz Go Straight?: A Queer Question for Jazz Studies,"
Critical Studies in Improvisation 4/2 (2008),

(<http://www.criticalimprov.com/article/view/850>)

Walser: Sherrie Tucker, "It Don't Mean a Thing if it Ain't in the History Books"

Thursday,

David Ake, "Re-Masculating Jazz: Ornette Coleman, 'Lonely Woman,' . . .

Walser: *Down Beat*, Jazz and Gender During the War Years

Week 10 (Jazz Education)

Tuesday,

Eitan Y. Wilf, "Rituals of Creativity: Inhabiting the Echoes of the Past,"

David Ake, "Rethinking Jazz Education," *Jazz Not Jazz*, 237-63.

Thursday,

Jessica Bissett, "Voices from the Jazz Wilderness: Locating Pacific Northwest Vocal
Ensembles within Jazz Education," *Jazz/Not Jazz*, 219- 36.

Week 11 (Dealing with the Ghosts)

Tuesday,

Stuart Nicholson, "Prophets Looking Backward: Jazz at Lincoln Center,"

Walser: Stanley Crouch, Three Polemics on the State of Jazz

Thursday,

Gabriel Solis, "A Question of Voice," *Monk's Music: Thelonious Monk and Jazz History
in the Making*

Jason Robinson "Playing Regular"

Walser: Herman Gray, The Jazz Left

Week 12 (Globalization)

Tuesday,

E. Taylor Atkins, "The Japanese Jazz Artist and the Authenticity Complex," in *Blue
Nippon: Authenticating Jazz in Japan*

Walser: Skvorecky, Red Music

Walser, Charles Delaunay, "From Somewhere in France"

Thursday,

William Bares, Sounds of Silence: The Politics and Poetics of Norwegian Jazz,"

American Music Review XLI, No 1 (Fall 2011)

(<http://www.brooklyn.cuny.edu/web/academics/centers/hitchcock/publications/amr/v41-1/bares.php>)

Walser, Nicholson, The Nordic Tone in Jazz

Week 13 (Jazz/ Not Jazz: A Summing Up)

Tuesday,

Nicholas Payton, "Black American Music and the Jazz Tradition"

(<https://nicholaspayton.wordpress.com/2014/04/30/black-american-music-and-the-jazz-tradition/>)

Walser: Max Roach, Beyond Categories, and George Lewis, Improvised Music after 1950: Afrological and Eurological Perspectives

Thursday,

Sherrie Tucker, "Deconstructing the Jazz Tradition: The Subjectless Subject' of New Jazz Studies," *Jazz/Not Jazz*, 264-84

Week 14 (Papers due)

Tuesday.

Student presentations

Thursday.

Student presentations

(Finals Week)

Student presentations (if necessary)

DRAFT

MSJ 724 SEMINAR in JAZZ PEDAGOGY SYLLABUS

Course Identification

MSJ 724 - 1 Credit

Instructor

Charles Bergeron

Office Hour – Mondays at 4:00 PM – PLF 112 South

Pre-requisites

MSJ 644 Jazz Pedagogy and Administration

Course Description

The purpose of this course is to provide a laboratory for students to gain experience in the areas of jazz education discussed in MSJ 644 Jazz Pedagogy and Administration. These areas include Jazz History, Jazz Improvisation, Small Ensemble Coaching, and Big Band Conducting. Students will lecture in the subjects of Improvisation and History, and conduct ensembles in both a small combo and a Big Band setting. Communication skills, repertoire selection, rehearsal techniques, conducting skills, concert preparation, and performance will be assessed. All student teaching experiences will be video recorded and added to the students' Culminating Project Portfolio.

Learning Outcomes

The goals of this course are to meet the above-mentioned rationale by:

- 1) Developing strong communication skills.
- 2) Learning to gather, synthesize, and deliver instruction effectively.
- 3) Acquiring rehearsal techniques and conducting skills.
- 4) Studying scores and selecting repertoire.
- 5) Garnering teaching experience in multiple learning environments.

Through Lines

The following are seven of the basic Through Lines embedded in the curriculum at Frost. These skills are to be emphasized in each phase of the Jazz Pedagogy Seminar course.

Critical Thinking
Creativity
Pedagogy
Presentation Skills
Career Development
Written Communication
Preparedness in Music Technology

Grading

Lecture on Jazz History	20%
Lecture on Jazz Improvisation.....	20%
Small Ensemble Directing.....	20%
Big Band Conducting.....	20%
Jazz Forum or Concert Production and Promotion.....	20%
Total.....	100%

Attendance

Students are expected to attend **ALL** scheduled classes. The instructor reserves the right to drop any student who has missed three classes, however students are reminded that it is their responsibility to withdraw if they wish to receive a "W" for the course.

Course Description

MSJ 805 – Jazz Pedagogy Culminating Project

The Culminating Project is a Portfolio the students create during their four semesters in the program. Currently, many job searches require video of the candidates in multiple teaching environments. I have purchased a video camera for the program, in order to document each candidate's teaching demonstrations. All videos, plus several required documents the student will create, are archived in each student's Portfolio, to be assessed in the fourth semester. The majority of these videos will be produced in my Jazz Pedagogy Seminar class, which will run concurrently with the XJB Big Band – MSJ 153.

The Portfolio will contain videos of the student in the following settings:

- 1) teaching a private lesson
- 2) teaching a Jazz History class
- 3) teaching a Jazz Improvisation class
- 4) rehearsing a Combo
- 5) rehearsing a Big Band

Additionally, the Portfolio will contain the following documents, all created by the students:

- 1) a 4-year undergraduate curriculum in jazz performance - 120 credits
- 2) a syllabus and course outline for a Jazz History class
- 3) a syllabus and course outline for a Jazz Improvisation class
- 4) a scholarly paper offering a rationalization for either starting a Jazz Studies program, adding jazz courses to an existing music program, or a justification for Arts Education.