

New Course Request

Indiana University (Matching)

IUPUI Campus

Campus

Check Appropriate Boxes: Undergraduate credit Graduate credit Professional credit

1. School/Division Engineering and Technology 2. Academic Subject Code Mus
3. Course Number 1390 (must be cleared with University Enrollment Services) 4. Instructor Vander Gheynst
5. Course Title Jazz for Listeners

Recommended Abbreviation (Optional) _____

6. First time this course is to be offered (Semester/Year): ~~Fall 2009~~ Summer I 2009

7. Credit Hours: Fixed at 3 or Variable from _____ to _____

8. Is this course to be graded S-F (only)? Yes _____ No X

9. Is variable title approval being requested? Yes _____ No X

10. Course description (not to exceed 50 words) for Bulletin publication: An examination of the components of jazz, how to listen to jazz, and how to relate jazz to the social/cultural environment in which it was created.

Class lectures/discussions enhanced with live performances and videos of major artists such as Louis Armstrong, Charlie Parker, Miles Davis, and John Coltrane.

11. Lecture Contact Hours: Fixed at 3 or Variable from _____ to _____

12. Non-Lecture Contact Hours: Fixed at 0 or Variable from _____ to _____

13. Estimated enrollment: 10-20 of which 0 percent are expected to be graduate students.

14. Frequency of scheduling: Fall, Spring Will this course be required for majors? Yes

15. Justification for new course: This is not a new course, but a matching course with one already offered at the Jacobs School of Music in Bloomington.

16. Are the necessary reading materials currently available in the appropriate library? Yes

17. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.

18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant. Does NOT Overlap with any existing course on IUPUI campus; is a matching course with 1390 at the Jacobs School of Music in Bloomington.

19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by:
Fred Joseph Beer Date 3/30/09
Department Chairman/Division Director

Approved by:
H.U. Akay Date 4/14/09
Dean

Date _____
Dean of Graduate School (when required)

Date _____
Chancellor/Vice-President

Date _____
University Enrollment Services

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.

FAX

IUPUI Office of the Registrar

425 University Blvd CA 111 Indianapolis IN 46202 317.274.1514

Date: 4-15-09

TO: MANDY BARTLEY

FAX: 855-4117

PHONE: —

FROM: IUPUI Office of the Registrar

FAX: 317.278.2240

PHONE: 317.274.1514

PAGES: 2 including cover

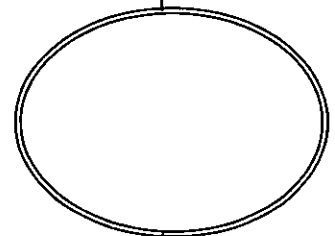
RE: INTERIM Course Approval For MUS 2390

CC:

COMMENTS:

MATCHING COURSE MUS 2390 @ Bloomington

- URGENT
- PLEASE COMMENT
- PLEASE REVIEW
- FOR YOUR RECORDS



SYLLABUS

MUSIC Z390 Jazz for Listeners Section ? 3 Credit Hours

Class Information
Location: ICTC 071
Hours: TBA

Instructor Information for Dr. John Vander Gheynst

My Office: ICTC 375

Music Office: IT 352

Office Hours: TBA and By Appointment

Music Office Hours: Mon.-Fri. 8-5

Phone: 278-2592

Music Office Phone: 317-274-4000

Email: johnvg@iupui.edu

Music Web Site: music.iupui.edu

Required Materials

Gridley, Mark C. *Jazz Styles: History and Analysis*, 9th ed., 2005 (With accompanying CD: "Jazz Classics for Jazz Styles.")

Course Description According to the University Bulletin

"An examination of the components of jazz, how to listen to jazz, and how to relate jazz to the social/cultural environment in which it was created. Class lectures/discussions enhanced with live performances and videos of major artists such as Louis Armstrong, Charlie Parker, Miles Davis, and John Coltrane."

Specific Objectives/Goals

At the end of the semester, students will be able to:

1. Think, speak and write clearly and effectively about music in general and jazz in particular. (1)
2. Address culture and history from a variety of perspectives. (3)
3. Explain and defend one's views effectively and rationally. (6)
4. Hear, identify, and work conceptually with the elements of music—rhythm, melody, harmony, and structure as they apply in the various jazz compositions. (8)
5. Understand compositional process, aesthetic properties of style, and the way these shape and are shaped by artistic and cultural forces. (9)
6. Develop and defend musical judgments. (11)
7. Form and defend judgments about music. (20)
8. Understand basic interrelationships and interdependencies among the various professions and activities that constitute the musical enterprise. (22)

Schedule:
M390 Fall 2009 Calendar of Reading Assignments
(Subject to Change)

Week	Assignment
Week 1	Reading: pp. 364-394; Chapters 1, 2 and 3 encompassing an Introduction to Jazz, Elements of Music and Elements of Jazz, the Roles of the instruments, and a Listening Checklist
Week 2	Reading: Chapter 9 Bebop: Charlie Parker, Dizzy Gillespie, Thelonious Monk, Bud Powell, and Dexter Gordon
Week 3	Reading: Chapter 10 Cool Jazz: Stan Getz, Lee Konitz, Joao Gilberto, Gerry Mulligan, Chet Baker, and A.C. Jobim
Week 4	Reading: Chapter 11 Hard Bob: Cannonball Adderly, Horace Silver, Art Blakey, Sonny Rollins, Clifford Brown, Kenny Dorham
Week 5	Reading: Chapter 12 Miles Davis
Week 6	Reading: Chapter 13 John Coltrane
Week 7	Reading: Chapter 14 Free Jazz: Ornette Coleman
Week 8	Reading: Chapters 4 and 5 Early Jazz: Louis Armstrong, Jelly Roll Morton, ODJB, Sidney Bechet
Week 9	Reading: Chapter 6 The Swing Era: Lester Young, Coleman Hawkins, Benny Goodman, Jazz vocalists, Fletcher Henderson
Week 10	Reading: Chapters 7 and 8 Duke Ellington and Count Basie
Week 11-12	Reading: Chapter 15 Great modern pianists and guitarists: Bill Evans, Keith Jarrett, Herbie Hancock, Chick Corea, West Montgomery
Week 13	Reading: Chapter 16 Fusion: Weather Report, Mahavishnu Orchestra, Return to Forever, Steps Ahead/Chick Corea
Week 14	THANKSGIVING BREAK: TAKE TIME OFF TO RECHARGE
Week 15-16	Reading: Chapter 17 Contemporary jazz and requests/catch-up time.
Week 17	FINALS: PLEASE CHECK YOUR GRADES.

Attendance Policy

For most students, attendance is the most important aspect of the course. We practice listening skills almost everyday, much of the quiz material will come from the class listening practice, and information that does not show up in the text will be discussed during class. If you are not good at regular class attendance, this course may not be a wise choice to take.

Grades

Quizzes and exams will be based on material from the lectures and text. Make-ups will be given only at the discretion of the instructor. A comprehensive final exam will be given at the course catalog scheduled time. Quizzes will be given every week beginning with the third week of classes. Quizzes under most circumstances will not be able to be made up; however, the lowest quiz grade for the semester will be dropped. For example, if a student misses a quiz and receives a zero, that grade will be dropped. If a student misses two quizzes, one will be dropped and one zero will be averaged with the rest of the quizzes. If a student must miss a quiz for an excused absence (death in the family, illness, or university sponsored event) an absence from MUST be filled out and proper documentation provided. Blank forms will be available outside Dr. Vander Gheynst's door (ICTC 375).

The final grade will be based on the following scale:

A= 89.5-100%, B-79.5-89.5%; C=69.5-79.5; D=59.5-69.5%, F=below 59.5%.

The grade you receive in this course is based on the following percentages

Concert Reports (2 at 10% each)	20%
Quizzes	40%
Group Analysis Project	10%
Jazz Classics CD Required Listening Test	10%
Final Examination	20%
TOTAL	100%

Grades will not be curved. Late papers will not be accepted.

Assignments

Concert Reports: Each student will be required to attend two jazz events outside of this course. A schedule of UT events and venues is attached (page 3). Each student is required to submit a 2-3 page type-written summary of each event along with appropriate evidence of attendance such as a program or ticket stub (page 2).

Concert Report Guidelines

The guidelines below are intended as a guide, not a list of required elements. Try to approach these assignments as if you were a concert reviewer for the *Austin Chronicle* or the *Austin-American Statesman*. Reading reviews of concerts and performances in these periodicals can offer you a point of reference for your own concert reports. However, since your reports will need to be longer than those of a newspaper, you will need to include more technical detail in the report itself.

Describe the content of the music (both concrete and abstract), surroundings of the venue, behaviors of the musicians, audience reactions and any other factors which contributed to the overall performance or made an impression on you. The idea is to listen critically to the performance. Be aware of what is going on around you and on the stage.

There are many jazz performances in the Austin area. Please feel free to ask for help in finding performances, venues or for assistance in writing your reports. The austinjazzguide.com website will give some information about upcoming events.

Concert reports should be 3-4 pages and written in a prose style. Outline-style concert reports will receive a zero.

- I. Introductory information
 - a. What concert?
 - b. Who were the performers?
 - c. Who conducted/led the group?
 - d. Where did the concert take place?

 - II. Body—Write about what you hear in each tune—you must write observations of at least three pieces!
 - a. Instrumentation
 - b. Sound, tone color
 - c. Style of tune (swing, Latin, funk, bebop, etc.)
 - d. Melodic contour of solos
 - e. What emotion (if any) the soloist(s) evokes
 - f. Type of solo construction—lyrical, developmental, or abstract
 - g. Other elements you feel to be important
- ***- The listening checklist may be a great place to start when working out the body of your paper.
- III. Conclusions/Impressions
 - a. What you liked about the concert
 - b. What you disliked about the concert
 - c. What you liked about the soloist(s)
 - d. What you disliked about the soloist(s)
 - e. Any other factors

IMPORTANT: You must have one of the performers sign a proof of attendance (ticket stub, program, napkin, etc.) and attach it to your report before you submit it. **The program/proof of attendance must be STAPLED to the BACK of the concert report. Failure to conform to this standard will result in a reduction of the grade (20 points).**

ALSO: JAZZ JAM SESSIONS ARE NOT VALID AS SUBJECT MATERIAL FOR THE CONCERT REPORT.

Required Listening Test

Selections from the "Jazz Classics CD" (JCCD) will be used throughout the semester as listening examples. There will be a test in on April 28 where you have to identify examples off of the CD by sound only.

The listening test will be "drop the needle" format. You will hear an excerpt from each selection. You will be responsible for the name of the piece, the main performers, any relevant stylistic features as well as any information given in the liner notes of the JCCD. Not all examples may be included for this test. You will be advised which examples you'll need to know.

Group Analysis Project

After the 12th class day, the class will be randomly divided into groups of 3-4 people. Your group will be responsible for an in-depth, detailed analysis of one jazz recording assigned to you. Specific guidelines will follow after the 12th class day.

Indiana University Policy on Academic Honesty

- *Cheating*

"Dishonesty of any kind with respect to examinations, course assignments, alteration of records, or illegal possession of examinations shall be considered cheating. It is the responsibility of the student not only to abstain from cheating but, in addition, to avoid the appearance of cheating and to guard against making it possible for others to cheat.

Any student who helps another student to cheat is as guilty of cheating as the student he or she assists." –*Academic Handbook*

- *Plagiarism*

"Honesty requires that any ideas or materials taken from another source for either written or oral use must be fully acknowledged. Offering the work of someone else as one's own is plagiarism." –*Academic Handbook*

Disciplinary Action

"Any student found engaged in cheating, aiding in cheating, plagiarism, or any other unfair practice, will be dealt with immediately and strictly according to University policies. Only severest possible penalties will be applied." –*Academic Handbook*

Criteria and Strategies for Course Assessment

Prefatory Note:

The following table is structured to offer insight on how program outcomes are aligned with the Principles of Undergraduate Learning and the standards of our peer review body, the National Association of Schools of Music (NASM).

Outcomes	NASM Standards	PUL	Assessment Methods
Upon completion of the BSMT degree, students will be able to:			
1. Think, speak, and write clearly and effectively.	1.	1a 1b 1c	Through specified class tasks that require critical thought, homework assignments, written essays and reports, and class presentations, students will be rated by peers, self-review, and instructor assessment throughout the course of study.
2. Demonstrate acquaintance with mathematical and experimental methods of the physical and biological sciences; including analysis and historical and quantitative techniques	2.	1d	Studies for all majors will include courses in acoustics and related sciences. However, these will be determined by degree major and minor interests. Learning assessment will be related to disciplines, and departments involved with this program.
3. Address culture and history from a variety of perspectives.	3.	5a 5b 5c 6b	Students will compose or arrange and perform according to specific parameters of delegated assignments or projects. Besides instructor evaluations, students will offer self-assessments and receive peer feedback from fellow students in class on their work.
4. Understand and experience thinking about moral and ethical problems.	4.	2a 3a 4c 6a	This is a qualitative rather than a quantitative assessment concern and will not be formally assessed. However, it is an exceptionally important issue that requires mutual understanding of many factors that do not have ready answers. In music, as in other arts, there is recognition of poignant moments that transcend words. It is called authentic performance. This will remain as one mainstay of this program and will be an integral priority of its efforts through the genuine productivity of its students – that they, as peers, will also recognize, as a basis for conveying their messages. There will also be ongoing discussions in class of general integrity related to profession of music, including business initiatives that students may undertake.
5. Respect, understand, and evaluate work in a variety of disciplines.	5.	3a 4b 4c	Students will discuss, in classes, their individual areas of interest in other disciplines to enlighten peers and to uncover

			relationships between non-music fields that impinge upon music.
6. Explain and defend one's views effectively and rationally.	6.	1c 4c 5b	Students will complete two capstone projects independently, including one for the music major and one for the minor. These will receive peer evaluations as well as instructor evaluations. Capstone completions will include a written self-report on lessons learned during project involvement.
7. Understand and have experience with art forms other than music.	7.	4b 6b	Students will discuss, in classes, their individual areas of interest in other disciplines to enlighten peers and to uncover relationships between non-music fields that impinge upon music.
8. Hear, identify, and work conceptually with the elements of music-rhythm, melody, harmony, and structure.	8.	4a	Students will complete two capstone projects independently, including one for the music major and one for the minor. These will receive peer evaluations as well as instructor evaluations. Capstone completions will include a written self-report on lessons learned during project involvement.
9. Understand compositional process, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces.	9.	4a	Students will be composing and arranging music throughout their undergraduate study. These will be performed and directed by each student in classes, and will receive feedback from peers, self-reflection, and instructor responses.
10. Demonstrate acquaintance with a wide selection of musical literature - the principal eras, genres, and cultural sources.	10.	4a	Students will compose music and perform in class in numerous genres and musical styles, ranging from those grounded in music history to those associated with today's popular idioms. They will receive peer feedback from peers, self-reflection, and instructor responses.
11. Develop and defend musical judgments.	11.	2a 2b 2e	Students will demonstrate their understanding of musical judgments by being required to justify their opinions in class and in written assignments through citation of the literature or logical argument.
12. Perform in areas appropriate to the student's needs and interests.	12.	4a	All students will demonstrate music keyboard and instrumental performance proficiency through end-of-semester juries and proficiency examinations.
13. Sight read.	13.	4a	All students will demonstrate sight-reading proficiency in every music class. These will be evaluated by peers and instructors. Students will construct their own exercises for weaknesses that surface in their sight-reading abilities and perform them in class.
14. Understand procedures for realizing a variety of musical styles.	14.	4a	All students will demonstrate music keyboard and instrumental performance proficiency through end-of-semester juries and proficiency examinations.
15. Demonstrate capacity to create derivative or original music both	15.	4a	Students will be composing and arranging music throughout their undergraduate study.

extemporaneously and in written form.			These will be performed and directed by each student in classes, and will receive feedback from peers, self-reflection, and instructor responses.
16. Compose and improvise at a basic level in one or more musical languages	16.	4a	All students will demonstrate music keyboard and instrumental performance proficiency through end-of-semester juries and proficiency examinations.
17. Understand how technology serves the field of music as a whole.	17.	1e	Music technology will be imbedded through the curriculum. Students will demonstrate their knowledge of this field through assignments and performances that they undertake. They will also be able to demonstrate conceptual understanding of techniques and nomenclature related to music technology in class discussions and peer reviews of their performances.
18. Demonstrate a working knowledge of the technological developments applicable to their area of specialization.	18.	1e	Technology will be imbedded throughout the curriculum. Students will demonstrate their knowledge of this field through assignments and performances that they undertake. They will also be able to demonstrate conceptual understanding of techniques and nomenclature related to music technology in class discussions and peer reviews of their performances.
19. Work independently on a variety of musical problems by combining their capabilities in performance; aural, verbal and visual analysis; composition and improvisation; and history and repertory.	19. 25.	2d 4a 4b	Students will complete two capstone projects independently, including one for the music major and one for the minor. These will receive peer evaluations as well as instructor evaluations. Capstone completions will include a written self-report on lessons learned during project involvement.
20. Form and defend judgments about music.	20.	2a 2b 2d 2e	Students will demonstrate their understanding of musical judgments by being required to justify their opinions in class and in written assignments through citation of the literature or logical argument.
21. Acquire the tools of work with a comprehensive repertory, including music from various cultures of the world and music of their own time.	21.	5a	Students will study and compose music related to world music throughout their undergraduate musicianship sequence. These compositions will be performed in class and will be evaluated through peer response, self-reflection, and instructor evaluation.
22. Understand basic interrelationships and interdependencies among the various professions and activities that constitute the musical enterprise.	22.	3a 3b 5b 5c	All musicianship courses will include career building skills and knowledge. Students will demonstrate their understanding of these factors through class discussion, performance of course assignments, and construction of their e-portfolios.
23. Acquire the skills necessary to assist in the development and advancement of their careers.	23.	2a 2d 3b	All musicianship courses will include career building skills and knowledge. Students will demonstrate their understanding of these factors through class discussion, performance of course assignments, and construction of

			their e-portfolios.
24. Develop teaching skills, particularly as related to their major area of study.	24.	4a	Students will teach peers in class on a regular basis through course assignments, and will receive feedback from peers and course instructors
25. Develop improvisational skills in all areas of musicianship	25.	4a	
26. Experience a broad range of repertory through attendance at events such as recitals, concerts, opera and music theatre productions, and other types of performances.	26.	4a	Students will complete concert reports and discuss in class musical events that they have attended for the purpose of sharing their experiences with others so they might be encouraged to attend similar performances.
27. Explore areas of individual interest related to music in general or to the major.	27.	4b 5a 5b	Students will discuss, in classes, their individual areas of interest in other disciplines to enlighten peers and to uncover relationships between non-music fields that impinge upon music.
28. Explore multidisciplinary issues that include music.	28.	4b 5a 5b 5c	Students will discuss, in classes, their individual areas of interest in other disciplines to enlighten peers and to uncover relationships between non-music fields that impinge upon music.
29. Practice synthesis of a broad range of musical knowledge and skills, particularly through independent study that involves a minimum of faculty guidance, where the emphasis is on evaluation at completion.	29.	2b 3b	Students will complete two capstone projects independently, including one for the music major and one for the minor. These will receive peer evaluations as well as instructor evaluations. Capstone completions will include a written self-report on lessons learned during project involvement.