Table of Contents

7 Preface

13 Chapter 1 - Rationale

What Is Jazz? 14 Rationale for the Adoption of Jazz Programs in the University, 15 Who Should Teach Jazz? 23

31 Chapter 2 - The Jazz Curriculum

Problems To Be Faced, 32 The Jazz Curriculum, 35

Chapter 3 - Teaching The Courses In The Jazz Curriculum
General Considerations, 47 The Importance of the Ear, 48 Student Attitudes,
50 Listening Habits of Jazz Students, 53 Teaching the Courses, 55 History of
Jazz, 56 Jazz Theory, 58 Jazz Piano I, 63 Jazz Piano II, 65 Jazz Improvisation
I, 69 Jazz Improvisation II, 71 Requirements for Becoming a Good Jazz
Improvisor, 76 Essential Patterns and Licks, 78 Analysis of Jazz Styles, 82
Devices Commonly Found in Improvised Solos, 85 Jazz Composition and
Arranging, 94 Jazz Arranging II, 94 Advanced Improvisation, 96 Tempo
Study, 99 Instructions for In Class Performance, 102 Preparing A Tune For
Performance, 104 Jazz Pedagogy, 108 Lecture Series by Jazz Pedagogy
Students, 111 Suggestions for Handling Jazz Ensembles, 115

123 Appendix

Orientation for Studio Music And Jazz Majors, 127 Perspectives on Being a Studio Musician And Jazz Major, 131 To My Jazz Piano Students, 133 On Learning Music by Howard M. Roberts, 135 Afterword, 144 Harmonization and Reharmonization Techniques, 156 Chord Substitutions, 159 An Office Inventory for Jazz Education, 161 Proficiency Requirements for Studio Music and Jazz Majors, 163 Guidelines for Jazz Recitals, 165 Mayday... From the Locker Room at Half-Time