

INSTRUCTIONAL COMPREHENSIVE PROGRAM PLANNING AND REVIEW (CPPR)

Program: Jazz Studies **Planning Year:** 2012 **Last Year CPPR Completed:** Spring 2006

Unit: Performing Arts **Cluster:** Humanities

I. GENERAL INFORMATION AND PROGRAM OUTCOMES

A. General Description about the Program

- Program Mission Statement
- History of the program
- Include the broad history of the program and significant changes/improvements since the last program review
- Describe how the Program Review was conducted and who was involved
- List current and/or new faculty, including part-time faculty

Jazz Studies is a unique program offering training in the style of jazz with a particular emphasis on the skill of improvisation. The mission of the Jazz Studies department is excellent education and training of students to build in them the abilities, knowledge, sensibility and technical skill necessary to succeed in professional performance and/or transfer to complete higher degrees.

Cuesta College is the only college in the system of California Community Colleges that currently offers an AA in Jazz Studies. And while the AA only dates back to 2003 Cuesta has a long history of a strong jazz program. Former Cuesta College jazz students have gone on to success at many top college programs, including CSUN, CSU Long Beach, CSU East Bay, CalArts, UN Reno, University of Oregon, the Eastman School of Music, the University of Miami, and the Berklee College of Music. Every year there are many concerts produced by Cuesta jazz ensembles including the Jazz Faculty Show, which is a testimony to outstanding quality of the jazz faculty. Cuesta has hosted the Central Coast Jazz Festival for 29 years and it brings many high school and junior high bands onto the campus to compete and listen to other bands.

Many changes have occurred since our last program review in 2006. For five years now, the Jazz Studies department has hosted the San Luis Obispo County Honor Jazz Band that brings all of the best local jazz students onto our campus and gives them an exciting and educational experience. The combo program, which was just getting going in 2006 has blossomed and is now an important part of Jazz Studies program. The CPAC was finished in 2009 and for the first time the Jazz Studies department enjoyed first-rate facilities. On the curricular side, there have been many advances in the area of establishing Student Learning Outcomes and their assessment and many new philosophies and ideas about how to best implement this program. Ron McCarley who is currently half done with a split sabbatical is in the process of rewriting most of the classes involved in the Jazz Studies major.

This program review was completed by Ron McCarley with input from the other jazz faculty and an advisory board that was created for compliance with the CTE program.

Warren Balfour, hired in 1973, was the first professor to realize the potential for a strong jazz program at Cuesta. George Stone replaced him, but took over other duties in the music department in the mid-90's including the Recording Arts classes and now music department chair. In his place James Miley was hired to teach most of the jazz classes and ensembles. Miley continued until the spring of 2005 and was replaced by Ron McCarley. During this time the Jazz Studies department has always had one dedicated full time instructor and several full and part time instructors.

Ron McCarley

Cuesta Jazz Ensemble, The Cuesta Night Band, Jazz Combos, Improvisation, Music Theory, Jazz Appreciation, Applied Music

McCarley has been leading the Jazz Studies program since fall 2005 and implemented the addition of combos, the Honor Jazz Band, the implementation and revision of SLOs and their assessment and several curricular changes.

Support Faculty for Jazz Studies course work:

Rudolfas Budginas – Music Appreciation, Applied Piano

John Knutson – Music Theory, Jazz Voice, Vocal Jazz Ensembles (tenured full time)

David Rackley – Distance Ed Music Appreciation, Music Fundamentals

Inga Swearingen – Jazz Voice and Jazz Vocal Improvisation

Michael Walker – Classroom Piano, Music Theory

Aaron Wolf – Music Appreciation, Saxophone

Applied Music Faculty for Jazz Studies lessons:

Warren Balfour – professor emeritus, trumpet

David Becker – Saxophone

Ken Hustad – Bass

Jenn Martin – Trombone (department chair)

Jeff Miley – Guitar

George Stone – Jazz Trumpet, Jazz Piano, Jazz Composition (tenured full time)

Cassandra Tarrentino – Flute

Caroline Tobin – Clarinet

Darrell Voss – Drums and Percussion

B. Program Goals: (please see attached charts for old and new requirements)

This program is designed for students that are intending to transfer to a Bachelors degree program in Music or to become professional musicians and also serves as a resource to the community at large. While it fits into the concept of CTE the program only requests funds on certain years because of the difficulty of proving compliance and the limitations of how funds are used. While the jazz studies program does well only a few students complete all the requirements and achieve the AA. Most students simply transfer to four-year institutions or enter the work force directly after leaving the program.

Program goals:

- To provide excellent education and training of students to build in them the abilities, knowledge, sensibility and technical skill necessary to succeed in transfer to complete higher degrees.
- To provide excellent education and training of students to build in them the abilities, knowledge, sensibility and technical skill necessary to succeed in professional performance.
- To enhance general cultural awareness and ability in the area of one of America's greatest art forms, jazz.

C. Program Outcomes

The Outcome for our program would be to achieve the goals listed in the previous section while preparing students to achieve the SLOs as listed below in accordance with overall College Mission, Goals and Plans.

Much progress has been made in the area of student learning outcomes since the last program review. At the last review outcomes were established for the first time. They were not very precise and were difficult to measure. While the arts are always difficult in this area, the updates made have been helpful and comprehensive to the entire program. Below is a list of the revised outcomes for the Jazz Studies program. While it is our goal that students that earn the Jazz Studies AA or transfer to a four-year institution would attain most or all of these goals, students taking our classes merely for enhanced awareness and ability may only attain some of these goals and to a lesser extent.

- Analyze the theoretical elements of a solo or piece of music.
- Practice effectively
- Improvise and respond to aesthetic content
- Work effectively as a team/ensemble
- Perform well in terms of stating melodies well, intonation, groove and ensemble playing.

II. PROGRAM CONNECTIONS TO COLLEGE MISSION, VISION AND VALUES, STRATEGIC GOALS, AND/OR COLLEGE PLANS

- A. Identify how your program addresses or helps fulfill one or more of the following: the College Mission, Vision and Values; a specific Strategic Goal(s); and/or elements of the College Master Plans

Mission:

“At Cuesta, students acquire the tools to be academically successful, develop critical thinking skills and expertise, and learn to appreciate the contributions of all people in a diverse society.”

- The first program goal is to prepare students to be successful when transferring to four-year schools.
- Inherent in both the first and second goal is building in students the expertise necessary to succeed.
- The program SLOs of working as a team and general context of learning music are invaluable in the area of ‘learning to appreciate the contributions of all people in a diverse society.’”

“At Cuesta, we respond effectively to the personal, academic and professional needs of the community.”

- We have expanded our ‘targeted students’ to include transfer students, those who will immediately work in our community and members of the community looking for cultural enrichment.

Vision and Values:

“Cuesta College is dedicated to accessible, high-quality education for the support and enhancement of student success, professional development, and the community we serve.”

“Access, Success, Excellence”

- Great effort is made to give access to every possible student.
 - Combo Ensembles allow in virtually all who sign up as do most lecture classes.
 - Much work is done in the area of scholarships to allow students who need financial help to attend.
 - Many students with disabilities have done well in our program.
- There is a long history of excellence on the Jazz Studies program that is now stronger than ever. This is

evident in the award winning ensembles, diversity of ensembles, well rounded program and success of our students after they leave the program.

- The Jazz Studies Program takes professional development very seriously. All of our faculty are very talented and busy developing their personal craft of music as well as the art of teaching it. This is evident in the unusually high quality of the Jazz faculty Show each year as well as the fact that many of our faculty are among the main contributors to the San Luis Obispo music scene.
- The Jazz Studies program makes every effort to serve the community by:
 - Offering the best possible jazz education
 - Offering concerts and master classes to the public
 - Encouraging and organizing the students and faculty to offer performances open to the public.

Strategic Plan:

Below are some areas that the Jazz Studies program is connected to the Strategic Plan for the College.

Area III Institutional Effectiveness

- We have completely written and revamped the program and course SLOs and assessment process.

Area IV Student Access and Success

- We expanded our mission to include transfer students, those who will immediately work in our community and members of the community looking for cultural enrichment.
- Our theory program is being rewritten to better align our instruction with our transfer schools to ensure student success.
- The Combo program is being reworked to allow for more focused instruction in that area
- Two new classes are being written to fill a gap in our instruction, Music Notation and Music Business

Area V Advancement of Programs 5A is about using relationships with the community to implement strategies.

- Our groups perform on a weekly basis at two local businesses: Linnaea's and SideCar Lounge.
- We host SLO County Honor Jazz Band serving the local high school jazz community and recruiting talented students to Cuesta College.

III. PROGRAM DATA ANALYSIS AND PROGRAM-SPECIFIC MEASUREMENTS

(Data provided by Office of Institutional Research – Ryan Cartnal)

A. Data Summary – Relevant Comments and Analysis

- Include enrollment, retention, success, FTES/FTEF, degree and certificate completion

Enrollment

This is generally up during the last two years. Mus 227 and Mus 245 hit an enrollment high two years ago and have leveled off.

Retention

Many classes are as high as 100%. Retention is very closely tied to our data for 'Success' although often slightly higher.

Success

This is apparently a measure of student learning, but SLO assessment is a much more detailed, and probably more accurate, measure. In any case, the success rate of the core classes tends to be high, between 85-100%. The exceptions to this are MUS 233, which is known to be a core class of the major that is difficult and MUS 238 that is mainly populated by non-music students and so more closely reflects the overall success rate of the whole campus. MUS 233 dropped as low as 50% success rate one

year. Changes have been proposed to bolster up the basic skills instruction of this class to ensure higher overall success. MUS 238 is in the 55-62% range. This is partly explained by the fact that it is sometimes seen as a class that might be 'an easy A' and then students drop when they find out it is, in fact, a college course. Even so, work needs to be done to see if overall success and retention for this course could be improved.

FTES/FTEF and fill rates

As has been common campus wide, fill rates have been rising for the last few years, some topping off at over 100%. The total FTES are significantly higher than 5 years ago with the addition of MUS 245 and other courses edging up somewhat overall. To expand FTES while increasing the overall student performance has been a major accomplishment.

Degree and Certificate Completion

Apparently there is no data on how many Jazz Studies AA degrees (rather than all music degrees) have been awarded in the last 6 years, but the number is small. Many changes are proposed to address this. (please see the next section)

B. Offer interpretations of data, and identify areas for change to facilitate program quality and growth

The reasons that there have not been many awards of the Jazz Studies AA are that it is in need of revision. Some of the requirements don't fit current class offerings. And in addition, most jazz students don't tend to complete their GE, so even if they take the appropriate music classes they still don't earn the AA. There are recommendations to change the Jazz Studies AA and consider a Jazz Studies certificate of less units.

There has been growth in the area of the combo program. This was an underdeveloped program and it has been gaining strength as we refine the program.

Student retention and success are high as is expected in music classes. The exceptions to this can be Mus 233 Jazz Improv, Mus 203A-C Music Theory and Mus 238 Music Appreciation: Jazz. Mus 233 is a central class for the major and can be very difficult for some, as are the Music Theory courses. The low retention in Mus 238 is probably because it is primarily populated by non-music students that are not invested in the course and often see it as an easy way to fulfill a GE requirement.

IV. CURRICULUM REVIEW

A review of all the applicable courses has been made and several recommendations have been noted here.

- The idea of dropping the prerequisite of Mus 258 for Mus 203A has been proposed and needs to be vetted.
- Mus 245 needs to be added as a possible corequisite for Mus 212.
- The idea of creating a separate keyboard class for music/jazz majors also has been proposed and needs to be vetted.
- Several courses have hours that do not perfectly match units. For example, Mus 203A has five lecture hours and one lab hour and students are offered 5 units for it so there is no credit for the one lab hour. A discussion is underway how to resolve this and will have to be considered on a class-by-class basis.
- In the fall of 2011, professor McCarley visited many of the schools that we transfer students to

and discovered that our method of teaching theory was not adequately preparing our students for transfer to these schools. A discussion is underway to restructure these classes to better serve the students.

- Mus 227 and Mus 245 make up the combo classes. Because of the changes made in how these ensembles are run, these courses will need to be rewritten to accommodate these changes.
- It has been announced by the California Community Colleges Chancellor's Office that there are going to be dramatic changes in the area of repeatability. This could drastically effect how the ensemble classes are structured. On the date of this writing there has been no definitive statement made by the Chancellor in this area, but when a statement comes out it could mean rewriting several of the courses in this program.
- It is recommended that there be a few changes in the program requirements. Namely, to add Mus 233 as a required class, remove Mus 220 and Mus 260 and allow Mus 238 and Mus 223. This can be visual observed in more detail on the attached chart of the revised Jazz Studies Program.
- The idea of creating a certificate that requires less units should be considered.
- There is a need for a class on music notation.
- There is also a need for a class on music business.

V. PROGRAM OUTCOMES, ASSESSMENTS AND IMPROVEMENTS: Narrative

A. Summarize assessment results for program-level Student Learning Outcomes (SLOs)

In the process of this program review the program-level SLOs have been greatly revised. While the assessment results for the previous outcomes were generally positive, it was noticed that the stated outcomes were too limited and did not reflect the actual goals and mission of the department. That is to say, that the previous goals were all related to the musical performance of our students. In that area, we have done exceptionally well for a community college, but it was noticed that our students did not always do well at other schools when transferring or have all the skills necessary to succeed in the work force. This observation has lead us to change our SLOs, which in turn has lead us to rethink some aspects of our curriculum, which in turn, has lead us to many of the above curricular recommendations.

Also, the process of assessing SLOs has brought up the issue of consistency in assessment of SLOs in the arts. This is a very tricky subject, but we have made improvements of several of the course SLOs as well as the program SLOs that make objective assessment easier.

B. Identify connections of program-level SLOs to broad program goals

The program goals are:

- To provide excellent education and training of students to build in them the abilities, knowledge, sensibility and technical skill necessary to succeed in transfer to complete higher degrees.
- To provide excellent education and training of students to build in them the abilities, knowledge, sensibility and technical skill necessary to succeed in professional performance.
- To enhance general cultural awareness and ability in the area of one of America's greatest art forms, jazz.

We believe that the critical "abilities, knowledge, sensibility and technical skill" to succeed in these areas are best expressed by our program level SLOs, which are:

1. Analyze the theoretical elements of a solo or piece of music.

2. Practice effectively
3. Improvise and respond to aesthetic content
4. Work effectively as a team/ensemble
5. Perform well in terms of stating melodies well, intonation, groove and ensemble playing.

C. Describe connection of course-level SLOs to program-level SLOs

The course-level SLO are connected to the program-level SLOs as follows:

MUS 227 Instrumental Small Ensemble

1. Perform well in terms of stating melodies well, intonation, groove and ensemble playing. (same as program SLO 5)
2. Work effectively as part of a team or ensemble to select music, rehearse and prepare music for performance (relates to program SLO 4)
3. Practice effectively (same as program SLO 2)
4. Evaluate and respond to aesthetic content. (relates to program SLO 3)

MUS 231 Jazz Ensemble

1. Perform a part in large jazz group well in terms of stating melodies well, intonation, playing stylistically and playing within the concept of groove. (relates to program SLO 5)
2. Sight read well (relates to program SLOs 2, 5)
3. Work as part of a team/ensemble and rehearse effectively including responding to a director and punctuality (relates to program SLO 4)
4. Practice effectively (same as program SLO 2)

MUS 232A Concert Jazz Ensemble

1. Perform a part in large jazz group well in terms of stating melodies well, playing stylistically and playing within the concept of groove. (relates to program SLO 5)
2. Sight read at a high level (relates to program SLOs 2 and 5)
3. Work as part of a team/ensemble and rehearse effectively including responding to a director and punctuality (relates to program SLO 4)
4. Practice effectively (same as program SLO 2)
5. Improvise and make decisions based on aesthetic content (relates to program SLO 3)

MUS 233 Jazz Improvisation

1. Demonstrate all basic scales, chords and techniques used in jazz improvisation. (relates to program SLOs 1,2 and 3)
2. Improvise a solo in a jazz setting. (relates to program SLO 3)
3. Analyze a recorded solo. (relates to program SLO 1)
4. Reharmonize a jazz piece and recognize reharmonizations in other pieces (relates to program SLO 1, 3 and 5)

MUS 245 Jazz Workshop

1. Improvise in different styles (relates to program SLO 3)
2. Perform well in terms of stating melodies beautifully, playing stylistically and playing within the concept of groove. (relates to program SLO 5)
3. Work effectively as part of a team or ensemble (same as program SLO 4)
4. Practice effectively (same as program SLO 2)
5. Evaluate and respond to aesthetic content. (relates to program SLO 3)

The following are courses that are allowed as part of the Jazz Studies Program, but are part of the Music AA program or GE:

MUS 203A Music Theory

1. Identify and write all major and minor scales, major and minor key signatures, intervals and triads. (relates to program SLOs 1, 2 and 3)
2. Build diatonic triads in root position and first/second inversion and realize a figured bass notation. (relates to program SLOs 1, 2 and 3)
3. Create an SATB chorale using conventional voicing principal, including triads in root position and inversion, including non-harmonic tones. (relates to program SLO 1)

MUS 203B Music Theory

1. Identify all intervals up through one-octave and major/minor root position and inversion chords. (relates to program SLO 1, 2 and 3)
2. Summarize and dictate melodies outlining diatonic chords and rhythms in simple and compound meters. (relates to program SLO 1)
3. Analyze the music from 17th and 18th centuries using Roman numeral and figured bass analysis. (relates to program SLO 1)
4. Create an SATB chorale using conventional voicing principals, inversions of triads and seventh chords, secondary dominants, melodic embellishments, borrowed chords, augmented sixth chords, and modulation to closely related keys. (relates to program SLO 3)

MUS 212 Applied Music

1. Perform on their instrument or voice in a musically expressive manner and demonstrate the proper characteristics involved in, and related to, musical production. (relates to program SLO 5)
2. Demonstrate an ability to work in collaboration with other musicians, using proper rehearsal and performance techniques with accompanists and/or instrumental and choral ensembles. (relates to program SLOs 4 and 5)
3. Display critical thinking and listening skills through written critiques (i.e., concert reports) of performances concerning artistic expression, performance practice, and selection of repertoire. (relates to program SLOs 1 and 3)
4. Demonstrate preparedness for future career opportunities.

MUS 203C Music Theory

1. Analyze written and performed classical music and related styles in regard to harmony, tonality, form and style to an advanced level. (relates to program SLOs 1 and 2)
2. Compose stylistically correct classical music. (relates to program SLO 3)
3. Demonstrate an understanding of the theory of music necessary to teach music, lead rehearsals and perform music. (relates to program SLOs 1 and 4)

MUS 223 Vocal Jazz Ensemble

- Refine all learning objectives of MUS 228 (Mixed Choir) (relates to program SLOs 4 and 5)
- Refine individual ensemble skills:
 - Independence of part singing (relates to program SLO 5)
 - Blend (relates to program SLO 5)
 - Stylistic interpretation (relates to program SLO 5)
 - Vocal jazz improvisation (relates to program SLO 3)

- Greater appreciation for the uniqueness of American pop/jazz music (relates to program SLO 1)

MUS 224 Vocal Jazz Workshop

1. Provide written and oral demonstration of jazz scales and modes (relates to program SLOs 1 and 2)
2. Interpret written music for vocal performance (relates to program SLOs 1, 2 and 3)
3. Demonstrate critical listening skills by forming good intonation (relates to program SLO 5)
4. Demonstrate several improvisation techniques (relates to program SLO 3)
5. Prepare lead sheets for jazz performance and accompaniment (relates to program SLOs 1 and 4)

MUS 238 Music Appreciation: Jazz

1. Articulate core elements of five or more major jazz, or jazz related styles. (relates to program SLO 1)
2. Associate key performers to five or more major jazz, or jazz related styles.
3. Aurally identify and distinguish five or more major jazz, or jazz related styles. (relates to program SLO 1)
4. Aurally identify and distinguish elements of improvisation from composition in the jazz setting. (relates to program SLO 1)

MUS 246 Evening Jazz Ensemble

1. Play a part in large jazz group well in terms of stating melodies well, playing stylistically and playing within the concept of groove. (relates to program SLO 5)
2. Sight read at a high level (relates to program SLOs 2 and 5)
3. Work as part of a team/ensemble and rehearse effectively including responding to a director and punctuality (relates to program SLO 4)
4. Practice effectively (same as program SLO 2)
5. Improvise and make decisions based on aesthetic content (relates to program SLO 3)

D. Recommend changes and updates to program funding goals based on assessment of SLOs

- Because Mus 227 and Mus 245 are becoming more central to the program it is advisable to restructure these classes. This may or may not have implications on faculty load.
- The addition of the two extra classes necessary to better align the program SLOs with the program goals may also have a small faculty load impact depending on how it is implemented.

VI. PROGRAM STUDENT LEARNING OUTCOMES/ASSESSMENTS: Worksheets

For this segment of the Instructional CPPR, fill out and attach Course Program Assessment Summary (CPAS) worksheets for each course in the program OR Course-level SLOs and Assessment from the 2011-2012 IPPR Template. Note: Before attaching CPAS documents, please do not include the raw data results of course-level and program-level SLO assessments, which should remain only with program faculty.

- Please find the attached Worksheet

VII. END NOTES

Even though this program has a long history of excellence this program review and SLO assessment cycle has introduced a number of far reaching changes. It will be interesting to see what effect all of the changes have on the program in the coming years.

Please find the following attachments:

- Jazz Studies Program requirements (old)
- Jazz Studies Program requirements (after revision)
- Worksheet B for Course Program Assessment Summary – Excel Spreadsheet
- Example test for SLO assessment
- Example Self-Evaluation tool (unrevised)
- CD recording, which is an example of the high level of work in the department

Jazz Studies Program (old)

35 units – two year track

Required Courses

MUS 203A
Music Theory – 5 units

MUS 203B
Music Theory – 5 units

MUS 203C
Music Theory – 3 units

MUS 212
Applied Music 2
unit 4 times

Pick 6 units of the following

MUS 220
Beg Voice – 2 units

MUS 258
Beg Keyboard – 2 units

MUS 238
Music Appr: Jazz – 3 units

MUS 260
Jazz Piano – 1-3 units
hasn't been offered in years

Pick 8 units of the following

MUS 223
Vocal Jazz Ens: 2 units

MUS 231
Jazz Ens. – 3 units

MUS 233
Jazz Improv – 2 units

MUS 232A
Concert Jazz Ens. – 3 units

Jazz Studies Program (after revision)

35 units – two year track

Theory

Classical:

MUS 203A

Music Theory – 5 units

MUS 203B

Music Theory – 5 units

MUS 203C

Music Theory – 3 units

Pick 4 units of the following Breadth classes:

MUS 233

Jazz Improv – 2 units
(if repeated)

MUS 224

Vocal Jazz Workshop –
2 units

MUS 238

Music Appr: Jazz – 3 units

Jazz:

MUS 233

Jazz Improv – 2 units

MUS 234

Arranging – 2 units

Private Instruction

MUS 212

Applied Music 2
units 4 times

Pick 8 units of the following Ensembles:

MUS 231 or 232A

Jazz Ens. – 3 units

MUS 223

Vocal Jazz Ens: 2 units

MUS 227 or 245

Combos: 2 units

Students go on to transfer or perform

some students go into other areas
enriched by their music education.

Students will be able to:

- Analyze the theoretical elements of a solo or piece of music.
- Practice effectively
- Improvise and respond to aesthetic content
- Work effectively as a team/ensemble
- Perform well in terms of stating melodies well, intonation, groove and ensemble playing.

name _____

FINAL EXAM

Jazz Improv. MUS 33

PLAYING SECTION

The instructor will request that everyone set up to play a 12 bar blues in Bb. Each person will play two choruses. You will be graded primarily on the following criteria: 1. Ability to start and stop at the right times, 2. Ability to play in the right key and according to the chord progression, 3. Ability to play coherent lines that fit with the groove being played.

You will be asked to play the following in the order that the instructor requests. Come up to the instructor when you are ready.

C Lydian
F altered scale
G Dorian
A7 (mixolydian)
and the following in the keys of C and D.



WRITTEN SECTION

1. Spell the following chords/scales. Be sure to write the notes of a chord for chords and the whole scale for scales.

A7+9 _____ B7sus _____
C6/9 _____ Bb Dorian _____
G-/C _____ F 5th mode harmonic minor _____

2. What is this scale? B C D D# F G A

3. What is this chord? G B D F A C E

4. The instructor will play a scale starting on C, what is it?

5. Write out the following progression with a tritone substitution. D-7 G7 Cmaj7

6. Could the Dorian and Lydian Dominant scales be considered modes of each other (i.e. are they from the same family of scales)? (yes or no)

7. Are the Melodic Minor and Altered scales from the same family of scales? (yes or no)

8. Name a scale that starts on D and would be consonant with a D13 chord.

9. If we said that the following piece had two bar sections (it's not true, but just pretend), what would the form of this piece be?



10. Give Roman numeral analysis of the following passage.



11. What is the “most important” note for a soloist to use to define the chord changes in a Bb blues and which measure does it occur? _____

12. Write out a chord progression for a standard blues.

13. Write out a chord progression for a minor blues.

14. Write out a standard major “2-5” in Ab. _____

15. Write out a standard minor “2-5” in B-. _____

16. Adapt the II- V7 lick at the beginning of this test to the minor version (II-7b5 V7#9).

17. Name two important practice techniques or things to watch for when practicing.

18. Name a tune with an AABA form _____

19. What does it mean to lay back?

20. Adapt the II- V7 lick at the beginning of this test to the minor version (II-7b5 V7#9).



21. What is one thing that you worry about, do or tell yourself that undermines your ability to perform music well?

22. On the back of this sheet write at least one thing that you were surprised to learn about jazz/music this semester.

23. What do you think will have the biggest impact on your music?

24. If you were teaching someone to improvise, what would you do? Or what would you change about this class if you could?

Name _____

End of semester self reporting assessment for SLOs.

1. Based on your own honest opinion, has this class improved your ability to practice effectively?
2. On a scale of 1-10, with 10 being 100% effective (whatever that means) how would you rate your current ability to practice well?
3. Do you feel that you have learned to be a better a team player in this ensemble?
4. Do you think that this class has helped your ability to “play what you hear” or make aesthetic choices about music?

Name _____

End of semester self reporting assessment for SLOs.

1. Based on your own honest opinion, has this class improved your ability to practice effectively?
2. On a scale of 1-10, with 10 being 100% effective (whatever that means) how would you rate your current ability to practice well?
5. Do you feel that you have learned to be a better a team player in this ensemble?
3. Do you think that this class has helped your ability to “play what you hear” or make aesthetic choices about music