

**A COMPARATIVE STUDY OF THE SELECTED BACHELOR OF
MUSIC PROGRAMS MAJORING JAZZ STUDIES IN THE
UNITED STATES OF AMERICA, ENGLAND, CANADA,
AUSTRALIA AND THAILAND**

NATTAPON FUANGAUGSORN

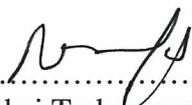
**A THESIS SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR
THE DEGREE OF MASTER OF ARTS (MUSIC)
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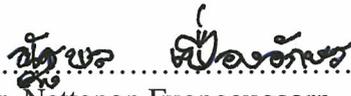

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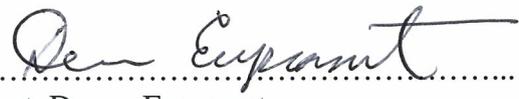
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Nattapon Fuangaugsorn

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ABSTRACT

The comparative study of the selected bachelor of music programs majoring jazz studies in the United States of America, England, Canada, Australia and Thailand aims to investigate the context of structures, similarities, differences, directions in each curriculum. This qualitative research employs content analysis as a comparative research methodology. The findings of this study illustrate the diversity of the curriculum framework of the jazz studies curriculum at undergraduates level.

The results show similarities in student's qualifications and education length in five jazz departments, as well as differences in the jazz departments. The curriculum structures of these programs comprise courses components: liberal education, jazz studies, music studies and an elective, with the exception of courses in their programs in England and Canada excluding liberal education.

This study provides a hands-on analysis of comparative jazz studies research in the music discipline. The researcher collates the analyses of the relevant information, and hopes it can help to Thai music educators to be able to use for the development of jazz studies curricula in the universities and in Thailand's higher education generally in the future.

KEY WORDS: COMPARATIVE MUSIC EDUCATION / JAZZ STUDIES /
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91 pages

การศึกษาเปรียบเทียบ หลักสูตรปริญญาตรี สาขาวิชาดนตรีแจ๊ซ 5 มหาวิทยาลัยในประเทศ
สหรัฐอเมริกา, อังกฤษ, แคนาดา, ออสเตรเลีย และไทย

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บทคัดย่อ

การวิจัยการศึกษาเปรียบเทียบหลักสูตรปริญญาตรี สาขาวิชาดนตรีแจ๊ซ 5 มหาวิทยาลัย
ในประเทศสหรัฐอเมริกา, อังกฤษ, แคนาดา, ออสเตรเลีย และ ไทย มีจุดประสงค์เพื่อสืบค้นแจกแจง
ข้อมูล ความเหมือน และความแตกต่าง ให้ได้รับทราบถึงทิศทาง และ แนวโน้ม ของในแต่ละ
หลักสูตร โดยผู้วิจัยได้ใช้วิธีการวิจัยเชิงคุณภาพ วิเคราะห์หลังไปในบริบทเนื้อหาในตัวโครงสร้าง
หลักสูตร เพื่อนำมาเป็นข้อมูลในการเสริมสร้าง และพัฒนาปรับปรุงหลักสูตรปริญญาตรีสาขาดนตรี
แจ๊ซให้มีมาตรฐานสูงขึ้น

ผลจากการวิจัยพบว่า โครงสร้างหลักสูตรปริญญาตรีของแต่ละสถาบันมีความแตกต่าง
ผันแปรจากสถาบันหนึ่งสู่สถาบันหนึ่ง ตั้งแต่ในเรื่องคุณสมบัติของผู้เรียน เนื้อหาในบางวิชา และ
ระยะเวลาหลักสูตรของทุกมหาวิทยาลัย นอกจากนี้พบว่าโครงสร้างหลักสูตรของ 3 มหาวิทยาลัยใน
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กลุ่มวิชาดนตรีแจ๊ซ กลุ่มวิชาพื้นฐานทางดนตรี และกลุ่มวิชาเลือกเสรี ในขณะที่อีก 2 มหาวิทยาลัย
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CHAPTER I

INTRODUCTION

Statement of the Problem

Jazz music education at Undergraduate level in Thailand started in 1998 at Mahidol University. The second jazz department started at Silpakorn University in 1999. The first private university offering jazz studies program started in 2002 at Rangsit University. Therefore, there has been studying in three music departments in three Thai universities, including two public and one private university. Mahidol University is one of the three and the first university in Thailand offering a bachelor program, in jazz studies. This section of the study described the first comparative education in the jazz studies program since undergraduate education in jazz studies has been doing very recently significant in Thailand.

This level education in jazz studies begins to attract university, jazz music teacher and performers who want to upgrade their qualifications and develop musical knowledge for their own professional jazz education and performance. Most music jazz educators and performers who wanted to pursue undergraduate education in the past needed to seriously study in jazz studies or go abroad. Only some of them were received financially from some scholarships. The music researcher is interested in the current status of the jazz studies program in Thailand. Since there is no comparative research investigating the current status of the bachelor of music in jazz studies in this country, it is the researcher's intent to fulfill the need in the field of music education.

In addition, this study is an attempt to address the concerns raised about qualification and evaluation of the jazz studies curricular in Thailand.

Purpose of the Study

The purpose of this study is:

1. to describe and compare the Selected Bachelor of Music Programs Majoring Jazz Studies in The United States of America, England, Canada, Australia and Thailand.

2. to investigate all appropriate variables in the effort to understand better.
3. to describe the similarities and differences of jazz studies degree programs offered in 5 countries.
4. to have more confidence in the curricular and to be able to provide the quality of undergraduate education in jazz studies in Thailand.

Research Question

This research study will address the insufficiency of knowledge belonging to the future direction of undergraduate education in jazz studies and preparation of jazz educator. The study aims to address the question:

What are the similarities and differences of jazz studies degree programs offered in America, England, Canada, Australia and Thailand?

Research Procedure

This study following of three phases: (1) review of related literature, (2) data collection and (3) data analysis.

Delimitation of The Study

Because of the deficiency of research in jazz studies in America, England, Canada, Australia and Thailand, most of the literature is drawn from American and international music journals, international jazz education conferences, comparative education literature and other American sources. The present status of jazz studies programs in America, England, Canada and Australia were selected from descriptions of jazz education curricula in each country. The current status of jazz studies program in Thailand was chosen from the bachelor's degrees offered in western music.

Data Collection

Collected during annual program of 2008, the data upon which this study is based were drawn from:

1. Music department handbooks, calendars and websites of all universities included in the study.

2. Publications of documents concerning music curriculum in Thai universities.

Data Analysis

The comparative methodology used in this study is adapted from Bereday's (1964) four stages of comparison: 1) description, 2) interpretation, 3) juxtaposition and 4) comparison. The data analysis is discussed in chapter three to eight. This study entails a comparative analysis of the jazz studies undergraduate degree programs on a nation and international level. It was decided that the most feasible method to employ would be content analysis.

The researcher analyzed data information from the books, journals, the previous researches and academic materials available from the internet. Then, the results of study are shown with information and tables throughout the study.

The Significance of the Study

There was no other comprehensive study in terms of jazz studies in Thailand. There are no research studies concerning undergraduate music in jazz studies in Thailand existing yet. This study will address as the first research project in this country.

The Contribution of the study

Jazz educators and performers are the subject who will be concerning the direction of the jazz studies development of jazz studies program. It is an expectation of this study will contribute to the needs of jazz studies development research concerning jazz studies educator and performers preparation.

This study will approach to the curriculum of undergraduate education in jazz studies and inform the practice of undergraduate educators preparing for the future of music educators will address the needs of Thai society.

Definition of Terms

The definitions and terms are as follows:

Comparative Education: An intersection of the social sciences, education and cross-national study which attempts to use cross-national data to test propositions about the relationship between education and society and between teaching practices and learning outcomes.

Comparative: Relating to, based on, or involving comparison or relating to the scientific or historical comparison of different phenomena, institutions, or objects, such as languages, legal systems, or anatomical structures, in an effort to understand their origins or relationships.

Curricula: A group of related courses, often in a special field of study.

Institution: An established organization or foundation, especially one dedicated to education, public service, or culture.

Jazz Studies: The special concentration in jazz is an interdisciplinary liberal arts course of study that uses jazz music.

Length: The amount of time between specified moments; the duration.

Liberal Education: An education mainly in the liberal arts, providing the student with a broad cultural background rather than with training in any specific profession. **Program:** An ordered list of events to take place or procedures to be followed; a schedule.

Requirement: Something demanded or imposed as an obligation.

Organization of the Study

The organization of this thesis consists of eight chapters. The First Chapter is the introduction, comprising background of the study, statement of problems, need for study and definitions of terms. The review of related literature is organized in the Second Chapter including literature, research focusing on undergraduate education in jazz studies and an understanding of all countries contexts in jazz studies curriculum programs. The Third, Fourth, Fifth, Sixth, Seventh chapter provide readers with an analysis of Jazz Studies Program offered at the University of North Texas, Middlesex University, the University of Toronto, the University of Sydney and Mahidol University. The Last Chapter provides a conclusion and recommendations based on my interpretation of the study, especially a possible direction of jazz studies curriculum in Thailand.

CHAPTER II

REVIEW OF LITERATURE

Introduction

The word “compare” is often used with two slightly different meanings. In its first sense, compare implies identifying similarities between two or more things, that is, recognizing features they share in common. Then the word contrast is used to indicate the differences between those things-identifying ways they are not alike.

However, sometimes people use compare to mean both the similarities and differences. It is the second sense of compare that is intended throughout the evidences. To illustrate the nature of typical comparisons, we can inspect three ways of categorizing them: (a) by space or time, (b) by general aims and (c) by the qualitative and quantitative

Therefore, by adopting an inclusive, wide-ranging definition of comparative education, avoiding the shortcomings of the more traditional restricted meaning of the term. This literature reviewed for this application was selected to establish a background of comparative study of jazz studies curricula. Literature relating to the study is organized into three parts: (1) comparative music education (2) Jazz Studies and (3) brief countries profile

Comparative Music Education

As the twentieth century draws to a close, the issue of improving international relations is frequently addressed in the political, economic and education discourse of our time. Music is a potent subject for achieving the aims of international education, a fact that has been highlighted by the International Society of Music Education (ISME, cited in Trakarnrung, 2004). Through its conferences, publications and activities, ISME has clarified the indispensable role of music in bonding nations and in enriching music education philosophy and practice intercultural.

Comparative Music Education is often considered to be an unnecessary subject because there seem to be more important issues for research than studying music education in various countries. Scholars and music teachers in many countries are struggling with similar problems such as teacher training, performance-based or general music education, classroom management or standards in music education.

It would be useful to improve the exchange between various traditions of music education both in terms of developing more effective methods in comparative music education and concerning teacher education programs emphasizing music education as an international endeavor. The purpose of this paper is to investigate the opportunities of comparative music education by comparing German and American music education, particularly investigating the fields of general, performance-based and multicultural music education.

Music education is a field of study associated with the teaching and learning of music. More than merely teaching notes and rhythms, music education seeks to develop the whole person. It touches on the development of the affective domain, including music appreciation and sensitivity. The incorporation of music training from preschool to postsecondary education is common in most nations because involvement in music is considered a fundamental component of human culture and behavior. Each culture possesses its own musical language that reflects its own traditions, concerns, and activities.

According to Trakarnrung (2004), founded in 1934 for the purpose of collecting information concerning music education in all civilized states and in all its diverse forms, the Société d'Education Musicale organized the first international congress on the subject of music education in Prague. Two years after its establishment, the publication of proceedings, *L'éducation Musicale Trait d'union entre les Peuples*, appear to be the first volume in the comparative music education literature.

In 1953, UNESCO sponsored the International Conference on the Role and Place of Music in the Education of Youth and Adults in Brussels. The goals of this conference were to study the problems connected with non-specialized music this education, to determine the status of music teachings around the world and to discover

problems common to all music teachers, as well as to advocate solutions for these problems (UNESCO, 1995).

The International Society for Music Education (ISME) was established during the conference. After successful meetings in Lindau (Germany) and Zurich (Switzerland), and in Copenhagen, the fourth ISME international conference was held in Vienna in 1961 to propose the issues of Comparative Music Education. At the conference, Edmund Cykler (1962; cited in Trakarnrung, 2004), highlighted the necessity of the field:

“It must be the function of comparative music education to recognize and study the need for an enlightened musical public, not only to preserve the great artistic tradition of Western Europe as well as that of other lands, as valuable as these are in their present endangered states, but to indicate the necessity in musical activity in order that he might be a truly liberated man, western, eastern, southern, or northern” (p.48)

Presumably, Cykler was one of the first to summarize succinctly the aspirations of comparative music education and to advocate the need for a systematic approach. It should be the function of a study of comparative music education to systematically gather information concerning not only the practices and methodology used in all phases of music education, but to investigate the bases-historical, pedagogical, psychological, social and aesthetic-for any and all practices (Cykler, 1962, cited Trakarnrung 2004). In his article, Cykler contributes resourceful suggestions for comparative music education research, including three sources and techniques of comparative research: the gathering together of a fund of music educational materials (textbooks and the like); the exchange of ideas through increased personal contact; and the use of audio-visual material (cited Trakarnrung 2004).

To recall the world's attention, Cykler's article was republished in a book, *Perspectives in Music Education*, in 1966. The importance of music education in the international forum was addressed earlier than the founding of ISME. In 1961, there was someone stated; in 1936 the first international meeting on the subject of music education was held in Prague. In 1970, expanded on and qualified information the first significant attempt to achieve international communication among person involved in music education appears to have been the International Congress for

Music Education in Prague in 1936 and this group's subsequent meeting in Paris (1937) and Switzerland (1938). In 1979, for further clarified the birth of international music education.

Jazz Studies

Jazz studies are part of the larger musical heritage, and thus are normally included in undergraduate music studies in one or more areas such as general musicianship, repertory, music history, and theoretical studies. Jazz may be emphasized in degree programs such as those in performance, composition, music education, and music history.

The Bachelor of Music in Jazz Studies, however, is intended to produce a comprehensive professional competence in jazz. When an institution is adequately staffed and equipped to offer specialized courses to prepare students for careers in fields requiring combinations of jazz performance, composition, and arranging skills, the offering of the Bachelor of Music degree with a major in jazz studies is justified.

The basic difference however is not between America and Europe but whether the school is responding to an aesthetic argument. It is as worthy of study as Mozart or satisfying demand because there is a market for it. Many of the jazz schools in America cater to demand. This comes from two separate areas: what one can call the skilled amateur, those students who take some music courses for credit towards an entirely different degree and those students who wish to become professional musicians with some jazz skills (jazz as adjective). This demand has created a substantial jazz education industry marketing a wide range of products (including teachers, existing and potential) aimed at those schools and their students.

Meeting the aesthetic argument by catering for the student who wishes to become a professional jazz performer or writer jazz as noun is addressed by far fewer schools.

Background of Jazz Studies

The first private jazz school in America was Berklee School (now College) of Music in Boston, Masssasuett, which opened in 1945. At the beginning Berklee School of Music catered mainly to demand from home-coming servicemen and non-

degree program, turned on to jazz-playing in the forces, for the opportunity to study under the GI Bill and grew to what many people see as its peak in the 60s. Their degree was first offered in conjunction with the Boston Conservatory, whose former building they now occupy as part of their inner-city campus.

In the 70s Berklee School of Music made the decision to change from being a pure jazz school and offer courses in all areas of commercial and popular music. There are now 11 areas in which a student can major including Songwriting, Film Scoring, Music Synthesis and Music Production and Engineering.

Not surprisingly, Berklee School of Music's facilities are enviable, although as always there were complaints about lack of space. Rehearsal rooms and studio facilities are open until the small hours and their library is immense, allowing copying of scores and audio material to facilitate the instruction process.

The diversification away from jazz has resulted in Berklee School of Music having the seemingly contradictory reputations of no longer being interested in jazz while at the same time wanting to dominate all areas of jazz and popular music education. However, as Larry Monroe asserts jazz is still at the centre of Berklee School of Music. It is the cultural anchor and pivot of the school. Without jazz Berklee School of Music would be rudderless. This view was echoed by Gary Burton as well as by Herb Pomeroy and Ray Santisi. Monroe feels that Berklee School of Music is a better jazz school than before. There are better teachers now, but jazz seems diffused because of all the other activities. There is definitely no commitment to leave jazz behind.

Undoubtedly the move to include these other areas of music was for marketing purposes to accommodate, for example, the pure rock guitarist who now gets straight into learning that music instead of being told to play like Herb Ellis or Freddie Greene as used to happen.

Monroe continues: We could teach that way when the popular music of the time was much closer to jazz than it is now.

It needs to attract sales and an audience and if it doesn't do that the music fails or is changed. Jazz provides that artistic civilization permeates Berklee and affects even the most materialistic person. It's also now very apparent that most of the name rock stars have a great respect for jazz. Gary Burton's estimate is that 20 per

cent of the students are exclusively into jazz, 20 per cent into rock, and the others take courses from both areas. He feels that the proportions of good and bad students have not changed despite the bigger numbers involved.

Undoubtedly Berklee's growth does mean that jazz is less visible than it was. Herb Pomeroy's activities seem to be on the sidelines; Berklee's once remarkable jazz recordings no longer exist, (CDs with commercial content and production values have taken their place), and, as we have seen, the jazz classes are attended mainly by Europeans and other non-Americans. However to be fair Berklee's jazz side is still as visible as any jazz department would be in the midst of any other sizable non-jazz student community.

The sheer size of the school means that, as Gary Burton says what we want we can go out and get, which sometimes gives the impression that they're looking to take over the world. Berklee now hold road shows all over the States as well as in Europe and the Far East. There is no doubt that they are serious about being the leader and are seen by many other schools as an all-pervading force and a threat to their own programmes.

Undoubtedly Berklee is still a major force in jazz education. They still have an impressive number of good students and the roster of successful people who have attended the school is huge (although some of them are at times less than complimentary about their time there) However, as Herb Pomeroy said as we drove past the original building (now, ironically, a bar and restaurant) Larry (Berk, the school's founder) didn't realize what he was starting in 1945.

Jazz education at University level in America started in 1947 at the University of North Texas. They offered a major in Dance Band, later changed to Music Education. The history of NTU is described in *Jazz Educated, Man*, the only book to survey American jazz education. Written by Allen Scott and published in 1973 it reports that the founder of the programme, Dr Gene Hall, had to develop a curriculum that would allay the suspicions of the faculty establishment while still providing courses of value to the students. There are over now 400 jazz majors (350 undergrads, 65 post grads) and a 100 or so crossovers from other departments out of a Music School population of 1,500 in a University of 27,000.

The philosophy of the course is to get the students to learn how to play and develop fine ensemble playing. It is meant to be a professional school, and should be preparing everyone for everything. It was found the students much more serious and committed than at many other places. NTU's reputation is as the Big Band University or, less kindly, the Big Band Factory. There are nine big bands, the most famous of which is the One O'clock Lab Band, named after its daily rehearsal time. It is undoubtedly of a very high standard, not least because every chair in every band is auditioned for each semester. Neil Slater, who was a Professor in the Jazz Studies Division, says, akin to real life. He cites examples of players returning after a season with the Count Basie ghost band who have failed to get back into the top band because their reading skills have atrophied while on the road.

Reading skills and the production of a good sound are very important in the NTU programme, and fit well with the stated credo of training musicians to take their place in the world of studios and sessions. And there is no doubt that this is what many students do want. But it is also true that only a few of the scores of students who graduate from NTU every year will make a successful living out of music.

The Jazz Department at the Musik Hochschule in Graz, Austria started in 1963, the first of many in continental Europe, although there was a jazz related course at the Hanns Eisler school in Berlin before the war. In Britain there was a jazz related course at Leeds College of Music started in 1989, since the sixties and the Academy's full-time four year course.

Brief Countries Profile

Jazz Education in America

University of North Texas (NTU)

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University of Northern Colorado (UNC)

UNC has long been known as one of the big jazz universities on the strength of its recordings, its big band appearances and lately its vocal jazz. It was therefore surprising to find that although there are around 300 students taking part in jazz activities they have no jazz major. It is even more surprising that those students who do take part receive no credit towards their degree.

UNC also does however is teach the next generation of teachers in its graduate teaching program offered at Master's and Doctorate level. The program is very successful not only in terms of what it produces from the UNC non-jazz students but also in its placement record for its graduating teachers. There are some college or high school jazz programs which have not got, or recently had, a UNC graduate in their faculty.

University of Michigan

The program at the University of Michigan at Ann Arbor is very new. There is a Bachelor of Music Arts degree, with a jazz concentration and a Masters of Music in Improvisation which offers. There are only a handful of jazz majors and

over a hundred students come from other courses on the campus. One of the most innovative parts of the program is the Creative Arts Orchestra, a large improvising ensemble, made up in the main of players from a non-jazz background often playing instruments unusual for jazz such as violins and woodwinds.

The overall idea behind the course is to give the student a solid training in conventional jazz skills as well as exploring new possibilities in improvised music. The goal is not so much to develop a large jazz major's program but to get jazz into the core curriculum. This is a welcome reversal of the usual trend which is to involve jazz musicians in classical methods.

Berklee College of Music

Berklee College of Music located in Boston, Massachusetts, is the largest independent college of contemporary music in the world. At first known primarily as a school for jazz and commercial music, it has kept pace with changes in popular music and the music industry, offering college-level courses in a wide range of contemporary and historic styles, including hip-hop, reggae, salsa, and bluegrass, in addition to its traditional jazz courses.

It offers degrees in composition, contemporary writing and production, film scoring, jazz composition, music business/management, music education, music production and engineering, electronic production and design, music therapy, performance, professional music, and songwriting.

The Office of Student Activities fosters and sustains activities, programs, and services that promote learning and leadership outside the classroom, emphasizing a well-rounded student experience. The office empowers students to take initiative, to understand and accept diverse perspectives and leadership styles, and to work collaboratively. During orientations and other special events, as well as by being a part of leadership and service opportunities.

The Eastman School of Music

The Eastman School of Music is part of the University of Rochester, in upstate New York. It has a well-known Masters Degree program, started in 1975, with 18 students, most coming with a previous jazz degree. There is no undergraduate

jazz degree though it is expected that one will be started in 95/6 with around 25-30 places. 60 to 70 of the other undergrads take jazz classes (band, arranging and improvisation) as electives.

The Head of department was Bill Dobbins, pianist and author who is assisted by Fred Sturm. Ramon Ricker, author of some fine books on jazz saxophone, is on the staff of the music school as their main saxophone teacher. Most of the graduate students are also TAs, teaching some of the undergraduate programs including functional piano and beginning arranging. Dobbins say that one of the objectives of the school is to be acoustic but says he doesn't stand in the student's way if they want to be different. The pace seems more leisurely than UNC, which Dobbins does not see as a rival, saying that they took place most of their students who want to go into teaching.

The jazz studies and contemporary gives students the flexibility to meet the varying demands of today's musical world by developing their performance.

The New School of Jazz and Contemporary Music

The New School of Jazz and Contemporary Music are currently housed with Parsons School of Art and design in mid-town New York, although plans are imminent to move into Greenwich Village. Their position in the heart of New York City has obvious advantages, not least access to high-level players as teachers, but there are equally obvious disadvantages.

The school was formed in 1986 and now has around 120 students at undergraduate level with plans to offer a postgraduate degree eventually.

Many of the faculty thinks it is post grad level now. The director is bassist Reggie Workman while the administrator is Martin Mueller, a fellow member of the IASJ board.

Mueller defines the school as a free-wheeling place, with lots of holes in terms of how it should be done in conventional conservatoire terms. He admits that it was too loose at the start. There are no curricula now; it's left to the teacher to devise lessons within the guidelines contained in the few lines of description in each subject area in the school's brochure. This is all part of the philosophy which is to learn from the players in an informal way.

The New School seems a happy, vibes place with the same kinds of problems we have with attendance, promptness and teacher continuity and so on as well as occasional problems with the management above.

As Mueller says 'there is a constant struggle for respectability and money because of our lack of class connections and our low standing.

William Paterson College

William Paterson College is a School of the Arts. There are three full time staffs bassist Rufus Reid, head of the program, David Demsey, administrator and saxophone and Vince Hill, piano.

The school is located in Wayne, New Jersey, about 45 minutes drive from New York, which means that teachers can drive in from NYC to teach and the students can drive into the city to attend clubs or concerts without the hassle of living there.

The philosophy is that the course should be small and that the small group is the way to teach jazz. There are 23 ensembles, 18 combos each with two to five people, the Big Band taken by Rufus Reid, a Repertoire band led by David Berger which concentrates on the work of a specific composer each semester, two vocal groups and a Latin Band.

The choices are driven by the number of bassist who is enrolled. There are too many guitars and drums. Each student is in two groups, each meeting twice a week, once with a tutor and once unsupervised. Original writing is encouraged for these groups.

California Institute of the Arts

California Institute of the Arts has had a jazz degree program since 1983 with the first students eight in all being graduate students or upper level undergraduates. Since the undergraduate program started in 1987 numbers have been around 45 (two-thirds undergrad, one-third grads). Rhythm section players have always predominated, with currently 10 each guitar, bass and drums plus three pianos (unusually low). Then there are five brass and ten saxophones.

Like William Paterson and The New School, Cal Arts takes advantage of its closeness to a large city to allow students access to a number of name faculty and

numerous guests who are playing at the City's clubs. The faculty includes Charlie Haden (bass) who started the program and is now regarded more as a figurehead and an indication to the public of the direction of the program. Other teachers include Albert Tootie Heath (drums), Roscoe Mitchell (saxophone and composition) and Paul Navros (jazz reeds). The program is directed by David Roitstein, who also teaches piano.

There are many distinguishing factors about Cal Arts, in it and in its jazz program. The Institute was incorporated in 1961 with money from Walt Disney and his brother Roy. It occupies 60 acres of land in the Santa Clarita valley north of Los Angeles.

One of the aims of the Institute is interaction between the schools and this does go on to a large degree especially in informal, out-of-curriculum events. All the schools are situated in one large building and there is constant physical interaction movement classes work with a jazz class rehearsing in the background next to a display of avant-garde art.

There is a good buzz about the place, if a bit sixties art school. They set out to be an alternative to other jazz schools. They stress the small group looking for rhythm section people to make up the bulk of our instrumental resources. And they don't have a big band program at all, a reflection on that choice of instrumental resources but also as a deliberate expression of policy.

The primary goal is not to turn out monster bebop players, or players who are broadly competent, capable of doing anything from sessions to jazz. Part of that individuality is drawn out on a very immediate level by the exposure to all other kinds of art that Cal Arts offers. People at Universities often get too focused on the technical aspects to the detriment of their skills. At Cal Arts there is a great deal of interaction with the components of the World Music program. Indonesian Music (and Dance) is taught in the Gamelan room (the best equipped I have ever seen); African music and North and South Indian classical music have regular classes (each with an acknowledged master musician leading them).

Jazz Education in England

In the nineteen forties America led the way, the most famous pioneer being the Berklee College of Music in Boston. Berklee still thrives today but has tough competition from numerous excellent courses, both in America and Europe.

Jazz came from America, the language of jazz is English. Couple with that fact the emergence of European Jazz as a distinctive genre, and study in Britain is increasingly seen as first choice for the international student wishing to combine the polishing of his or her English Language skills with the sharpening of jazz abilities. In recent years the London conservatories at the Royal College of Music, the Royal Academy of Music, Trinity College of Music and Guildhall School of Music and Drama have offered some jazz improvisation, either one year courses for advanced players or those at postgraduate level.

Yet undeniably Leeds College of Music, who pioneered the BA (Hons.) in Jazz Studies in 1993, remains the Oxbridge of jazz education at undergraduate level. The degree course stemmed from one of the first jazz courses in Europe (Frankfurt excepted) in 1965 and students are able to precede the three-year course with a one-year access course if required. The degree course includes options in sound recording and even Indian Music and fusion, where Leeds has the only specialist full-time Indian Music teacher and musician.

Leeds itself is an active student town with two universities and specialist colleges of art, technology and building as well as the music college. The College's new neighbor Leeds College of Music has just moved into brand new purpose-built premises the West Yorkshire Playhouse is known in the UK as the National Theatre of the North, producing its own excellent plays and musicals as providing an outlet touring theatre productions. There is considerable growth in the provision of jazz education at both Further Education (post-school but pre-undergraduate) and Higher Education (undergraduate) levels throughout the country including Newcastle, Chichester, Middlesex and Doncaster.

Jazz Education in Canada

The History of Jazz Education in Canada is not the history of a phenomenon unique to Canadian Music Education. It is the history of an American

Movement transplanted and assimilated by Canadian teachers with a minimum of rhetoric, controversy and charismatic leaderships.

In 2005, formal jazz studies programs in Canada are offered at several colleges and universities. For serious young students of jazz, formal studies can be a vital steppingstone to their musical development. A relatively recent arrival in Canada (early 80's), post-secondary formal jazz studies and its attendant scholarship are having a positive, powerful impact on the jazz and music communities across the country. Degrees in jazz performance and composition have lent credibility, visibility and respectability to jazz music and the players, aspiring and accomplished alike.

In Montreal, Toronto and Vancouver the downtown jazz scenes provide this context through myriad opportunities for students and professionals to interact. This dimension is vital to developing jazz players, as they must play with more experienced players and experience the pressure of a critical audience.

Relatively recent graduates with a decade of professional experience behind them since graduating from the jazz studies programs under discussion, now in their late 20's and early 30's noted that musical relationships and collaborations established at university have subsequently developed and flourished into longstanding professional relationships.

The jazz players who are teaching jazz studies in post secondary contexts are witness to and proof of the maturity and development of jazz music across Canada. These are people who having dedicated all their energies to learning the art and economics of a life in jazz, are now taking on the added challenge of becoming educators. The advent of jazz studies in the university setting has produced a growing body of jazz scholarship.

Though Canadian jazz scholarship has yet to blossom, as graduate jazz programs develop, this will change. Howard Spring at the University of Guelph, in the forefront of Canadian jazz scholarship, has contributed excellent research into the origins of swing.

In 1970, Humber College starts a commercial music program. Gradually Humber adapted its course content to become a more rigorous source for jazz studies. Paul Read made a significant contribution to this development during his time as director. Humber's music department is now part of the School of Creative and

Performing Arts. As of fall 2005, Humber now offers a Bachelor of Applied Music and Jazz Studies as well as its Diploma Program. Humber's mandate now includes recording and sound engineering, Latin, World Music and commercial music as well as jazz. Humber is taking other initiatives to connect students to the logistics and economics of the music world outside the college.

In 1971, York University Bachelor of Fine Arts This degree included an optional jazz theory course and playing in a small jazz ensemble coached by a jazz expert. Jazz was only one component in the fine arts degree, but this course, taught originally by John Gittins and Bob Witmer, was considered exceptional and the only course of its kind at the time. The fine arts degree is still in place at York. Additional options now include improvisation and musicianship courses with Casey Sokol. Jazz ensembles are coached by active jazz players in the Toronto area.

In 1976, Concordia University (Montreal) established a Bachelor of Fine Arts degree with a specialization in jazz. This degree was the first of its kind in Quebec. This program is still in place today. Teacher/players at Concordia include Andrew Homzy (Ellington scholar), Dave Turner and Chas Ellison.

In 1977, Mohawk College (Hamilton) began a 3-year diploma in Applied Music. This program is still offered. Notables at Mohawk are Dave Mc Murdo, Mike Malone and Kevin Dempsey.

In 1980, St. Francis Xavier (Antigonish) begins a jazz studies course, a 2-year diploma program. This was the first jazz study program established in Canada. Begun by Kevin Dean, this program is still flourishing, headed by Skip Beckwith. St. FX now offers a Bachelor of Music in Jazz Studies. Other notables teaching here are Gene Smith, Tony Genge and Dave Restivo.

In 1988, McGill University begins its jazz program. Kevin Dean and Gordon Foote are at the helm, offering a Bachelor in jazz performance. In 1992, McGill adds Masters in Jazz Performance. All music education majors must take a jazz pedagogy course. Jazz students may audition for and participate in any of the ensembles at McGill, including the world music ensembles. This is also the case at University of Toronto.

In 1991, University of Toronto offers a Bachelor of Jazz Performance, Paul Read directing. In 2005, adds Masters Degree in Jazz Performance Outstanding

strengths here are that the school has small numbers but very high performance standards across the student body. University of Toronto students enjoy a world-class music library. Jazz students benefit from the high academic standards in the arts and science courses they are required to do.

Capilano College in North Vancouver offers a Bachelor of Jazz Studies (4years) and a Diploma in Jazz Studies (2 years). All private lessons are taught by active Vancouver jazz musicians. Malaspina University on Vancouver Island is now offering a Bachelor's degree in Jazz Studies. University of Victoria, Jazz studies form part of the course of study. Ian McDougal is on faculty and teaches arranging. University of Guelph Fine Arts Program Bachelor of Fine Arts with jazz options. Considerable jazz research is done here despite its small population. L'Universite de Quebec with campuses in Montreal, Outaouais Region, and Trois Rivieres: Some jazz studies are offered. University of Manitoba Jazz studies A Bachelor degree in Performance with a Jazz Emphasis. Plans for a Bachelor's and Master's degree with a jazz major are moving forward and Brandon University Jazz studies program offers a Bachelor of Music in Jazz Performance.

Jazz pedagogy courses are offered at Humber College of Music, McGill University and University of Toronto. Jazz pedagogy has become a concern in the light of teacher training and the desirability for a teacher to have jazz expertise.

Jazz Education in Australia

A very significant development in 1973 was the inception of the jazz studies course at the Sydney Conservatorium of Music, the first jazz course offered by an Australian tertiary institution. The then Director of the Sydney Conservatorium, Rex Hobcroft, was approached by jazz musician Don Burrows about the idea of putting together a jazz studies course.

Ultimately US saxophonist and music educator Howie Smith was brought to Sydney on a grant from the Fulbright Program to set up the course. The grant was originally for 9 months but Howie Smith ended up staying for three years, and as well as his involvement with the Conservatorium he also became very active in the Sydney jazz scene, mostly with the group Jazz Co/op which also included local musicians. Roger Frampton (piano), Jack Thorncraft (bass) and Phil Treloar (drums).

Australian jazz took place mostly in Sydney, but it had some flow-on effects in the jazz scene throughout Australia. Many jazz musicians came to Sydney from other areas of Australia during this decade, either to perform at special concerts or in some cases to live permanently and pursue a career in music.

The Sydney Conservatorium of Music (formerly the New South Wales State Conservatorium of Music and sometimes known as the Con) is one of the oldest and most prestigious music schools in Australia. The Con incorporates a faculty of the University of Sydney, the community-based Conservatorium Open Academy and the Conservatorium High School. Under the direction of Rex Hobcroft (1972–82), the Conservatorium adopted the modern educational profile recognized today. Hobcroft's vision of a Music University was realized, in which specialized musical disciplines including both classical and jazz performance, music education, composition and musicology enriched each other.

The jazz scene in Sydney slowed down a little towards the start of the 1980s when The Basement pursued a more commercial music policy after extending their premises by adding a large upstairs area. Around that same time Horst Liepolt left Australia, going on to a successful career in jazz production in New York, and this left a major gap in the area of jazz promotion in Sydney.

There was also a more than usual interest for jazz in Melbourne during the 1970s. Jazz performances were included in the Moomba Festival and Melbourne jazz musicians.

The Faculty of Music at the Victorian College of the Arts was established in 1974, the department has expanded over the years to embrace improvisation major.

The Improvisation stream embraces a wide selection of musical styles including jazz, world music, free form improvisation, a capella, cross-over music and intermedia concepts. It is underpinned by a solid technical foundation and a thorough grounding in one of the most important languages found in the improvised musical world: the African-American jazz idiom.

The Bachelor of Music Performance course at the Faculty of the VCA and Music (Southbank) is offered in three streams; Repertoire, Improvisation and Practical Composition.

The Improvisation Stream at VCAM was established by Brian Brown in

1980. It provides an opportunity for students to develop the art of improvisation in music, through a course which balances the development of high skill levels with the creative processes vital to improvised musics, whilst maintaining an awareness of the demands of an ever-changing profession. Alex Pertout has been a faculty member since his graduation from the college with distinction in 1984. He was appointed Head of Improvisation Studies in 2000.

Improvisation students are prepared for professional careers in music by an impressive academic staff consisting of highly regarded musicians and teachers. In addition to teaching, staff members remain practicing artists, making VCAM (Southbank) a dynamic and unique centre in which the pursuit of excellence is a common ideal shared by staff and students.

The Western Australian Academy of Performing Arts (WAAPA) at Edith Cowan University. WAAPA is recognized nationally and internationally for the quality of its graduates. WAAPA provides the most comprehensive range of performing arts training in Australia and students can choose from a range of internationally recognized courses. World-class staff working in state-of-the-art performance and teaching facilities provide rigorous and specialized training of the highest order. These courses offer students the opportunity to realize their artistic ambitions. Entry into the courses is competitive and prospective students undertake an audition and / or interview as part of the application process.

The jazz program at WAAPA has long been recognized as one of the strongest jazz courses in the southern hemisphere, producing many nationally and internationally renowned jazz musicians. The strength of the course lies in the focus on performance outcomes, hence all educational units are based around developing these skills. Students have the option of pursuing a performance or arranging stream in third year, culminating in a professional recital at the end of the year and throughout the year all students participate in many varied ensembles, from big bands to jazz trios and everything in between. The jazz course has a visiting artist program that is second to none, and prides itself on the depth of professional knowledge that is on offer to students year round.

Jazz Education in Thailand

By the 1930s, however, Western classical music, show tunes, jazz and tango were popular. Soon, jazz grew to dominate Thai popular music, and Khru Eua Sunthornsanan soon set up the first Thai jazz band. The music he soon helped to invent along with influential band Suntharaporn was called pleng Thai sakorn, which incorporated Thai melodies with Western classical music. This music continued to evolve into luk grung, a romantic music that was popular with the upper-class. His Majesty King Bhumibol is an accomplished jazz musician and composer.

Jazz education in Thailand started at Mahidol University. In 1998, Dr. Sugree Charoensook established the first music conservatory in Thailand offering various degree programs, including Undergraduate program, initiated offers studies in Music Performance, Jazz Studies, Thai and Oriental Music, and Music Technology, and also had established the Academic Development Jazz Program and asked Den Euprasert to be the head of the project.

Krit Buranavitayawut received a Bachelor of Architecture degree from Silpakorn University in Bangkok, Thailand. As the first-call bebop saxophonist, he joined College of Music, Mahidol University as a full-time faculty member since 1999. His duties include teaching jazz saxophone, jazz theory, jazz pedagogy and coaching jazz combos. He is currently the Associate Dean for Administration Affairs at College of Music, Mahidol University, Thailand.

Noppadol Tirataradol received a Bachelor of Fine Arts Degree in Visual Arts from Chiangmai University and Master of Fine Arts Degree in Musicology from Mahidol University. A self-taught jazz bassist, he has been active in the jazz scene for over a decade, he is an Instructor of Jazz Bass at Mahidol University College of Music.

It is the first time that Jazz Studies courses were opened as a course for undergraduate students in Mahidol University. The Bachelor of Music in Jazz Studies was offered as a new curriculum for the graduate students in the College of Music.

In 2001, Dan Phillips who has been a bandleader, guitar player, jazz educator and composer for more than fifteen years. He relocated to Bangkok, Thailand and began teaching fulltime and acting as Director of Jazz Studies at a Mahidol University College of Music.

Darin Pantoomkomol As a piano player, he has played with several international jazz musicians such as trumpeters Terumasa Hino, Tiger Okoshi, Kelly Rossum, Saxophonist Peter King, Vocalist Angelita Li, and Guitarist Eugene Pao, among others. Currently, he enjoys his career on mainstream music composing and arranging, film music production, and studio musician, and also working hard in the chair of Jazz Studies Department and Chair of Undergraduate Programs, an instructor of Jazz Piano, Jazz Guitar, Jazz Ensemble, and Jazz Improvisation at the College of Music, Mahidol University.

The second jazz department started at Silpakorn University in 1999. Nu Vudthivichai heads the Jazz Department at Silpakorn University, Faculty of Music Studies, who established and cooperation working with Thanapat Matthayomchan, a talented Musician & Jazz Guitar Player at the beginning. With the full support of Dr. Manrat Srikanonondra, Associate Professor and National Artist; he has been given the authority to organize the very first Thailand Jazz Competition under the patronage of His Majesty the King. This event would be held in the year 2005 and would be held annually thereafter.

In 2005, Nu would be launching Jazz Heure, the very first major recording label by a national university in Thailand. This label would utilize mainly the resources and talents available at Silpakorn University.

In 2002, Dr.Arthit Ourairat the President of Rangsit University, he also established the The Conservatory of Music and became the first Private University in Thailand. He invited Dr. Den Euprasert after he earned a Doctorate degree in Music Theory and Composition with a secondary emphasis in Jazz Pedagogy from University of Northern Colorado.

Dr. Den is the Recipient of the Silpathorn Contemporary Artist Award 2009, having performed with David Liebman, Nicholas Payton, Maria Schneider, Bob Brookmeyer, Deborah Brown, Kenny Wheeler, Mike Stern, Chris Minh Doky, Joris Teepe, Benny Golson, and Eric Marienthal, he is also featured regularly as a piano soloist with the Bangkok Symphony Orchestra.

Denny's Masterpiece received the Kom Chad Luek Award for Best Instrumental Album 2008; the album features unique jazz arrangements of Asanee-Wason's music. His latest CD S' Wonderful: A Jazz Standard Project" is released under the GMM Grammy Record Label. He is currently the Dean of Rangsit University Conservatory of Music and is the conductor of RSU Symphony Orchestra.

CHAPTER III

ANALYSIS OF JAZZ STUDIES PROGRAMS OFFERED AT THE UNIVERSITY OF NORTH TEXAS

The purposes of the study are to describe and compare the curricular of the bachelor of music in jazz studies in the Chapter Three, Four, Five, Six and Seven, which are the curricular from five universities from the United States of America, England, Canada, Australia and Thailand. It is essential for Thai music education researchers to begin to investigate all appropriate variables in the effort to understand better, to have more confidence in the curricular and to be able to provide the quality of undergraduate education in jazz studies since the undergraduate will have an influence on the preparation and quality of future jazz music educators and performers. The curricula studied were those the period, 2008-2009.

This research project looks to improve the education from the curricular documents of five universities of the undergraduate education program in jazz studies.

This study aims to address the question:

What are the similarities and differences of jazz studies degree programs offered in America, England, Canada, Australia and Thailand?

Firstly, The University of North Texas (UNT) jazz studies program is widely regarded as one of the most respected programs in the nation. Established in 1947, UNT was the first university in the U.S. to offer a degree program in jazz.

UNT will need to audition both for the jazz major and for the instrumentals or vocal concentration (which is also referred to as the classical audition). Exceptions to this are jazz bass and guitar students, whose jazz audition will also serve as the concentration audition. Here are the UNT's entry requirements;

Undergraduate (Bachelor of Music in Jazz Studies)

Bass Concentration

- One octave major, harmonic minor, and melodic minor scales at least two fingerings for each scale.
- Ability to read basic bass line charts with written lines in several different rhythmic styles (swing, bossa nova, rock, funk and etc.).
- Ability to improvise a walking bass line on a chart of a basic jazz chord progression.
- Ability to improvise a walking bass line on a jazz version of 12-bar blues progressions in at least the keys of G, C, F, Bb, Eb and Ab.
- Ability to play all pieces in audition with a good, even time feel (unaccompanied) and a minimum of hesitations when sight-reading (ability to keep going).
- Ability to play both acoustic and electric basses is not required for entrance into the bachelor's in jazz performance program but is part of the requisites for completing the degree.

New bass students at UNT desiring to become jazz majors may take many of the freshman jazz courses (including Bass Fundamentals and Bass Styles), with certain prerequisites, even before full acceptance into the jazz degree program. Full acceptance as a jazz studies major will occur after successful completion of MUJS 1131 Jazz Performance Fundamentals I for Bass, MUJS 1132 Jazz Performance Fundamentals II for Bass, and acceptance into a jazz lab band by live audition.

Jazz lab auditions take place each semester the week prior to the start of classes. They consist of sight reading typical big band charts (reading notes, walking bass lines etc.). Placement into most lab bands does require ability to play upright and electric well. The greater the student's experience on both instruments upon entering the program, the easier the process will be. UNT is an upright oriented program with required classical and jazz bass lessons.

Drum set and Percussion Auditions for Admission

Jazz Studies majors with a concentration in drum set must audition for admission to the College of Music in the following areas in addition to drum set:

- Snare Drum: A rudimental and/or orchestral snare solo or etude; rolls, flames, and associated rudiments.
- Marimba / Vibes: Scales and arpeggios: major, harmonic minor, and chromatic; an etude or jazz improvisation.

Live Audition

This audition on drum set consists of sight-reading a big band chart; playing a tune of your choice by playing the melody on the drum set and improvising at least four choruses; playing along with various stylistic rhythm tracks.

Jazz Guitar Auditions for Admission

- Prepare three jazz standards of varying tempos and styles, of which one should be a ballad chord solo without accompaniment.
- The other two choices could be a blues or medium tempo standard, up tempo standard or bebop, bossa nova, samba, fusion, funk, etc. Performed with a pre-recorded track (Jamey Aebersold recordings or the equivalent).
 - An example of possible tune choices might be: Billie's Bounce, Oleo, Round Midnight, Yesterdays, How Deep is the Ocean?, All the Things You Are, etc.

- Please bring your accompaniment tracks with you to the audition.

Trombone Auditions for Admission

Students must perform one of the following selections for their classical audition: Guilmant, Morceau Symphonique; David, Concertino (mvts. 1 and 2); Larsson, Concertino (mvts. 1 and 2). The live jazz audition shall consist of two parts:

Part 1 – Prepared Jazz Etude:

All applicants will demonstrate instrumental expertise and knowledge of jazz style by performing one prepared etude to be selected from the following:

- Rose (Page 16-18, Jazz Conception by Jim Snidero, Advance Music)
Half = 83

- IND Line (Pages 24-25, Jazz Conception by Jim Snidero, Advance Music) Half = 90
- Autumn (Pages 30-31, Jazz Conception by Jim Snidero, Advance Music) Quarter = 110

Part 2 – Improvisation:

Applicants will demonstrate improvisation skill by performing one chorus of melody and two improvised choruses on three tunes selected from the following list (There Will Never Be Another You is required). All performances will be with the play-along tracks as required:

- There Will Never Be Another You, Aebersold Volume 15, Track 2

Two other tunes from the following:

- Autumn Leaves Aebersold Volume 54, Track 14
- Bb Blues or F Blues Aebersold Volume 54, Tracks 3 or 10
- Summertime Aebersold Volume 54, Track 5
- Satin Doll Aebersold Volume 54, Track 8
- I Got Rhythm Aebersold Volume 51, Track 4

Trumpet Auditions for Undergraduate Admission

The following guidelines describe the jazz audition. Undergraduates must also perform a classical audition; classical repertoire information. The live audition shall consist of three parts:

Part 1 – Prepared jazz Etude:

All applicants will demonstrate instrumental expertise and knowledge of jazz style by performing one prepared etude to be selected from the following:

- Rose (Page 16-18, Jazz Conception by Jim Snidero, Advance Music) Half = 83
- IND Line (Pages 24-25, Jazz Conception by Jim Snidero, Advance Music) Half = 90

- Autumn (Pages 30-31, Jazz Conception by Jim Snidero, Advance Music) Quarter = 110

Lead trumpeters will perform an additional lead trumpet part from the following:

- Switch in Time (Nestico) - Letter "B to C", and Letter "G" through the end. Quarter = 168
- Magic Flea (Nestico) - Letter "I" to through the end. Half = 144
- Fun Time (Nestico) - Letter "B to E", and letter "F" through the end. Quarter = 126

These lead trumpet parts can be found in the Basie-Nestico Lead Trumpet Book Kendor Music, Inc.

Part 2 – Improvisation:

Applicants will demonstrate improvisation skill by performing one chorus of melody and two improvised choruses on three tunes selected from the following list all performances will be with the play-only tracks as required:

- There Will Never Be Another You, Aebersold Volume 15, Track 2.

Two other tunes from the following:

- Autumn Leaves Aebersold Volume 54, Track 14
- Bb Blues or F Blues Aebersold Volume 54, Tracks 3 or 10
- Summertime Aebersold Volume 54, Track 5
- Satin Doll Aebersold Volume 54, Track 8
- I Got Rhythm Aebersold Volume 51, Track 4

Part 3 – Sight Reading:

Applicants will demonstrate sight reading skill by performing one written jazz etude(s) at sight. Lead trumpeters will perform a lead trumpet part.

Vocal Jazz at the University of North Texas

Undergraduate Auditions For acceptance into the College of Music, undergraduate students will perform a classical audition (live or recorded), followed by a jazz audition (if live, Denton campus only). All undergraduate voice applicants must submit screening audition recordings.

If invited for a live undergraduate audition, you should be prepared to:

- Sing two memorized classical selections (art song or aria). One selection should be in a language other than English.
- Sing one memorized medium swing or up-tempo song (from the standard jazz repertoire).
- Sing one memorized jazz ballad.
- Sight read a short rhythmic and melodic example.

Bringing an accompanist, pre-recorded accompaniment or lead sheets.

Vocal improvisation is encouraged but not required for the audition.

For undergraduate scholarship consideration, candidates must perform three different selections: a medium swing, a jazz ballad, and a tune in an alternate style (Latin, or other jazz styles) and at least one chorus of improvisation are required for the medium swing tune.

The curriculum structure of jazz studies program illustrates the course requirements in table 3.1, It will be illustrated A Four-Years Jazz Studies Program of the University of North Texas, consisting of the subject, requirements and credits. The program is comprised of four main components: liberal education, jazz studies, music studies and electives.

The last line in table 3.1 concludes with the total amount of units and percentage of all subject credits.

The table also outlines all of the subjects for example: liberal education component includes courses in Humanities, Social & Behavioral, Sciences, Cross Cultural, Diversity, & Global Studies, etc; jazz studies includes courses in Jazz Fundamentals, Jazz Aural Fundamental, Jazz Improvisation, Jazz Lab, Jazz Arranging, Jazz Chamber Music, History of Jazz, etc; the music studies component includes courses in Aural Skills, Theory, Applied Concentration, Science & Music Sound, Music in Human Image, etc; and electives. It also subject contains courses in Texas Government, American Government, US to 1865 and US from 1865.

The curriculum structure of jazz studies program illustrates the course requirements in table 3.1 on the next page;

Table 3.1 Jazz Studies Curriculum of University of North Texas

<i>SUBJECT</i>	<i>REQUIREMENTS AND CREDITS</i>
Program	A Four Year Bachelor Degrees of Music in Jazz Studies
Liberal Education	<p>Year 1: Col Writ I, II (6), Wellness (3), Lab Science (4), Humanities (3), Col Algebra (3), Social & Behavioral, Sciences (3)</p> <p>Year 2: Cross Cultural, Diversity, & Global Studies (3), Communications (3)</p> <p>Year 3: Texas Government (3), American Government (3)</p> <p>Year 4: US to 1865 and US from 1865 (6)</p>
Jazz Studies	<p>Year 1: Jazz Fundamentals (4), Jazz Aural Fundamental (1), Intro Jazz Records (3), Jazz Lab (2), Jazz Keyboard Fundamental (1)</p> <p>Year 2: Jazz Improvisation (4), Jazz Lab (2)</p> <p>Year 3: Advanced Jazz Improvisation (4), Jazz Arranging (6), Jazz Chamber Music (2), Jazz Lab (2), Jazz Lecture Series (1)</p> <p>Year 4: Jazz Chamber Music (2), Jazz Lab (2), History of Jazz (3), Jazz Lecture Series (1)</p>
Music Studies	<p>Year 1: Aural Skills I, II (4), Theory I, II (4), Applied Concentration (4), Applied Secondary (2)</p> <p>Year 2: Aural Skills III, IV (4), Theory III, IV (4), Applied Concentration(4), Applied Secondary (2), Science & Music Sound (3), Science & Music Sound Lab (1), Music in Human Image (3), Percussion Class (1)</p> <p>Year 3: Applied Concentration (4), Music History to 1750 (3)</p> <p>Year 4: Applied Concentration (4), Music History 1750 to present (3), Conducting (2)</p>

Table 3.1 Jazz Studies Curriculum of University of North Texas (cont.)

<i>SUBJECT</i>	<i>REQUIREMENTS AND CREDITS</i>
Electives	Year 3: Elective (3) Year 4: Elective (6)
Total	Liberal Education = 40 Units = 29% Jazz Studies = 40 Units = 29% Music Studies = 50 Units = 36% Elective = 9 Units = 6% All Subjects = 139 Units = 100%

Curriculum Framework

According to table 3.1, the University of North Texas offers a four-year Bachelor of Music (B.Mus.) degree in Jazz Studies. The field of jazz studies combines technical mastery of an instrument with an education in music history and theory to prepare musicians for jazz careers. Within jazz studies degrees programs, students typically practice on primary and secondary instruments and build their knowledge of jazz culture.

The requirements are three main subjects with an elective subject. There are a total of 139 units, equal to 100 percent.

The first subject is liberal education. This subject prepares the students for the inevitable and far-reaching changes that they will experience in their personal and civic lives, and encourages them to take up and to extend the incredibly rich legacy of human knowledge that encapsulated in the liberal arts and sciences. This subject includes courses in Col Writ, Wellness, Lab Science, Humanities, Col Algebra, Behavioral Sciences, Cross Cultural, Diversity, & Global Studies, Communications, Texas Government, American Government, US to 1865, and US from 1865. The total is 40 units, and is 29 percent.

The second subject is jazz studies. The program has a more conservative approach to jazz, with equal emphasis on jazz skills and especially the music lab band subject that is offered throughout the whole academic year. This subject includes courses in Jazz Fundamentals, Jazz Aural Fundamental, Intro Jazz Records, Music Lab (Jazz Lab), Jazz Keyboard Fundamental, Jazz Improvisation, Advance Jazz Improvisation, Jazz Arranging, Jazz Chamber Music, Jazz Lecture Series, and History of Jazz. The total is 40 units, and is 29 percent of all subjects.

The third subject is music studies, the program is necessary to consider in order understanding the relationship between the theory of classical music and jazz music. There is also a higher level of concentration on music studies than other subjects. This subject includes courses in Aural Skills, Theory (Classical Music Theory), Applied Concentration, Applied Secondary, Science & Music Sound, Science & Music Sound Lab, Percussion Class, Music in Human Imagination, Music History to 1750, Music History to 1750-Present and Conducting. The total is 50 units, and is 36 percent of all subjects.

The last subject is and elective subject, Electives are offered in the third and fourth academic year. The subject also allows students to explore the things that truly interest them take into consideration what they really want to be and what they definitely want to do. The total is 9 units, and is 6 percentages of all subjects.

Course requirements of The University of North Texas

Bachelor of Music (Jazz Studies) 139 units

Course length: 4 years full time

Year 1

- MUJS 1360 Jazz Fundamentals (2 Credits)
- MUJS 1361 Jazz Aural Fund (1 Credit)
- MUTH 1410 Aural Skills 1 (2 Credits)
- MUTH 1400 Theory 1 (2 Credits)
- MUJS 1470 Intro Jazz Records (3 Credits)
- MUAC 15## App Concentration¹ (2 Credits)
- MUAG 10## App Secondary² (1 Credit)

- MULB 18## Music Lab³ (1 Credit)
- ENGL 1310 Col Writ 1-2 (6 Credits)
- MUJS 1370 Jazz Fundamentals (2 Credits)
- MUJS 1371 Jazz Keyboard Fundamental (1 Credit)
- MUTH 1510 Aural Skills 2 (2 Credits)
- MUTH 1500 Theory 2 (2 Credits)
- MUAC 15## App Concentration¹ (2 Credits)
- MUAG 10## App Secondary² (1 Credit)
- MULB 18## Music Lab³ (1 Credit)
- Wellness (3 Credits)

Summer 1

- Lab Science (4 Credits) and Humanities⁴ (3 Credits)

Summer 2

- MATH 1100 Col Algebra (3 Credits) and Social & Behavioral Sciences⁵ (3 Credits)

Year 2

- MUJS 2360 Jazz Improvisation (2 Credits)
- MUTH 2410 Aural Skills 3-4 (2 Credits)
- MUTH 2400 Theory 3-4 (4 Credits)
- MUAC 15## App Concentration¹ (4 Credits)
- MUAG 10## App Secondary² (2 Credit)
- MULB 18## Music Lab (2 Credit)
- PHYS 1251 Science & Music Sound (3 Credits)
- PHYS 1271 Science & Music Sound Lab (1 Credit)
- MUMH 1600 Music in Human Imagination (3 Credits)
- MUJS 2370 Jazz Improvisation (2 Credits)
- MUAG 1217 Percussion Class (1 Credit)
- Cross Cultural, Diversity, & Global Studies⁶ (3 Credits)

- Communications⁷ (3 Credits)

Year 3

- MUJS 3360 Adv Jazz Improvisation (2 Credits)
- MUJS 3610 Jazz Arranging (3 Credits)
- MUAC 35## App Concentration¹ (4 Credits)
- MUCM 3550 Jazz Chamber Music (1 Credit)
- MULB 18## Music Lab³ (2 Credits)
- PSCI 1040 Texas Government (3 Credits)
- MUJS 3370 Advance Jazz Improvisation (2 Credits)
- MUJS 3620 Jazz Arranging (3 Credits)
- MUCM 3550 Jazz Chamber Music (1 Credit)
- PSCI 1050 American Government (3 Credits)
- MUMH 3500 Music History to 1750 (3 Credits)
- MUJS 3470 Jazz Lecture Series (1 Credits)
- Elective⁸ (3 Credits)

Year 4

- MUMH 3510 Music History 1750-Present (3 Credits)
- MUAC 35## App Concentration¹ (4 Credits)
- MUCM 3550 Jazz Chamber Music (1 Credit)
- MULB 18## Music Lab³ (2 Credit)
- HIST 2610 US to 1865 (3 Credits)
- MUJS 4470 History of Jazz (3 Credits)
- MUCM 3550 Jazz Chamber Music (1 Credits)
- HIST 2620 US from 1865 (3 Credits)
- MUJS 3470 Jazz Lecture Series (1 Credit)
- MUAG 3800 Conducting (2 Credits)
- Elective⁸ (6 Credits)

1. On one instrument or voice.
2. May also include MUAS 15## taken for one credit hour per semester.

3. MULB 1808, 1817, 1818, 1819, or 1820 Jazz Lab (6 semesters), MULB 18## (other than Jazz Lab, 2 semesters).
4. Humanities courses: ENGL 2210, 2220, 2352 (International students only), 2362 (International students only), 4010, PHIL 1050, 1400, 2050, 2310, 2330, 2500.
5. Social & Behavioral Sciences courses: ANTH 1010, 2250, EDCD 1220, ECON 1110, GEOG 1170, GNET 1030, PSCI 2310, 3310, 3320, PSYC 1630, 1650, SOCI 1510, 1520.
6. Cross Cultural, Diversity, & Global Studies courses: AGER 4560, 4800, ANTH 2045, 2100, 2150, 2350, 4050, ART 2350, ATTD 4490, BUSI 1340, CJUS 2600, COMM 4260, EDCD 2010, EDUC 2000, ENGL 3450, 4300, GEOG 1200, 3100, 3750, HIST 1050, 1060, HLTH 1100, 2200, JOUR 1210, 4250, KINE 2000, 2050, MKTG 2650, MUET 3020, PADM 2100, PHIL 2070, 2400, PSCI 3810, 4620, RECR 2550, RTVF2700, SMHM 2750, 4750, SOCI 2010, 4160, SOWK

CHAPTER IV

ANALYSIS OF JAZZ STUDIES PROGRAMS OFFERED AT MIDDLESEX UNIVERSITY

Middlesex University, London, on the Bachelor of Arts (Music) Jazz Degree Program with honors the benefit from training with dedicated tutorial and instrumental staff who will guide towards finding and developing individual style. This is essentially a practical, full time music course where the students play the music and studying in class. It is an academic exercise. The music and artists studied change each year, giving a varied and exciting practical experience over the full three years of this unique course.

It will be taught by four dedicated jazz lecturers, in addition to many other members of music staff, who also work extensively as performing musicians, composers and producers, as well as working for the University.

Students should prepare a short audition piece and be prepared to discuss the musical content of it (form, harmony etc). It should contain some improvisation. Drummers could also play a standard on drum kit, suggesting / singing the melody and following / improvising around the form of the tune. Here are Middlesex University's entry requirement;

Undergraduate (Bachelor of Arts (Music) in Jazz Studies)

- 3 contrasting tunes from the pre-approved Jazz tunes list. These should be memorized and **MUST** include performance of the melody as well as improvisation.

Please provide three copies of lead sheets and other music for the audition panel, memorization of all material is highly recommended accompaniment.

For the live audition, it is strongly recommended that each candidate use the in-house rhythm section provided at an extra cost, however if they choose not to, each candidate must arrange for an accompanying rhythm section for the live audition. Applicants are responsible for the costs associated.

Bass Players:

- will be asked to demonstrate the ability to improvise bass lines in the appropriate style for each piece;
- may audition on electric bass if that is their major instrument (Note: While bass players may 'major' on electric bass initially, acoustic bass playing is an important component in the jazz program.)

Drummers:

- should be prepared to demonstrate various styles (e.g. Swing, shuffle, afro-cuban, funk, bossa nova & samba) at various tempos;
- should include trading 4's and/or 8's in their performance of the required repertoire;
- should use brushes as well as sticks;

Pianists and Guitarists:

- must play one of the 3 required pieces unaccompanied;
- will be assessed on their ability to comp on all jazz pieces.

Saxophonists:

- may elect to demonstrate facility on flute and/or clarinet.

The curriculum structure of jazz studies program illustrates the course requirements in table 4.1, it will illustrate A Three-Years Jazz Studies Program of Middlesex University, consisting of the subject, requirements and credits. The program comprises three main components: jazz studies, music studies and electives. There is no liberal education in this program.

The last line in table 4.1 concludes with the total amount of units and percentage of all subject credits.

The table also outlines all subjects for example: jazz studies include courses in Jazz Performance, Jazz Harmony and Theory, Jazz Repertoire, etc; music studies include courses in Stylistic Studies, Contemporary Performance, etc; an elective includes courses in An Independent Project.

There is an interesting course with four groups by selections following;

Group A

- A1: Jazz styles and repertoires
- A2: Musical elements and concepts
- A3: Performance or composition techniques
- A4: Musical styles and aesthetics
- A5: Approaches to music research

Group B

- B1: Inform musical practice through theoretical knowledge
- B2: Employ reflective and critical thinking
- B3: Construct written and oral arguments

Group C

- C1: Demonstrate technical competence in their chosen specialism
- C2: Rehearse and practice effectively
- C3: Demonstrate competency in arrange of musical skills
- C4: Plan, organize and manage study and research
- D1: Manage personal and career development
- D2: Learn effectively
- D3: Communicate effectively
- D4: Work in teams
- D5: Use ICT
- D6: Demonstrate numeracy skills

The curriculum structure of jazz studies program illustrates the course requirements in table 4.1 on the next page;

Table 4.1 Jazz Studies Curriculum of Middlesex University

<i>SUBJECT</i>	<i>REQUIREMENTS AND CREDITS</i>
Program	A Three Year Bachelor Degrees of Arts (Music) in Jazz Studies
Liberal Education	There is no the liberal education subject.
Jazz Studies	<p>Year 1: Jazz Performance 1 (36) Jazz Harmony and Theory (17)</p> <p>Year 2: Jazz performance 2 (36) Jazz Harmony and Theory 2 (20) Jazz Repertoire (33)</p> <p>Year 3: Advance Jazz Improvisation (39) Jazz Major Project (36)</p>
Music Studies	<p>Year 1: Stylistic Studies 1 (33) Contemporary Performance (20)</p> <p>Year 2: Stylistic Studies 2 (33)</p> <p>Year 3: Stylistic Studies 3 (30) Un-American Activities (18)</p>
Electives	Year 4: Independent Project (15)
Total	<p>Liberal Education = 0 Units = 0%</p> <p>Jazz Studies = 217 Units = 59%</p> <p>Music Studies = 134 Units = 37%</p> <p>Elective = 15 Units = 4%</p> <p>All Subjects = 366 Units = 100%</p>

Curriculum Framework

According to table 4.1, Middlesex University offers a three-year Bachelor of Arts Degree (B.A.) in Jazz Studies. The requirements are eight main subjects with the elective subjects, while there is no any liberal education subject in this curriculum. There are a total of 366 units, equal to 100 percent.

All main subjects include courses in Stylistic Studies, this module aims to lay a firm foundation for further study of music through a range of specific musical skills, beginning with a focus on the roles of instruments in jazz, relevant notational skills and basic analysis, these skills are then used to examine early jazz styles in the second half of the module.

It enables the student to develop: knowledge of the styles and techniques of early jazz music, an awareness of the fundamental roles of instruments in jazz and their inter-relationships, and understanding of the concepts of paraphrase and motive improvisation through processes of analysis and pastiche composition; notation and aural skills, also study of post-bop developments in jazz, including the electric music of Miles Davis and John McLaughlin, and European jazz by musicians such as Kenny Wheeler and John Taylor. Through analysis, transcription and critical evaluation of key works, students will examine the broadening of the modern jazz palette as some elements of various cultures rock, Indian classical music, folk music and Western classical music have been absorbed. This module will also give students an understanding of more advanced developments in harmony slash chords and rhythmic concepts.

Jazz Performance, This module aims to prepare students for further study in jazz performance by giving them grounding in the conventions of jazz performance through repertoire such as Autumn Leaves, Take the A Train, major and minor blues, simple arrangements, aural analysis and providing broad knowledge of common practice, also aims to develop students command of specialized performance skills. Students will also learn about researching, adapting and arranging material for jazz ensembles and this will prepare students for further jazz performance study.

Advanced Jazz Improvisation, this module aims to provide students with a deeper understanding of the conventions and practice of improvisation in Jazz, to

extend students practical improvisation skills and aural awareness, and to provide techniques for the development of musical ideas through improvisation.

Jazz Harmony and Theory, this module aims to give students a broad harmonic knowledge to inform their practice, as well as the practical application of this knowledge and the conventions of jazz notation. For example, reharmonisation of song book harmony e.g. I Remember You and the formal design of common chord sequences such as the II-V-I and its variations. Through the analysis of standard jazz repertoire, students will examine form and gain an understanding of chord and scale relationships.

Practical application is actively encouraged in the weekly lecture and workshop, also aims to further students exploration in analysis and realization of jazz chord construction and chord type. For example, exploring the modes of the melodic minor scale and various approaches to diminished harmony.

The module also contains an aural component which will develop the skills needed in order to study the sounds of jazz harmony and to relate them to their written representations and to their context.

Jazz Repertoire, this module is more specialist in its demands on the student. An ability to learn more complicated sequences as blocks of harmony and demonstrate a practical understanding of the harmony of jazz standards through improvisation. Repertoire at this level e.g. Green Dolphin Street, Body and Soul will demand an increased level of sophistication and understanding, and will prepare students for further jazz performance modules.

Jazz Major Project, this module aims to consolidate and extend the specialized performance skills already established. Students are expected to apply these creative skills and to accept responsibility for researching and developing their performance material. This is done in combination with learning about jazz composition for small ensembles, and exploring the relationship between composition and performance in jazz.

Independent Project, this module aims to consolidate and extend the specialized performance skills already established. Students are expected to apply these creative skills and to accept responsibility for researching and developing their

performance material. This is done in combination with learning about jazz composition for small ensembles, and exploring the relationship between compositions and performance in jazz.

Un-American Activities, this module aims to use skills and knowledge gained at levels 1 and 2 for study of the interactions between jazz and Afro-Cuban styles, and jazz and Brazilian styles.

It enables the student to develop: knowledge of some of the styles and techniques of Afro-Cuban and Brazilian music, an awareness of their interaction with jazz, and understanding of the concepts of the resulting styles through aural analysis and pastiche composition; idiomatic notation and aural skills.

The curriculum framework comprises three main components without the liberal education, which are Jazz Studies, includes courses in Jazz Performance 1 and 2 Jazz Repertoire, Advance Jazz Improvisation and Jazz Major Project. The total is 217 units, and is 59 percent of all subjects.

Music Studies includes courses in Stylistic Studies 1, 2, 3, Contemporary Performance, Un-American Activities. The total is 134 units, and is 37 percent of all subjects.

An elective includes course in Independent Project. The total is 15 units, and is 4 percent of all subjects.

Course requirements of Middlesex University

Bachelor of Art (Jazz Studies) 366 units

Course length: 3 years full time; usually 5 years part time

Year 1

- **Stylistic Studies:** A1 (3), A2 (3), A4 (3), A5 (3), B1 (3), B2 (3), B3 (3), C1 (3), C3 (3), D2 (3) & D3 (3)
- **Jazz Performance:** A1 (3), A2 (3), A3 (3), B1 (3), B2 (3), C1 (3), C2 (3), C3 (3), C4 (3), D1 (3), D3 (3) & D4 (3)
- **Jazz Harmony and Theory:** A2 (3), A4 (3), B1 (3), C1 (3), C3 (3) & D6 (2)
- **Contemporary Performance:** A2 (3), A4 (3), B2 (3), C2 (3), D3 (3), D4 (3) & D5 (2)

Year 2

- **Stylistic Studies:** A1 (3), A2 (3), A4 (3), A5 (3), B1 (3), B2 (3), B3 (3), C1 (3), C3 (3), D2 (3) & D3 (3)
- **Jazz Performance:** A3 (3), A4 (3), A5 (3), B1 (3), B2 (3), C1 (3), C2 (3), C3 (3), C4 (3), D1 (3), D3 (3) & D4 (3)
- **Jazz Harmony and Theory:** A2 (3), A4 (3), B1 (3), C1 (3), C3 (3), D2 (3) & D6 (2)
- **Jazz Repertoire:** A1 (3), A3 (3), A4 (3), B2 (3), B3 (3), C1 (3), C2 (3), C3 (3), C4 (3), D2 (3) & D3 (3)

Year 3

- **Stylistic Studies:** A1 (3), A2 (3), A3 (3), A4 (3), A5 (3), B1 (3), C1 (3), C3 (3), C4 (3) & D2 (3)
- **Un-American Activities:** A1 (3), A2 (3), A4 (3), B1 (3), C3 (3) & D2 (3)
- **Advanced Jazz Improvisation:** A2 (3), A3 (2), A4 (3), B1 (3), B3 (3), C1 (3), C2 (3), C3 (3), C4 (3), D1 (3), D2 (3), D3 (3) & D4 (3)
- **Jazz Major Project:** A1 (3), A3 (3), A4 (3), A5 (3), B2 (3), C1 (3), C2 (3), C3 (3), C4 (3), D1 (3), D3 (3) & D4 (3)
- **Independent Project:** A5 (3), B2 (3), C4 (3), D1 (3) & D2 (3)

All subjects comprises with components includes courses in:

Group A

A1: Jazz styles and repertoires

A2: Musical elements and concepts

A3: Performance or composition techniques

A4: Musical styles and aesthetics

A5: Approaches to music research

Group B

B1: Inform musical practice through theoretical knowledge

B2: Employ reflective and critical thinking

B3: Construct written and oral arguments

Group C

C1: Demonstrate technical competence in their chosen specialism

C2: Rehearse and practice effectively

C3: Demonstrate competency in arrange of musical skills

C4: Plan, organize and manage study and research

Group D

D1: Manage personal and career development

D2: Learn effectively

D3: Communicate effectively

D4: Work in teams

D5: Use ICT

D6: Demonstrate numeracy skills

CHAPTER V

ANALYSIS OF JAZZ STUDIES PROGRAMS OFFERED AT THE UNIVERSITY OF TORONTO

The Bachelor Degree in Jazz Studies at the University of Toronto provides students with a comprehensive education in jazz. The large faculty is comprised of some of the most prominent jazz musicians in Canada; every teacher is a working professional musician. With small class sizes and a high degree of personal interaction, students receive instruction that is focused and relevant to the music world of today.

Jazz Studies Programs cover a wide range of stylistic approaches, and are designed to build a complete musician, one who is ready to tackle the challenges of the future. And also cover theory, jazz composition, jazz arranging and orchestration, improvisation and ear training. A series of master classes focuses on the business of being a musician and a wide array of courses outside the jazz area are available as electives.

An audition lasts approximately 20-25 minutes. In that short time the faculty strives to get an idea of a broader understanding of the individual. It is not only looking for good musicians, but for students who will benefit from what the program has to offer and who will offer something in return. During an audition the student have to prepared pieces, sight-reading and ear training, and conduct an informal interview. Here are the University of Toronto's entry requirements;

Undergraduate (Bachelor of Music in Jazz Studies)

The application is just the first step in selection process. If the application is successful, the university will invite students to an audition and interview. The following at interview:

- Instrumental ability
- Aural ability

- Harmonic knowledge
- Experience of performing jazz
- Some keyboard ability
- Sight reading and sight singing ability

It should prepare a short audition piece and be prepared to discuss the musical content of it (form, harmony etc). It should contain some improvisation. Suitable material might be a standard (such as Lover man or Autumn leaves), these titles are only suggestions play something you know well and feel comfortable with.

Drummers could also play a standard on drum kit, suggesting/singing the melody and following/improvising around the form of the tune.

Students may wish to bring a recording to play along with, but must bring a concert lead sheet and be prepared to play as a duet with the interviewer. Guitarists and electric bass players will be provided with amplifiers.

Basic drum kits are available, but drummers should bring their own sticks, cymbals, felts, sleeves, wing-nuts and hi-hat clutch.

Other things that may come up in the interview:

- Aural (naming/ singing/ hearing different intervals).
- A basic knowledge of some jazz music.
- For this last point, it would be good if you listened to some of the music

of a few of the following - Louis Armstrong, Duke Ellington, Charlie Parker, Miles Davis, John Coltrane, Ornett Coleman and formed some opinions about them.

- Audition requirements – jazz
- 50 Pre Approved Undergraduate Audition Tunes:

Ballad

Polka Dots and Moonbeams

The Nearness of You

(In My) Solitude

Angel Eyes

My Foolish Heart

In A Sentimental Mood

But Beautiful

Skylark

Lover Man

Swing

Autumn Leaves

Beatrice

Bernie's Tune

But Not For Me

Bye Bye Blackbird

Days of Wine and Roses

Doxy

Groovin' High

Have You Met Miss Jones

I've Got Rhythm(Various Heads)

In A Mellow Tone

Just Friends

Killer Joe

Ladybird

Long Ago and Far Away

Scrapple From the Apple

Solar

Summertime

Take The A Train

There Is No Greater Love

There Will Never Be Another You

Tune Up

What Is This Thing Called Love

Straight/Latin

Blue Bossa
Caravan
I'll Remember April
Recordame
St. Thomas
Meditation
Song For My Father
Maiden Voyage
Black Orpheus

Waltz $\frac{3}{4}$

Someday My Prince Will Come
Alice In Wonderland
Blue Daniel
Emily

The curriculum structure of jazz studies program illustrates the course requirements in table 5.1, it will be illustrated A Four-Years Jazz Studies Program of University of Toronto, consisting of the subject, requirements and credits. The program comprises three main components without the liberal education: jazz studies, music studies and electives.

The last line in table 5.1 concludes with the total amount of units and percentage of all subject credits.

The table also outline all subjects for example: jazz studies includes courses Jazz & Traditional Materials, Jazz & Traditional Ear Training, Jazz Improvisation, Small Jazz Ensemble, Jazz Composition, Jazz Orchestra, etc; music studies includes courses in Introduction to Music & Society, Historical Survey, Recital, etc; an elective includes courses in Arts & Science Elective, Materials of Music.

The curriculum structure of jazz studies program illustrates the course requirements in table 5.

Table 5.1 Jazz Studies Curriculum of University of Toronto

<i>SUBJECT</i>	<i>REQUIREMENTS AND CREDITS</i>
Program	A Four Year Bachelor Degrees of Music in Jazz Studies
Liberal Education	There is no the liberal education subject.
Jazz Studies	<p>Year 1: Jazz & Traditional Materials (0.67), Jazz & Traditional Ear Training (0.67), Jazz Keyboard Skills (0.33**), Jazz Applied Major (1), Jazz Orchestra (1***), Vocal Jazz Improvisation (0.33+), Jazz Improvisation (0.33), Small Jazz Ensemble (0.5), Vocal Jazz Ensemble (1+)</p> <p>Year 2: Jazz & Traditional Materials(0.67), Jazz & Traditional Ear Training (0.67), Jazz Applied Major (1), Jazz Orchestra (1***), Vocal Jazz Improvisation(0.33+), Jazz Improvisation (0.33), Small Jazz Ensemble (0.5), Vocal Jazz Ensemble (1+)</p> <p>Year 3: Jazz & Traditional Ear Training (0.67), Jazz Arranging (0.67), Jazz Applied Major (1), Jazz Orchestra (1***), Vocal Jazz Improvisation (0.33+), Jazz Improvisation (0.33), Small Jazz Ensemble (0.5), Vocal Jazz Ensemble (1+)</p> <p>Year 4: Jazz Applied Major (1), Jazz Orchestra (1***), Vocal Jazz Improvisation (0.33+), Jazz Improvisation (0.33), Small Jazz Ensemble (0.5), Vocal Jazz Ensemble (1+), Jazz Composition (0.67****)</p>
Music Studies	<p>Year 1: Introduction to Music & Society (0.5)</p> <p>Year 2: Historical Survey I & II (1.5*)</p> <p>Year 3: Recital (0.33)</p> <p>Year 4: Recital (0.33)</p>

Table 5.1 Jazz Studies Curriculum of University of Toronto (cont.)

<i>SUBJECT</i>	<i>REQUIREMENTS AND CREDITS</i>
Electives	Year 1: Arts & Science Elective (1) Year 2: Arts & Science Elective (1) Year 3: Arts & Science Elective (1) Year 4: Music Elective (Materials of Music III) (1.67#), Arts & Science Elective (1)
Total	Jazz Studies = 16.34 Units = 66% Music Studies = 2.66 Units = 11% Elective = 5.67 Units = 23% All Subjects = 24.67 Units = 100%

* Jazz History is recommended.

** Required of all Jazz students except keyboard majors.

*** Major Ensemble assignments will be made as a result of placement auditions.

Where jazz majors are not placed in Jazz Orchestrator Vocal Jazz Ensemble, an alternate assignment will be made by the Director of Jazz Studies

**** Optional. Must substitute the appropriate number of music electives.

Materials of Music III is recommended.

Curriculum Framework

According to table 5.1, the University of Toronto offers A four-year Bachelor of Music Degree (B.Mus.) in Jazz Studies. The program provides students with a comprehensive education in jazz; includes private lessons, classes, rehearsals, clinics and performances. Music courses cover a wide range of stylistic approaches, and are designed to build a complete musician.

The faculty is all active performing musicians; lessons deal with not only the technical and musical aspects of playing an instrument, but also all facets of

managing a musical career. Classes cover theory, jazz composition, jazz arranging and orchestration, improvisation and ear training. A series of master classes focuses on the business of being a musician and a wide array of courses outside the jazz area are available as electives.

The requirements are two main subjects with an elective and without liberal education. There are a total of 24.67 units, equal to 100 percent.

The first subject is jazz studies. The program is higher consideration reveals the percentages of unit over 50 percent and includes courses in Jazz & Traditional Materials, Jazz & Traditional Ear Training, Jazz Keyboard Skills, Jazz Applied Major, Jazz Composition, Vocal Jazz Improvisation, Jazz Improvisation, Small Jazz Ensemble, Vocal Jazz Ensemble and Jazz Orchestra. The total is 16.34 units, and is 66 percent of all subjects.

The second subject is music studies. The program has a few subjects of music studies and all basic skills offer jazz studies instead of music studies. This subject includes courses in Introduction to Music and Society and Historical Survey I & II. The total is 2.66 units, and is 11 percent of all subjects.

The last subject is an elective subject. The program offers an important subject to improve the music experience out of the main subjects; this subject component includes courses in Music Elective (Materials of Music III) and Arts & Science Elective. The total is 5.67 units, and is 23 percent of all subjects.

Course requirements of The University of Toronto

Bachelor of Music (Jazz Studies) 24.67 units

Course length: 4 years full time

Year 1

HMU111H1 - Introduction to Music & Society 0.5

JMU100Y1 - Jazz & Traditional Materials 0.67

JMU101Y1 - Jazz & Traditional Ear Training 0.67

JMU104Y1 - Jazz Keyboard Skills 0.33**

JMU185Y1 - Jazz Applied Major 1.0

JMU189Y1 - Jazz Orchestra 1.0***

JMU194Y1 - Vocal Jazz Improvisation 0.33+

JMU191Y1 - Jazz Improvisation 0.33

JMU192Y1 - Small Jazz Ensemble 0.5

JMU193Y1 - Vocal Jazz Ensemble 1.0+

Arts & Science Electives 1.0

Year 2

HMU225H1, HMU226H1, HMU elective* - Historical Survey I & II 1.5

JMU200Y1 - Jazz & Traditional Materials 0.67

JMU201Y1 - Jazz & Traditional Ear Training 0.67

JMU285Y1 - Jazz Applied Major 1.0

JMU289Y1 - Jazz Orchestra 1.0***

JMU294Y1 - Vocal Jazz Improvisation 0.33+

JMU291Y1 - Jazz Improvisation 0.33

JMU292Y1 - Small Jazz Ensemble 0.5

JMU293Y1 - Vocal Jazz Ensemble 1.0+

Arts & Science Electives 1.0

Year 3

JMU301Y1 - Jazz & Traditional Ear Training 0.67

JMU317Y1 - Jazz Arranging 0.67

JMU385Y1 - Jazz Applied Major 1.0

JMU389Y1 - Jazz Orchestra 1.0***

JMU394Y1 - Vocal Jazz Improvisation 0.33+

PMU399Y1 - Recital 0.33

JMU391Y1 - Jazz Improvisation 0.33

JMU392Y1 - Small Jazz Ensemble 0.5

JMU393Y1 - Vocal Jazz Ensemble 1.0+

Arts & Science Electives 1.0

Year 4

JMU485Y1 - Jazz Applied Major 1.0

JMU489Y1 - Jazz Orchestra 1.0***

JMU494Y1 - Vocal Jazz Improvisation 0.33+

PMU499Y1 0.33

JMU491Y1 - Jazz Improvisation 0.33

JMU492Y1 - Small Jazz Ensemble 0.5

JMU493Y1 - Vocal Jazz Ensemble 1.0+

JMU410Y1 - Jazz Composition (0.67) ****

Music Electives 1.67#

Arts & Science Electives 1.0

* HMU133H1 (Jazz History) is recommended.

** Required of all Jazz students except keyboard majors.

*** Major Ensemble assignments will be made as a result of placement auditions.

Where jazz majors are not placed in Jazz Orchestrator Vocal Jazz Ensemble, an alternate assignment will be made by the Director of Jazz Studies.

+ Jazz Voice majors only.

**** Optional. Must substitute the appropriate number of music electives, if not taking JMU410Y1.

TMU302 (Materials of Music III) is recommended.

CHAPTER VI

ANALYSIS OF JAZZ STUDIES PROGRAMS OFFERED AT THE UNIVERSITY OF SYDNEY

The Sydney Conservatorium of Music is college of the University of Sydney and offers a full range of music tuition in Jazz Studies Programs. The major focus in the Performance specialization is the development of student's performance skills in their chosen Principal Study.

Jazz Studies is available in the areas of bass, brass, drums, guitar, piano, vibraphone and woodwind. Candidates wishing to apply for Principal Study in Jazz Performance in any course in which it is offered should prepare the following audition program.

The audition examines a range of musical skills and has duration of approximately 15 to 20 minutes; all applicants will be provided with conservatorium jazz staff accompaniment, The Jazz Aptitude Test is a general knowledge quiz that lasts for approximately 1 hour. The subjects covered include History, Aural, Knowledge of Harmony, etc. and Drum kit, amplifiers, pianos and vibraphones are provided. Here are the University of Sydney (Sydney Conservatorium)'s entry requirements;

Undergraduate (Bachelor of Music in Jazz Studies)

Jazz Instrumental Audition Requirements (except drummers)

- Students should perform the melody in a jazz style, and 1 or 2 choruses of improvisation over the form of the tune. There is no need to play the melody again at the end of the tune.
- Bassists should be able to perform the melody and walk through the chord changes, as well as solo.
- Guitarists and pianists should be able to demonstrate accompanying skills, by playing behind a bass or piano solo as appropriate.

Song List for Jazz Auditions:

Autumn Leaves
All the Things You Are
Stella by Starlight
Blue Bossa
I Love You
On Green Dolphin Street
Take the A Train
In A Mellow Tone
It Could Happen To You
All of Me
Someday My Prince Will Come
What Is This Thing Called Love
Corcovado
How insensitive

The 12 bar Blues

- Students should solo in a jazz style for 3 choruses on the 12 bar blues with chord changes in three consecutive chromatic keys.
- Students are advised to know the blues in all 12 keys.

An aural test consisting of:

- Ten intervals up to and including a ninth.
- Ten chords drawn from major, minor, augmented, diminished, and dominant chord families.
- The applicant should attempt to identify all extensions and alterations as appropriate.

Scales and arpeggios (technical exam)

- Students will be asked to play the major scale, the melodic minor and harmonic minor scale in any or all of the 12 keys and the arpeggios of

the various chord types, drawn from the following: Major, Major 7, Dominant 7, Minor, Minor 7, Minor 7b5, Diminished, Diminished 7, augmented, in any or all of the 12 key tonalities.

Sight reading

- Students will be asked to sight read the melody of a jazz standard, play it in an appropriate jazz style and then improvise a solo over the chord changes for one chorus and interpret a set of chord changes.

Jazz Drummer Audition Requirements

- Students will set the tempo of the tune and will perform in a trio setting (with bass and either piano or guitar) with the following format:
 - One chorus of trio playing the melody.
 - One chorus piano or guitar solo (bass and drums accompanying).
 - One chorus drum solo over the form of the tune. There is no need to play the melody again and the end of the tune.
- Students should demonstrate accompanying skills, good time and feel and ability to solo in a style appropriate to the chosen tune.

The 12 bar Blues

- Students will perform, in a trio setting, a 12 bar blues, the tempo of which will be set at the audition in the format of 4 choruses of trio playing, followed by 4 choruses of four bars exchanges, i.e., 4 bars piano, bass and drums, 4 bars drums etc.
- Students will be assessed on time, feel and stylistic appropriateness.

An Aural Test consisting of:

- Ten intervals up to and including a ninth.
- Ten chords drawn from major, minor, augmented, diminished, and dominant chord families.
- You should identify all extensions and alterations as appropriate.

Technical examination

- Students will be asked to play the following rudiments, starting slowly, then gradually accelerating, then gradually decelerating:
 - Single stroke roll, Double and Paradiddle.
- Students will be assessed on your level of control, even-handedness, touch and tone production.

Sight Reading

Students will be asked to sight read a short drum chart, which will be played with the bass and piano or guitar. The chart will be in a typical big-band style with figures or hits above the staff etc. Students will be assessed on accuracy, interpretation, dynamics and fluidity.

Grooves/Styles

- Students will be asked to play the following feels, at an appropriate tempo range:
 - Bossa Nova (brush/stick)
 - Afro-Cuban, Mambo
 - Ballad (Brushes)
 - Medium-up swing (brushes)
 - Medium-up swing (brushes)
 - Medium swing (sticks)
 - Fast swing (sticks)
- Students will be assessed on consistency of time and feel, dynamics and the authenticity of the various feels.

Jazz Vocal Audition Requirements

- Students will sing two jazz standards, one swing or bossa nova and one jazz ballad from the lists below:

Jazz Standards, Swing and Bossa Nova;

Autumn Leaves
All the Things You Are
Stella by Starlight
Our Love Is Here To Stay
I Love You
On Green Dolphin Street
Take the A Train
Satin Doll
It Could Happen To You
All of Me
Someday My Prince Will Come
What Is This Thing Called Love
Corcovado
Wave

Jazz Ballads;

My Funny Valentine
But Beautiful
When I Fall In Love
My Foolish Heart
Skylark
Darn That Dream

Scales

- Students must be able to sing the following scales:
 - Major
 - Melodic minor
 - Harmonic minor

Sight Reading

- Students must be able to accurately read a written melody which will be drawn from the Jazz standard repertoire and will take into account the voice type.

Aural Test

- Students will be asked to identify 5 intervals and 5 chords. The intervals will be no greater than one octave, and the chords will be drawn from major, minor, dominant and diminished chord families.

Jazz Aptitude Test

- Applicants for Guitar or Double Bass should bring their own leads for the audition.
- Drummers should bring their own sticks.

The curriculum structure of jazz studies program illustrates the course requirements in table 6.1, it will be illustrated A Four-Years Jazz Studies Program of University of Sydney (Sydney Conservatorium), consisting of the subject, requirements and credits. The program comprises four main components: liberal education, jazz studies, music studies and electives.

The last line in table 6.1 concludes with the total amount of units and percentage of all subject credits.

The table also outlines all subjects for example: liberal education includes courses in Historical & Cultural Studies, jazz studies includes courses in Jazz Performance, Jazz Ensemble, Jazz History, Jazz Improvisation, Jazz Transcription and Analysis, etc; music studies includes courses in Music Technology, Jazz Pedagogy and Education, an elective includes courses in free choices.

There are two interesting courses in the part of the liberal education and the music studies subject include courses in history and culture of the country, also a teaching in jazz pedagogy and education. The curriculum structure of jazz studies program illustrates the course requirements in table 6.1 below;

Table 6.1 Jazz Studies Curriculum of University of Sydney

<i>SUBJECT</i>	<i>REQUIREMENTS AND UNITS</i>
Program	A Four Year Bachelor Degrees of Music in Jazz Studies
Liberal Education	Year 2: Historical & Cultural Studies (6)
Jazz Studies	<p>Year 1: Jazz Performance (12), Jazz Music Skills (12), Jazz Ensemble (12), Jazz History (6), Jazz Improvisation (6)</p> <p>Year 2: Jazz Performance (12), Jazz Music Skills (12), Jazz Ensemble (12), Jazz Improvisation (6)</p> <p>Year 3: Jazz Performance (12), Jazz Music Skills (12), Jazz Ensemble (12), Jazz Improvisation (6), Jazz Transcription and Analysis (6)</p> <p>Year 4: Jazz Performance (12), Jazz Performance (Advanced) (12) Jazz Ensemble (12), Jazz Improvisation (6)</p>
Music Studies	Year 3: Music Technology (3), Jazz Pedagogy / Education (3)
Electives	<p>Year 3: Free Choice (3)</p> <p>Year 4: Free Choice (3)</p>
Total	<p>Liberal Education = 6 Units = 3%</p> <p>Jazz Studies = 174 Units = 91%</p> <p>Music Studies = 6 Units = 3%</p> <p>Elective = 6 Units = 3%</p> <p>All Subjects = 192 Units = 100%</p>

Curriculum Framework

According to table 6.1, the University of Sydney (Sydney Conservatorium) offers a four-year Bachelor of Music Degree (B.Mus.) in Jazz Studies.

The requirements as three main subjects with an elective. There are a total of 195 units, equal to 100 percent.

The first subject is liberal education. The program has a few subjects of liberal education, and includes course in one subject, which is the Historical and Cultural Studies. The total is 6 units, and is 3 percent.

The Second subject is jazz studies. The program requires a great amount of concentration. The data reveal that the number of course percentages almost a hundred percentage, and includes courses in Jazz Performance, Jazz Performance (Advanced), Jazz Music Skills, Jazz Ensemble, Jazz History, Jazz Improvisation, and Jazz Transcription and Analysis. The total is 174 units, and is 91 percent.

The Third subject is music studies. The program has more required in terms of pedagogy and music education that difference from another university, and includes courses in Music Technology and Jazz Pedagogy and Education. The total is 6 units, and is 3 percent.

The last subject is an electives subject. The program is prepare student has the flexibility to select their elective follow by their interesting; this subject component includes courses in Free Choice. The total is 6 units, and is 3 percent.

Course requirements of The University of Sydney

Bachelor of Music (Jazz Studies) 198 units

Course length: 4 years full time

Year 1

Jazz Performance 1-2 (12 Credits)

Jazz Music Skills 1-2 (12 Credits)

Jazz Ensemble 1-2 (12 Credits)

Jazz History 1-2 (6 Credits)

Jazz Improvisation 1-2 (6 Credits)

Year 2

Jazz Performance 3-4 (12 Credits)

Jazz Music Skills 3-4 (12 Credits)

Jazz Ensemble 3-4 (12 Credits)

Jazz Improvisation 3-4 (6 Credits)

Historical & Cultural Studies 3-4 (6 Credits)

Year 3

Jazz Performance 5-6 (12 Credits)

Jazz Ensemble 5-6 (12 Credits)

Jazz Improvisation 5-6 (6 Credits)

Jazz History 3-4 (6 Credits)

Jazz Transcription and Analysis (6 Credits)

Music Technology or Free Choice (3 Credits)

Free Choice 3 (3 Credits)

Year 4

Jazz Performance 7-8 (12 Credits)

Jazz Performance 7-8 (Adv) (12 Credits)

Jazz Ensemble 7-8 (12 Credits)

Jazz Improvisation 7-8 (6 Credits)

Jazz Pedagogy/Education (3 Credits)

Free Choice (3 Credits)

CHAPTER VII

ANALYSIS OF JAZZ STUDIES PROGRAMS OFFERED AT MAHIDOL UNIVERSITY

The Undergraduate program at the College of Music, Mahidol University, initiated in 1998, offering jazz studies degrees programs were examined in this section. This university is a public university and well-known higher education institutions. Students of jazz studies prepare for professional careers as jazz musicians and composers. Classes cover such topics as the history of jazz, music theory, and improvisation.

The music relies upon the skill of the musicians to interpret and improvise based on the chord changes they see on the page. That's why jazz students usually take a long series of courses on how to improve their improvisation skills.

Entrance into the Jazz Studies program is competitive as seats are restricted. Applicants are ranked in comparison with others who audition on the same concentration instrument with the entrance year applied for taken into consideration. Providing that all other entrance requirements have been passed, students will be admitted in the order of their ranking until the seats available for that instrument have been filled. Here are Mahidol University (the College of Music)'s entry requirements;

Undergraduate (Bachelor of Music in Jazz Studies)

Jazz Instrumental Audition Requirements

- Students should perform 2 pieces from group A, B and C

Song List for Jazz Auditions:

Group A:

(12 Bars Blues)

Bag's Groove

Blue Monk

C Jam Blues

Group B: (A A B A Tunes)

Take the “A” Train
Perdido
Sation Doll

Group C: (Straight Eight Tunes)

Blue Bossa
Little Sunflower
Water Melon Man

- Students should perform the melody in a jazz style, and 1or 2 choruses of improvisation over the form of the tune and play the melody again at the end of the tune.
- Students should perform with accompaniment.
- Bassists should be able to perform the melody and walk through the chord changes, as well as solo.
- Guitarists and pianists should be able to demonstrate accompanying skills, by playing behind a bass or piano solo as appropriate.

Technique

- Major Scales – Concert Keys G, C, F, Bb, Eb
- Blue Scale – Concert Keys G, C, F, Bb, Eb
- Harmonic, Jazz Melodic, Natural Minor Scale – Concert Keys G, C, F, Bb, Eb
- Students should perform in Swing Feel with Eight Notes (Metronome on 2+4: 40 – 60beats per minute) and should perform in 2 octaves.

Sight Reading

- Students must be able to accurately read a written melody which will be drawn in Swing Feel with Eight Notes (Metronome on 2+4: 40 – 60 beats per minute)
- Guitarists and pianists should be able to accurately read a written melody which will be drawn in Melodic and Chordal Sight Reading

- Bassists should be able to accurately read a written melody which will be drawn in Melodic and Walking Bass Sight Reading

The curriculum structure of jazz studies program illustrates the course requirements in table 7.1, it will be illustrated A Four-Years Jazz Studies Program of Mahidol University, consisting of the subject, requirements and credits. The program comprises four main components: liberal education, jazz studies, music studies and electives.

The last line in table 7.1 concludes with the total amount of units and percentage of all subject credits.

The table also outline all subjects for example: liberal education includes courses in General Educations for Human Development, Social Studies for Human Development, English for Business Communication, General Education, etc; jazz studies includes courses in Major Performance, Small Ensemble, Jazz Arranging, Jazz Composition, Jazz Improvisation, etc; music studies component includes courses in Western Music Theory, Sight Singing and Ear Training, Western Music History, Keyboard Skills, etc; an elective includes courses in Jazz Pedagogy, Music Elective, Free Elective.

There are interesting courses in the part of music studies. The program includes courses in history and theory music of the country, also a teaching in jazz pedagogy.

The curriculum structure of jazz studies program illustrates the course requirements in table 7.1 on the next page;

Table 7.1 Jazz Studies Curriculum of Mahidol University (College of Music)

<i>SUBJECT</i>	<i>REQUIREMENTS AND CREDITS</i>
Program	A Four Year Bachelor Degrees of Music in Jazz Studies
Liberal Education	<p>Year 1: General Educations for Human Development (2), Social Studies for Human Development (3), Arts and Sciences for Human Development (2), English (4)</p> <p>Year 2: Thai (4), English (4), General Education (2)</p> <p>Year 3: General Education (6)</p> <p>Year 4: English for Business Communication (2), General Education (2)</p>
Jazz Studies	<p>Year 1: Major Performance (8), Small Ensemble (2), Large Ensemble (2), Jazz Fundamental (2)</p> <p>Year 2: Major Performance (8), Small Ensemble (2), Large Ensemble (2), Jazz Theory (4), Jazz History (4)</p> <p>Year 3: Major Performance (8), Small Ensemble (2), Jazz Arranging (4), Jazz Improvisation (4)</p> <p>Year 4: Major Performance (8), Small Ensemble (2), Jazz Composition (2)</p>
Music Studies	<p>Year 1: Recital Attendance (0), Keyboard Skills (2), Voice Class (2), Western Music Theory (4), Sight Singing and Ear Training (2), Basic Gong Wong Yai 1 (1), Basic Ranad Ake 1 (1)</p> <p>Year 2: Recital Attendance (0), Keyboard Skills (2), Western Music Theory (4), Sight Singing and Ear Training (2), Western Music History (4)</p> <p>Year 3: Recital Attendance (0), Western Music History (4), History and Theory of Thai Music (2) Junior Recital (0)</p> <p>Year 4: Recital Attendance (0), Junior Recital (0)</p>
Electives	<p>Year 3: Free Elective (2)</p> <p>Year 4: Jazz Pedagogy (2) Music Elective (6), Free Elective (4)</p>

Table 7.1 Jazz Studies Curriculum of Mahidol University (College of Music) (cont.)

<i>SUBJECT</i>	<i>REQUIREMENTS AND UNITS</i>
Total	Liberal Education = 31 Units = 22% Jazz Studies = 62 Units = 45% Music Studies = 32 Units = 23% Elective = 14 Units = 10% All Subjects = 139 Units = 100%

Curriculum Framework

According to table 7.1, Mahidol University offers a four-year Bachelor of Music Degree (B.Mus.) in Jazz Studies.

The requirements as three main subjects with an elective. The total of unit is 139 units, equal to 100 percent.

The first subject is liberal education. The program requires a great amount of consideration, and includes courses in General Educations for Human Development, Social Studies for Human Development English, Arts and Sciences for Human Development, English for Business Communication and Thai Language. The total is 31 units, and is 22 percent of all subjects.

The second subject is jazz studies. The program requires a great amount of concentration, and includes courses in Major Performance, Small Ensemble, Large Ensemble, Jazz Fundamental, Jazz Theory, Jazz History, Jazz Arranging, Jazz Composition and Jazz Improvisation. The total is 64 units, and is 46 percent.

The third subject is music studies. The program requires a great amount of basic skill of classical music, and includes courses in Recital Attendance, Keyboard Skills, Voice Class, Senior Recital, Western Music Theory, Sight Singing and Ear Training, Western Music History, Basic Gong Wong Yai Basic, Ranad Ake and History and Theory of Thai Music. The total is 32 units, and is 23 percent.

The last subject is an elective subject. The program has the flexibility for the students to select their elective, and includes courses in Free Elective and Music Elective. The total is 12 units, and is 9 percent.

Course requirements of Mahidol University

Bachelor of Music (Jazz Studies) 139 units

Course length: 4 years full time

Year 1

MUGE 101 General Educations for Human Development (2 Credits)

MUGE 102 Social Studies for Human Development (3 Credits)

MUGE 103 Arts and Sciences for Human Development (2 Credits)

MSGE 111, 112 English 1-2 (4 Credits)

MSAP 100 Recital Attendance (Non Credit)

MSAP 111, 112 Keyboard Skills 1-2 (2 Credits)

MSAP 121, 122 Major Performance 1-2 (8 Credits)

MSAP 113, 114 Voice Class 1-2 (2 Credits)

MSTC 111, 112 Western Music Theory 1-2 (4 Credits)

MSTC 121, 122 Sight Singing and Ear Training 1-2 (2 Credits)

MSAP 141, 142 Small Ensemble 1-2 (2 Credits)

MSAP 143, 144 Large Ensemble 1-2 (2 Credits)

MSTO 111 Basic Gong Wong Yai 1* (1 Credit)

MSJA 101, 102 Jazz Fundamental 1-2 (2 Credits)

MSTO 113 Basic Ranad Ake 1* (1 Credit)

*Alternatively students may choose MSTO 115 Basic Thai Voice I, MSTO 211 Basic Thai Strings I or MSTO 215 Basic Thai Woodwind I

Year 2

MSGE 113 Thai 1-2 (4 Credits)

MSGE 211 English 3-4 (4 Credits)

MSAP 100 Recital Attendance (Non Credit)

MSAP 211, 212 Keyboard Skills 3-4 (2 Credits)

MSAP 221, 222 Major Performance 3-4 (8 Credits)
MSTC 211, 212 Western Music Theory 3-4 (4 Credits)
MSTC 221, 222 Sight Singing and Ear Training 3-4 (2 Credits)
MSAP 241, 242 Small Ensemble 3-4 (2 Credits)
MSAP 243, 244 Large Ensemble 3-4 (2 Credits)
MSHL 211, 212 Western Music History 1-2 (4 Credits)
MSJA 221, 222 Jazz Theory 1-2 (4 Credits)
MSJA 231, 232 Jazz History 1-2 (4 Credits)
General Education (2 Credits)

Year 3

MSAP 100 Recital Attendance (Non Credit)
MSAP 321, 322 Major Performance 4-5 (8 Credits)
MSAP 341, 342 Small Ensemble 5-6 (2 Credits)
MSHL311, 312 Western Music History 3-4 (4 Credits)
MSJA 321, 322 Jazz Arranging 1-2 (4 Credits)
MSJA 341, 342 Jazz Improvisation 1-2 (4 Credits)
MSTO 140 History and Theory of Thai Music (2 Credits)
General Education (6 Credits)
Free Elective (2 Credits)

Year 4

MSGE 115 English for Business Communication (2 Credits)
MSAP 100 Recital Attendance (Non Credit)
MSAP 421, 422 Major Performance 7-8 (8 Credits)
MSAP 441, 442 Small Ensemble 7-8 (2 Credits)
MSJA 421, 422 Jazz Composition 1-2 (4 Credits)
MSAP 451 Senior Recital (Non Credit)
MSJA 451 Jazz Pedagogy (Music Elective) (2 Credits)
General Education (2 Credits)
Music Elective (6 Credits)
Free Elective (4 Credits)

CHAPTER VIII

CONCLUSIONS AND RECOMMENDATIONS

Conclusions

The collected data illustrates all jazz studies programs offered courses in five universities in table 8.1.

Table 8.1 Comparisons of Jazz Studies Curricula in five Universities

<i>Institution</i>	<i>Program</i>	<i>Length (Years)</i>	<i>Liberal Education</i>	<i>Jazz Studies</i>	<i>Music Studies</i>	<i>Electives</i>	<i>Total Credits</i>
University Of North Texas	B.Mus. Jazz Studies	4	40 (29%)	40 (29%)	50 (36%)	9 (6%)	139 (100%)
Middlesex University	B.A. (Music) Jazz Studies	3	-	313 (86%)	38 (10%)	15 (4%)	366 (100%)
University Of Toronto	B.Mus. Jazz Studies	4	-	16.34 (66%)	2.66 (11%)	5.67 (23%)	24.67 (100%)
University Of Sydney	B.Mus. Jazz Studies	4	6 (3%)	174 (91%)	6 (3%)	6 (3%)	192 (100%)
Mahidol University	B.Mus. Jazz Studies	4	31 (22%)	64 (46%)	32 (23%)	12 (9%)	139 (100%)

Curriculum Framework

According to table 8.1, all universities are the Bachelor of Music Degree (B.Mus.) and designed a four-year degree, except Middlesex University is the Bachelor of Arts Degree (B.A.) (Music) this program is a specialist program studied over three years (full-time) or 5-7 years (part-time). Study is undertaken at three levels and is arranged in 24 weeks per year, with 2-3 assessment weeks following.

Liberal education at its best is, in fact, revolutionary. It transforms students, awakens them to a fuller life of the mind, causes them to question their goals and values, and also makes them better companions to themselves. Much can be learned about the continuities as well as the changes in human history by studying the liberal educations and sciences. It has been said, for example, that the forms of art reflect the history of humanity ever more truthfully than documents and what pleasures they offer to the human spirit as well. Liberal education graduates often make better personal in almost every category: in leadership, communication, analytical skills and career success. It also graduates are potentially better citizens because their understanding of the present is informed by a sense of the past.

Therefore, the best way to prepare young people for the inevitable and far-reaching changes that they will experience in their personal and civic lives is to encourage them to take up and to extend the incredibly rich legacy of human knowledge encapsulated in the liberal arts and sciences.

On the other hand, the universities which are not offered the liberal education subject reveal that there is no guarantee that the student will be good or not, after graduate from the university, and also the liberal education does not seem to fit an age which is aware of the fact that there is not the culture of the human mind but a variety of cultures.

Obviously, culture if susceptible of being used in the plural is not quite the same thing as culture which is a singular tantrum, which used only in the singular Culture now is no longer, as people say, an absolute but has become relative. It is not easy to say what culture susceptible of being used in the plural means. As a consequence of this obscurity people have suggested, explicitly or implicitly, that culture is any pattern of conduct common to any human group.

General of liberal education courses in all music programs are required as fundamental courses normally taken during the first and second years of undergraduate studies, while Middlesex University and the University of Toronto have no the liberal education. In general, the list of subjects approve by the general education section includes a number of areas: Humanities, Social and Behavioral

Sciences, Cross Cultural, Diversity and Global Studies and Communications, Historical and Cultural Studies, General Educations for Human Development, Social Studies for Human Development, English, Arts and Sciences for Human Development, English for Business Communication and Thai.

The table also indicates that the University of North Texas requires 29 percent of liberal education nearly similar to Mahidol University requires 22 percent of liberal education, while Middlesex University and University of Toronto are not require any liberal education and University of Sydney requires only 3 percent of liberal education that illustrates very little portions for this subject.

Jazz studies are part of the larger musical heritage, and thus are normally included in undergraduate music studies in one or more areas such as general musicianship, repertory, music history, and theoretical studies. Jazz studies may be emphasized in degree programs such as those in performance, composition, music education, and music history.

The Bachelor of Music in Jazz Studies, however, is intended to produce a comprehensive professional competence in jazz. When an institution is adequately staffed and equipped to offer specialized courses to prepare students for careers in fields requiring combinations of jazz performance, composition, and arranging skills, the offering of the Bachelor of Music degree with a major in jazz studies is justified.

Jazz studies includes courses in Jazz Fundamentals, Jazz Aural Fundamental, Intro Jazz Records, Jazz Lab, Jazz Keyboard Fundamental, Jazz Improvisation, Advance Jazz Improvisation, Jazz Arranging, Jazz Chamber Music, Jazz Lecture Series, History of Jazz, Stylistic Studies, Jazz Harmony and Theory, Jazz Repertoire, Jazz Major Project and Independent Project, Jazz & Traditional Materials, Jazz & Traditional Ear Training, Jazz Applied Major, Jazz Composition, Jazz Improvisation, Small Jazz Ensemble, Jazz Orchestra, Jazz Transcription and Analysis.

The total amount of units and percentage of five universities; The University of North Texas requires 29 percent of jazz studies, Middlesex University requires 86 percent, University of Toronto requires 66 percent, University of Sydney requires 91 percent and Mahidol University requires 46 percent.

Music studies are a field of study associated with the teaching and learning of music. It touches on the development of the affective domain, including music appreciation and sensitivity. Music studies also take place in individualized, life-long learning, and community contexts. Both amateur and professional musicians typically take music lessons, short private sessions with an individual teacher. Amateur musicians typically take lessons to learn musical rudiments and beginner to intermediate-level musical techniques.

It is important to note, while studies illustrates positive influences in other academic areas, music and the Fine Arts are an academic discipline that are, as the other academics, an independent way of learning and knowing.

Music studies includes courses in Aural Skills, Theory (Classical Music Theory), Applied Concentration, Applied Secondary, Science and Music Sound, Science and Music Sound Lab, Percussion Class, Music in Human Imagination, Music History to 1750, Music History to 1750-Present and Conducting, Introduction to Music & Society, Historical Survey, Music Technology and Jazz Pedagogy/Education, Recital Attendance, Keyboard Skills, Voice Class, Senior Recital, Western Music Theory, Sight Singing and Ear Training, Western Music History, Basic Gong Wong Yai Basic, Ranad Ake and History and Theory of Thai Music.

The University of North Texas requires 36 percent of music studies; Middlesex University requires 10 percent of music studies, University of Toronto requires 11 percent of music studies, University of Sydney requires 3 percent of music studies and Mahidol University requires 23 percent of music studies.

The last subject is an elective subject. The program requires students to explore the things that truly interest them and may strike the resonant chord that leads to a life-long passion and perhaps even a successful career that had not been considered. It needs to fundamentally change the way at education and consider the whole child; a rich offering of an elective, it is a good first step toward doing that.

An elective includes courses in an independent project, Music Elective (Materials of Music III) and Arts & Science Elective, Free Choice, Free Elective and Music Elective.

The University of North Texas requires 6 percent of elective, Middlesex University requires 4 percent of elective studies, University of Toronto requires 23 percent of elective, University of Sydney requires 3 percent of elective and Mahidol University requires 9 percent of an elective.

The special concentration in jazz studies is an interdisciplinary liberal arts course of study. The program uses jazz music and the jazz culture from which the music emanated as a prism through which to study jazz culture during what might be termed the long jazz century, the sprawling twentieth. The result in this research guides the teachers in developing a firm grounding in the traditions and aesthetic motives of jazz music, viewed through the perspectives of music history and ethnomusicology as well as literary theory and cultural studies.

It is simply unprecedented in its focus, its scope, and its parentage. Five curriculums from five universities and from five countries volunteered to combine their efforts some for the majority of a four-year Bachelor of Music (B.Mus.) degree in Jazz Studies in developing courses in jazz studies and identifying learning outcomes appropriate for the experience levels of the individuals being taught. The result of their curriculum is this research component includes everything in the jazz studies programs.

Many universities or schools of music have requested the great support in outlining some of the rationales for jazz studies. There is the National Association of Schools of Music (NASM) in America, founded in 1924, is an organization of schools, conservatories, colleges and universities. It establishes national standards for undergraduate and graduate degrees and other credentials. On the other hand, there are so many universities and schools of music are not the member of this association, but it does not mean they are not a good university or school of music because they have believed in their qualification and more confidence in their education management and curriculum.

There was another association of jazz studies was the National Association

of Jazz Educators (NAJE) Founded in the United States in 1968. The organization formally changed its name to the International Association of Jazz Educators (IAJE) in 1989 to more accurately reflect its membership base and global commitment to jazz education. IAJE was a volunteer-run organization that, among other things, allocated student scholarships through its approved festivals program. Its annual conference was a gathering point for professional artists as well as jazz enthusiasts. Many considered IAJE to be a foundation of the jazz community, and its many programs to be a cornerstone of jazz education.

IAJE filed for bankruptcy in April 2008, and ceased as a corporation March 15, 2009. The bankruptcy filing was necessary, in part, because of financial problems stemming from a lack of donations, and losses notably from the small turnout at the Toronto conference of 2008. Unfortunately, The IAJE no longer exists. The organization was wound up in early 2008.

Other educators may wish to proceed directly to the Scope and Sequence of Instruction, a comprehensive grid summarizing a suggested approach to jazz instruction across the curriculum. It is critical that jazz education have a clear and precise philosophy based upon the aesthetic values of jazz. The aim of jazz education should be to develop in student's sensitivity to the expressive qualities of jazz and to provide opportunities for musical growth through creating, performing and perceiving jazz. To this end jazz education must be consciously aware of the depth of human understanding available to students through jazz education as aesthetic education. Teaching jazz improvisation and ensemble performance is most effective when explored via the art form's many aspects.

The purposes of this study are to describe and compare the curricular of the Bachelor of Music in Jazz Studies in America, England, Canada, Australia and Thailand. It is essential for a music education researcher to investigate all appropriate variables in the effort to better understand, and have more confidence in the curricular the will further improve the quality of undergraduate education in jazz studies since the undergraduate program will have an influence on the preparation and quality of future jazz studies subjects in Thailand. The organization will conclude with a summary of most significant the comparisons and recommendations.

The scales of each course from the five universities vary. On the other hand, each curriculum framework includes the same course in liberal education, jazz studies, music studies and elective. There are only two curricular at Middlesex University and the University of Toronto, which consists of three components, which are jazz studies, music studies and elective. Degrees in music granted in all countries and universities include a four-year Bachelor of Music (B.Mus.) degree in Jazz Studies, except Middlesex University, which offers in a three-year Bachelor of Art (Music) degree in Jazz Studies. Three universities from America, Australia and Thailand offer a B.Mus. with emphasis on liberal education, jazz studies, music studies and electives.

Firstly, the University of North Texas offers liberal education, which includes courses in Col Writ, Wellness, Lab Science, Humanities, Col Algebra, Behavioral Sciences, Cross Cultural, Diversity, & Global Studies, Communications, Texas Government, American Government, US to 1865, and US from 1865. Jazz studies include courses in Jazz Fundamentals, Jazz Aural Fundamental, Intro Jazz Records, Music Lab (Jazz Lab), Jazz Keyboard Fundamental, Jazz Improvisation, Advance Jazz Improvisation, Jazz Arranging, Jazz Chamber Music, Jazz Lecture Series, and History of Jazz. Music studies includes courses in Aural Skills, Theory (Classical Music Theory), Applied Concentration, Applied Secondary, Science & Music Sound, Science & Music Sound Lab, Percussion Class, Music in Human Imagination, Music History to 1750, Music History to 1750-Present and Conducting and electives.

Secondly, the University of Sydney (Sydney Conservatorium) offers liberal education with courses in Historical and Cultural Studies. Jazz studies includes courses in Jazz Performance, Jazz Performance (Advanced), Jazz Music Skills, Jazz Ensemble, Jazz History, Jazz Improvisation, and Jazz Transcription and Analysis. The music studies are comprised of courses in Music Technology, Jazz Pedagogy and Education. An elective includes course in Free Choice.

Thirdly, Mahidol University offers liberal education with courses in General Education for Human Development, Social Studies for Human Development, Arts and Sciences for Human Development, English for Business Communication, English, and Thai. Jazz studies include courses in Major Performance, Small

Ensemble, Large Ensemble, Jazz Fundamental, Jazz Theory, Jazz History, Jazz Arranging, Jazz Composition and Jazz Improvisation. Music studies include courses in Recital Attendance, Keyboard Skills, Voice Class, Senior Recital, Western Music Theory, Sight Singing and Ear Training, Western Music History, Basic Gong Wong Yai Basic, Ranad Ake and History and Theory of Thai Music. Electives include courses in Free Elective and Jazz Pedagogy (Music Elective).

The University of Toronto offers a four-year Bachelor of Music (B.Mus.) degree in Jazz Studies with emphasis on three components, jazz studies, music studies and elective.

The component of jazz studies includes courses in Jazz & Traditional Materials, Jazz & Traditional Ear Training, Jazz Keyboard Skills, Jazz Applied Major, Jazz Composition, Vocal Jazz Improvisation, Jazz Improvisation, Small Jazz Ensemble, Vocal Jazz Ensemble and Jazz Orchestra. The component of music studies includes courses in Introduction to Music and Society and Historical Survey I & II. An Elective includes courses in Music Elective (Materials of Music III) and Arts & Science Elective.

Differentiating from the other institutions, Middlesex University offers a three-year Bachelor of Art (B.A.) degree in Jazz Studies with emphasis on three components, jazz studies, Music studies and electives.

All main subjects include courses in Stylistic Studies, Jazz Performance, Advanced Jazz Improvisation, Jazz Harmony and Theory, Jazz Repertoire, Jazz Major Project and Independent Project, and also include courses in Jazz styles and repertoires, Musical elements and concepts, Performance or composition techniques, Approaches to music research, Musical styles and aesthetics, Inform musical practice through theoretical knowledge, Employ reflective and critical thinking, Constructing written and oral arguments, Demonstrate technical competence in their chosen specialty, Rehearse and practice effectively, Demonstrate competency in arrangement of musical skills, Plan, organize and manage study and research, Manage personal and career development, Learn effectively, Communicate effectively, Work in teams, Use ICT, Demonstrate numeracy skill.

The curriculum structure of the jazz studies programs from five different countries varies from university to university. All universities are public universities.

The jazz studies programs in America, Canada, Australia and Thailand can be completed over the course of four years, while in England; it takes three years for completion. The subjects and components among the five universities vary. Two universities, University of Sydney and Mahidol University offer Jazz Pedagogy and Education. Three universities, University of North Texas, the University of Sydney and Mahidol University offer the History and Culture of each country. The numeric units earned themselves are not necessarily significant because there are a number of different ways to units, while the percentage matter, greatly.

In conclusion, all five public universities from five countries that were examined require three and four years of time for their jazz studies program. The curricula structure varies from university to university. Three universities offer the liberal education with three main components; jazz studies, music studies and the electives. While two universities offer only three main components without liberal education.

The amount of course requirements also varies from university to university. The above subjects prepare students for further study in jazz with a deeper understanding of the conventions and practice of improvisation in Jazz, and gives students competent and broad harmonic knowledge to enhance their practice. The ability to learn more complicated sequences, also consolidate and extend the specialized performance skills already established. This part provides informative data for Thai, other music researchers and music educators who are considering changing and developing their jazz studies curricula.

The following summary will answer the research questions:

What the similarities and differences are of jazz studies degree programs offered in America, England, Canada, Australia and Thailand?

Comparison of the similarities, differences, the juxtapositions of jazz studies degree programs are summarized and illustrated in the table 8.2 on the next page;

Table 8.2 A summary of Jazz Studies Curricula in America, England, Canada, Australia and Thailand

<i>Comparisons of Jazz Studies Curricula</i>					
	America	England	Canada	Australia	Thailand
<i>1. Locations of institutions offering music degrees</i>	Province	London	Toronto	Sydney	Province
<i>2. Type of institutions</i>	Public U.	Public U.	Public U.	Public U.	Public U.
<i>3. Music Degree Offered</i>	B.Mus.	B.A.	B.Mus.	B.Mus.	B.Mus.
<i>4. Length of Program</i>	4 years	3 years	4 years	4 years	4 years
<i>5. Jazz Pedagogy and Education</i>	-	-	-	Required	Required
<i>6. Specialization in music degree</i>	Texas Government, Music history to 1750-present, Us to 1865 and Us from 1865	-	-	Historical and Cultural	Basic Gong Wong Yai and Ranad Ake, History and Theory of Thai Music
<i>7. Eletive course requirements</i>	Required	Required	Required	Required	Required

The Length of the Training Period and the Type of Program

In this research, jazz studies programs including performance offered at five universities were selected for comparisons. As according to table 8.2, four universities offer a four-year jazz studies program, one university offers a three-year jazz studies program.

Since being the first university in the nation to offer a degree program in jazz studies at University of North Texas in 1947, many music educators and scholars have been considering and developing the curricula day by day.

As a result is an analysis of the development of jazz in education of the major types of early jazz--ragtime, blues, and New Orleans jazz, the Big Band, and Bebop with some of the personalities that made jazz such a vital and exciting art form: Scott Joplin, Jelly Roll Morton, King Oliver, Louis Armstrong, Bix Beiderbecke, Charlie Parker, and Thelonious Monk.

During the 1920s, while European classical music was being turned upside down by such composers as Arnold Schoenberg and Igor Stravinsky, the United States was quietly, developing its own distinct and separate musical form with a decidedly unclassical name jazz. At this point, jazz was not the product of a handful of composers or formal creative innovators. Instead, it was a relatively unsophisticated folk music, more sociologically motivated than musically, coalesced from a variety of sources into a distinct idiom.

The legacy of the art form, so distinctly American yet international in its flavor, remains globally popular and one of the easiest American idioms to recognize. In fact, jazz has become far less the popular, after-hours style than an imitated and distinctly American musical form that continues to be imitated even within the classical genre.

Jazz is not only imitated in the classical genre, however; several of the new generation, spirituals were often joyous, and the blues

Clearly, the blues evolved not from the spiritual but from the common musical practice that under grit the work song, the prison song, the street cry, as well as the spiritual. Ragtime, another form of early jazz, constitutes a concrete musical idiom that arose in the late 1800s and early 1900s, often in dance halls, bordellos, and gambling establishments.

It is, however, a complex musical medium, with established rules and formats. Typically containing three or four distinct sections, it is the syncopation and the rhythmic activity present in ragtime that makes it so popular and enjoyable. It was not a syncopated treatment of a straight-laced song, but a music whose melodies were conceived as fully syncopated. The distinction between ragtime and other styles of music containing syncopated elements was thus qualitative, not quantitative (Jasen and Tichenor 5) of a more ironic nature in the history of American Jazz, the first group to

record jazz, the Original Dixieland Jazz Band, was white musicians from New Orleans.

Four universities offer a Bachelor of Music Degree (B.Mus.), except Middlesex University, which offers a Bachelor of Arts Degree (B.A.) (Music) this program is a specialize program with over three years of study (full-time) or 5-7 years (part-time). Study is undertaken at three levels and is arranged in 24 weeks per year, with 2-3 assessment weeks following.

Specializations in Jazz Studies Degree Program

According to the jazz studies program, the University of North Texas offered courses on their state history, which are Texas Government, American Government, Us to 1865 and Us from 1865. The University of Sydney offers courses in the Historical and Culture of Australia. Students at Mahidol University are offered courses in the History, Theory and learn how to play some Thai Musical Instrument. In addition, the jazz pedagogy and education in terms of teaching is offered at the University of Sydney as music studies and Mahidol University as music elective.

Recommendations

Since 1998 to present, the three music departments in three different Thai universities, including two public universities and one private university, provided bachelor of music degrees entitled Bachelor of Fine Arts and Bachelor of Music. They are able to offer music degrees at the undergraduate level. The bachelor program in jazz studies is a very new program in Asia although it has existed in America for approximately a century. This bachelor program has not been discussed in the Thai education community since undergraduate education in jazz studies has just recently been significant in Thailand.

This level of education in jazz studies has begun to attract university, jazz music teachers as well as performers who want to improve on their skill of education and develop musical knowledge for their own professional jazz education and performance. Most music jazz educators and performers who have wanted to pursue undergraduate education in the past needed to study in jazz studies or go abroad. Only some of them received financial aid or scholarships.

Since there is no comparative research investigating the current status of the bachelor of music in jazz studies in Thailand, it is the researcher's intent to fulfill the need in the field of music education.

This research is based on information found in every chapter. Music researcher is more interested in how music education is in terms of, the jazz studies programs in the five universities in five different countries. An in-depth discussion of each topic is beyond the scope of this research. The recommendations and definitions of all jazz studies programs are devoted to the evolution of jazz, a uniquely American folk phenomenon. Therefore, to create a curriculum that necessarily complements or parallels the importance and influence of the leading figures of each era in jazz found in the history books and adaptation into curriculum.

Jazz can be at once the most difficult and most simple of musical forms. An artist needs to know his instrument and his music well, because the essence of jazz is the ability to extemporize and yet not wander to far from the familiar. If, for example, Mary Had a Little Lamb is played on any instrument exactly as it is written, the jazz artist can play all the notes and chording adjacent to the recognized tune. In this way, the artist pays homage to the music while still being able to explore it.

Jazz does not come from out of in the air. The serious musician learns his music styling's from classical form. Most jazz is based on a form that is actually quite similar to the sonata allegro form from classical theory:

- An optional introduction.
- The exposition or theme (possibly repeated)
- The development section
- The recapitulation possibly followed by a coda (Cone, 1968).

As significant as the real jazz curriculum is divided into three stages:

- 1) The Blues Form
- 2) The Song Form
- 3) The Free Form

Each stage parallels the classifications mentioned above modal, tonal, and atonal with regard to the evolution of classical music. The Blues Form is modal, the Song Form is tonal, and the Free Form is atonal. This may appear an oversimplification, but categories and labels are necessary when one decides to teach

such a vast area of musical thought. The thinking of each stage as paralleling the history of the human race from instinctive to intellectual to the stage. The student of jazz becomes reacquainted with this long process through the Blues Form (Instinctive), i.e. playing from the gut or solar plexus center. The Song Form engages the Intellect. This stage is more concerned with structure, key relationships, and harmony. The study of the Free Form (Intuitive) stage always comes last. The student, at this stage, should be a master improviser, their knowledge of the past now sunken into the unconscious mind, its function slightly analogous to a main-frame computer that stores billions of bits of information about a subject and its related topics (and subtopics, and subdivisions of subtopics).

The sense or feeling of second nature cannot be defined, yet one knows it when it arrives and it through the playing. At the intuitive level of Improvising, one has the feeling that one is not doing the playing; that someone else has taken over your mind, and is using the hands to make music.

Music and all arts is an essential part of the human experience. A basic understanding and appreciation of music can only serve to broaden one's character and deepen the connection with those around us. It is critical that jazz education have a clear and precise philosophy based upon the aesthetic values of jazz.

The aim of jazz curriculum should be to develop in student's sensitivity to the expressive qualities of jazz and to provide opportunities for musical growth through creating, performing, and perceiving jazz. To this end jazz curriculum must be consciously aware of the depth of human understanding available to students through the curriculum as aesthetic education. Jazz music is played, studied and taught at private and public institutions all around the globe.

However, as lower budgets force public schools to cut back, private music lessons will not only supplement the school, perhaps eventually replace it in many areas. This is especially true for jazz education.

Understanding theory and harmony provides the basis for improvisation, fills and soloing. Study improvisation method and find jazz chords, blues chords, intervals, cadences, turnarounds, reharmonization, tritone substitution and transposing keys. The Individual Performance and Listening Skills section shows individual skills applicable to each instrument. The Ensemble Performance and Listening Skills, while

taught as individual instrumental skills. The Musical Concepts and Historical Information sections offering a perspective for the student's study.

The outline may follows is intended for use as a reference guide and is to be adjusted to the individual needs of the teacher or the music program, this segment should be useful to all music educators, providing supplementary information and a practical guide to comprehensive jazz instrumental instruction.

The teacher or music educators may also:

1. Distribute student handouts.
2. Introduce the course and its requirements.
3. Play six diverse jazz recordings (30-90 seconds each), discussing with the students what they heard.
4. Have students read and discuss the Student Handouts, Jazz Musicians as Cultural Intermediaries and The Disparity between American Ideals and Realities.
5. Examine the biographical sketches of jazz musicians Thelonious Monk and Duke Ellington.
6. Discuss the basics of jazz and its relationship to American 20th century history and culture, giving the students a point of departure for the remainder of the course.

In conclusion, any university and school of music in Thailand can organize the curriculum in their own way because there is no exact formula on how to write the best curriculum, but it should be written very carefully and should also be appropriate in terms of qualifications, quantifications and adaptations based on international curriculum from America, England, Canada and Australia, etc.

Hopefully, this research would result not only in a status report, but also be valuable in the development of writing a curriculum. This will help teachers, music educators and performers better understand and realize the importance of jazz studies. The comparative research of jazz studies can indicate the future evolution and revolution of the jazz studies program around the globe. According to this research, teachers, music educators and scholars are able to learn how other universities or countries organize their curricula of jazz studies program. They are able to observe the current status of the jazz studies program in their own country and others.

Jazz music must not be the property of only an elite few who possess a vast knowledge of the music's history, performers, nuances and intricacies. But since jazz is a very advanced art form and has such a rich history, it's very important to have grounding in this tradition to fully understand and appreciate what's happening in some materials of music or a bandstand. Similar to learning any new skill, the process of acquiring this knowledge can seem daunting at first.

This approach advocates a shared idea of the common good and the goal of informed and committed action to the model of curriculum development. Even more recently there has been an emphasis on the context of curriculum and the notion of curriculum as a social.

Most researchers frequently revise and update the course or experiment with new approaches to make teaching and learning process more effective and enjoyable. It could also help to develop proposals of the curriculum, by implementing and assessing the impact of the change. Curriculum Development can be defined as the systematic planning of what is taught and learned in schools as reflected in courses of study and school programs. This research is embodied in official documents (typically curriculum guides for teachers, music educators and scholars) and made mandatory by provincial and territorial departments of jazz studies.

Jazz is an art form and international phenomenon, it is not a result of choosing a tune, but an idea that is created first in the mind, inspired by ones passion and willed next in playing music. Jazz music is a language, sometimes intimate, often boisterous, but always layered with experience and life profoundly lived. Jazz is not found in websites of books or even written down in sheet music. It is in the act of creating the form itself, that the truly find jazz.

-A Passion for Jazz Website, USA

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