

Jazz Pedagogy Course Syllabus

Course Number: MUS 390.1 Semester: Fall 2006 Location/Time: Room 207/Tuesday, 12:50-1:40 Office Hours: Will be posted after 9/2/06	Instructor: Neil Wetzel Office: room 317 Phone: (610) 861-1621 Email: menw01@moravian.edu
---	---

Course Objectives The overall goal for the class is for the student to gain an understanding of and become familiar with jazz performance practices and be able to teach students how to play jazz. More specifically, students will:

- improvise over basic jazz forms and harmonic structures.
- demonstrate techniques to teach beginning jazz improvisation.
- select appropriate music for instrumental and vocal jazz groups.
- demonstrate the ability to direct and rehearse a jazz ensemble.
- demonstrate basic performing techniques on jazz rhythm section instruments (piano, bass, drums).
- listen to and reflect on great jazz recordings.

Texts: Lawn, R. (1981). *The Jazz Ensemble Director's Manual; A Handbook of Practical Methods and Materials for the Educator*. C.L. Barnhouse.
Wetzel, N. (2005). *Learning Jazz Language; A Method for Teaching Beginning Jazz*. (Unpublished handbook and CD set, to be provided by the instructor).

This syllabus may be subject to change.

Evaluation: Evaluation will be based on the grades of assignments and the playing final. The written assignments will be compiled on CD and turned in at the last meeting of the semester.

The final grade will be a compilation following this formula:

Class participation/attendance:	15%
<i>Learning Jazz Language</i> presentation:	15%
Observation report:	15%
Homework assignments:	20%
Jazz Festival or Syllabus project:	20%
Weekly log:	15%

Attendance: Please note that attendance accounts for part of your grade. Unexcused absences will result in a point deduction from your grade. If you arrive in class more than ten minutes late, you will be considered absent (exceptions: weather problems or other circumstances beyond your control).

Academic Honesty: Students must adhere to college-wide policies on academic honesty, as described in the Student Handbook.

Students with Disabilities: Students with disabilities who believe that they may need accommodations in this class are encouraged to contact the Learning Services Office as soon as possible to enhance the likelihood that such accommodations are implemented in a timely fashion.

Date:	Content:
Aug. 29	Introduction: Why teach jazz? Jazz in the schools; different jazz ensembles: small groups (combos), big band and vocal jazz. Learning to play jazz: Listen/Practice/Play. Roles of the jazz artist. Assignment for next class: Learn blues melody on <i>Learning Jazz Language</i> CD; Log
Sept. 5	The Blues: the blues in Bb and the blues scale (good or bad?). The jazz performance (communication, performance etiquette, common hand signals). Jazz theory I: chord extensions (7ths, 9ths, 11ths, 13ths) and notation. Assignment for next class: Improvise on roots, 1-2-1-1, 2-1-2-1; Log
Sept. 12	First student presentation: <i>Learning Jazz Language (LJL)</i> . The role of jazz ensembles in a school: combo vs. big band, pros and cons; auditions or ‘cattle call.’ Blues scale exercises. Assignment for next class: Student assigns from <i>Learning Jazz Language</i> ; Log
Sept. 19	The jazz rehearsal-an introduction (Skills necessary to run a group). Jazz theory II-chord substitutions and “Rhythm” changes in Bb. Rhythm section roles I: piano comping/voicings. Assignment for next class: Observation report of jazz rehearsal; Log
Sept. 26	Conducting and leading a jazz ensemble (big band, combo, vocal): <ul style="list-style-type: none"> • Choosing appropriate music (age and concept factors), • role of the conductor. • Style considerations (articulation, swing, etc.) Rhythm section roles III: the bass line. Assignment for next class: Pick out score; explain why you chose it; Log
Oct. 3	Jazz theory III- ii-V’s and their function in jazz. ‘Scale of the Week’ exercises. Improvising over tonal centers. Rhythm section roles III: Basic drum beats. Assignment for next class: Play and improvise on ii-V tune; Rhythm section assignment; Log
Fall Break	
Oct. 17	Tonal centers in minor keys: half diminished and fully diminished chords. Rhythm Section Play Day: Play ALL rhythm instruments (piano, drums, bass); Log
Oct. 24	Jazz education materials: <ul style="list-style-type: none"> • Play-alongs (Jamey Aebersold) • Fake Books • Computer software (Band In a Box), a trip to computer lab for software demo • Online sources: www.jazzbooks.com and www.allaboutjazz.com. Assignment for next class: Orally report on resource from those examined; Log
Oct. 31	School performances: programming, scheduling, community relations. The jazz competition/festivals: pros and cons. Jazz theory IV-modes and hybrid scales (whole tone, diminished, bebop, etc.). Assignment for next class: Begin project. Pick jazz vocal chart to conduct in class; Log
Nov. 7	Planning and implementing a jazz festival in your school. <ul style="list-style-type: none"> • Parental support groups and funding. • Judging criteria and picking judges. • Guest performers and clinics. Assignment for next class: Work on jazz festival major project; Log
Nov. 14	Advanced improvisational practice techniques: <ul style="list-style-type: none"> • memorization of licks/patterns • memorization of tunes • transposition of above into all keys-half steps, whole steps, circle of fifths, etc. Assignment for next class: Work on projects: they are due next class; Log
Nov. 21	Practical theory for the school student (or “how will I teach all this to my students?”) Professional organizations and journals (IAJE). The direction of jazz education in the future. Share projects with class members. Assignment for next class: Projects due this class; Log
Nov. 28	Discuss jazz festival projects. Review and catch-up of missed topics. Assignment for next class: Prepare for playing exam. Compile jazz pedagogy Log.

Class Assignments:

1. *Jazz Performance.* Performance assignments will be assigned throughout the semester. The student will perform and improvise in front of class on assigned jazz tunes and on different rhythm section instruments.
2. *Observation Report.* Attend a rehearsal of a jazz ensemble (big band, combo, vocal jazz ensemble) Write an observation report that addresses these questions:
 - a. What about the rehearsal stood out to you?
 - b. What kind of classroom/rehearsal activities did you observe?
 - c. What seemed to work best? What didn't? Why do you suppose that was?
 - d. What one (or two) things could you take away to use in your own practice?
3. *Teach a lesson using 'Learning Jazz Language.'* Using the *Learning Jazz Language* handbook and CD, lead the class in one of the activities; assign a task for homework.
4. *Planning a Jazz Festival (major project).* The student will plan a jazz festival (on paper only, 3-5 pages long). Included will be a letter of invitation, schedule of performing groups (including warm-up time set-up and tear-down), sample score sheets, and a sample program including fictitious judges' bios.
5. *Improvisation Class Syllabus.* Create a syllabus for a high school jazz improvisation class. Include materials you would use, content and types of assessment you might use (grading).
6. *Playing Exam.* Student will play and improvise on a tune of their choice at the end of class at the 'Jam Session.'
7. Keep a weekly log. Each week you must write about two things (each week's log will be handed in separately and turned in as a folio at the end of the semester):
 - a. A jazz recording. Listen to a famous jazz recording (one selection) from the listening list (other tunes can be substituted, but must be cleared by the instructor). Write a paragraph or two about what you've heard, what impressions you have, etc.
 - b. Your reflections. Write about your impression(s) of the work we do and you as a jazz musician. Specific questions may be assigned throughout the semester.

You must complete all of the assignments above (exception: you should choose to do number 4 OR number 5).

Great Jazz Artists Listening List:

Louis Armstrong	<i>Struttin' With Some Barbecue;</i>
Lester Young	<i>Lester Leaps In</i>
Coleman Hawkins	<i>Body and Soul</i>
Duke Ellington	<i>Mood Indigo; Take the A Train; In a Mellow Tone</i>
Count Basie	<i>One O'Clock Jump; Corner Pocket</i>
Benny Goodman	<i>Moonglow; Sing, Sing, Sing</i>
Charlie Parker	any tune Charlie Parker plays on
Dizzy Gillespie	any tune Dizzy Gillespie plays on
Dexter Gordon	anything on the album <i>Go</i>
Miles Davis	anything on the album <i>Kind of Blue</i>
John Coltrane	anything from the albums <i>Giant Steps, A Love Supreme</i> or <i>My Favorite Things</i>
Sonny Rollins	anything from the album <i>Saxophone Colossus</i>
Clifford Brown	<i>Pent-up House</i>
Lee Morgan	<i>Sidewinder</i>
Ornette Coleman	<i>Lonely Woman</i>