

Jazz Methods Course Syllabus

Course Number: MUS 365.1 Semester: Fall 2012 Location/Time: Room 207/Tuesday, 1:10-2:00 Office Hours: Will be posted after 9/4/12	Instructor: Neil Wetzel Office: room 317 Phone: (610) 861-1621 Email: nwetzel@moravian.edu
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Course Objectives: The overarching goals for this class is 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 common harmonic jazz forms and 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. (2007). *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 (Unpublished handbook and CD set, to be provided by the instructor).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, quizzes and exams.

The final grade will be a compilation following this formula:

Class participation/attendance:	15%
Learning Jazz Language presentation:	10%
Rhythm Sect Play Day Exam	10%
Homework assignments:	40%
• Weekly logs/reflections	
• Playing/improvising assignments	
• Assigned readings	
• Aural/singing assignments	
Jazz Festival or Syllabus project:	20%
Final Playing/Improv quiz	5%

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 who wish to request accommodations in this class for a disability should contact Elaine Mara, assistant director of learning services for academic and disability support at 1307 Main Street, or by calling 610-861-1510. Accommodations cannot be provided until authorization is received from the Academic Support Center.

Date:	Content:
Aug. 28	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. An overview of jazz history. Assignment for next class: Learn blues melody on LJL CD; Log. Read Lawn, Ch. 1.
Sept. 4	Roles of the jazz artist: composer/virtuoso/theorist and cognitive domains. Learning: linear or spiral? Experiential activities or lecture? Intro to LJL and learning theory. The Blues: the blues in Bb and the blues scale (good or bad?). The jazz performance (communication, performance etiquette, common hand signals). Getting Bored!!! Assignment for next class: Improvise on roots, 1-2-1-1, 2-1-2-1; Log. Read Lawn Ch. 2 & 3.
Sept. 11	First student presentation: Learning Jazz Language (LJL). The role of jazz ensembles in schools: combo vs. big band, pros and cons; auditions or 'cattle call.' Blues scale exercises. Jazz theory I: chord extensions (7ths, 9ths, 11ths, 13ths) and chord notation. Assignment for next class: Student assigns from LJL; Log. Read Lawn Ch. 11 & 12.
Sept. 18	The jazz rehearsal-an introduction (Skills necessary to run a group). Doubling of parts. Jazz theory II-chord substitutions and "Rhythm" changes in Bb. Rhythm section roles: PIANO comping/voicings. Assignment for next class: Observe jazz rehearsal; Log. Read Lawn Ch. 5 & 6.
Sept. 25	Conducting and leading an instrumental jazz ensemble (big band, combo, vocal): <ul style="list-style-type: none"> • Choosing appropriate music (age and concept factors), • Personal philosophy of teaching • Role of the conductor/conducting tips • Style considerations (articulation, swing, etc.) and WHY it's important to "swing" • Setting up the big band Rhythm section roles: BASS LINES. Assignment for next class: Pick score; explain why you chose it; Log. Read Lawn Ch. 7 & 8.
Oct. 2	Jazz theory III: ii-V's and their function in jazz. 'Scale of the Week' exercises. Improvising over tonal centers. Rhythm section roles: BASIC DRUM BEATS. Assignment for next class: Rhythm section EXAM; Log. Read Lawn Ch. 4 & 13.
Oct. 6-9 Fall Break	
Oct. 16	Rhythm Section Playing EXAM: Play ALL rhythm instruments (piano, drums, bass); Assignment for next class: Read Lawn Ch. 14. Log/observation: pass out vocal jazz readings
Oct. 23	Vocal Jazz: Picking music, directing the jazz vocal ensemble. Scale of the Week exercise. Assignment for next class: Log
Oct 30	Jazz education materials: Play-alongs (Jamey Aebersold); Fake Books; Computer software (Band In a Box), a trip to computer lab for software demo; Online resources. Assignment for next class: Orally report on resource from those examined; Log. Lawn Ch. 9.
Nov. 6	Jazz and General Music: ideas for constructing activities and lesson plans for general music classes. Technology, materials and curriculum. Assignment for next class: Begin project. Pick jazz vocal chart to conduct in class; Log
Nov. 13	Rehearsing jazz vocal charts. 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. 20	Advanced improvisational practice techniques: <ul style="list-style-type: none"> • memorization of licks/patterns • memorization of tunes • transcribing • transposition of above into all keys-half steps, whole steps, circle of fifths, etc. Assignment for next class: Work on projects; Log
Nov. 27	Practical theory for the school student (or "how will I teach all this to my students?") Professional organizations and journals. The direction of jazz education. Share projects with class members. Directing MoCo BIG Band. Scheduling jazz classes into the school day: curricular or after-school activities? Assignment for next class: Practice jazz tune for final: arpeggiate.
Dec. 4	Playing FINAL EXAM; Final projects are due. Catch-up, fill out evaluations.

Class Requirements

Homework Assignments:

- Assigned readings from the text and handouts distributed in class.
- Jazz Performance. Performance homework 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.
- Aural/singing assignments. Aural/singing exercises of famous jazz recordings and arrangements will be assigned.
- Keep a Weekly Log. Each week you will write two log entries:
 - a. Jazz Listening/Writing Entry. Listen to a noted 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. Try to identify the era of jazz this recording is from and why.
 - b. Your reflections. Write according to the instructions given on the "Log" assignments list.

Projects/Presentations:

- Learning Jazz Language presentation: Using the Learning Jazz Language handbook and CD, lead the class in teaching one of the activities; assign a task for homework.
- Major Project **Option #1**: 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.
- Major Project **Option #2**: Improvisation Class Syllabus (alternate major project). Create a syllabus for a high school jazz improvisation class. Include a list of materials you will need (texts, instruments, amplifiers, audio playback, etc.), a course description for use in course catalogues complete with a list of objectives, a breakdown of content (by month or week) and the type(s) of assessment you will use (grading).

Tests/Quizzes

- QUIZ: Miles Davis "Freddie Freeloader" solo
- EXAM: Rhythm Section Playing Exam. Student will comp on the piano, bass and drums over the Bb blues. He/she will also play a blues head and improvise on his/her main instrument. The student will also lead the others (count off, direct solo order and cut off the band).
- QUIZ: Playing/Improv Quiz: Student will play and improvise on a tune of their choice at the end of semester.

You must complete all of the assignments above (exception: choose to complete Major Project Option #1 **OR** Option #2).

**Jazz Methods
Fall 2012**

Log Entries/Assignments

1. Due Sept. 4:
 - a. Jazz Recording—Listening/writing assignment
 - b. Reflection: Talk about your own jazz experiences; how do you, yourself, feel about improvising? What do you hope to accomplish in this class?
2. Due Sept 11:
 - a. Jazz Recording—Listening/writing assignment
 - b. What would a perfect jazz curriculum in a high school look like? If you had an unlimited amount of time and resources, what jazz classes/ensembles would you offer your high school students? Give a justification (one or two sentences) for why you would offer that particular class (i.e. "to work on basic improv skills"). If you wish you may focus on just instrumental offerings or only vocal classes/ensembles.
3. Due Sept 18:
 - a. Jazz Recording—Listening/writing assignment
 - b. How have you been taught in jazz classes/ensembles or in improvisation classes? Is it more of an aural approach or more reading/literate approach? What are the advantages of each approach in jazz education? How will you have to "change gears" or alter your approach when teaching jazz as opposed to more traditional forms (i.e. classical)? How can the instructor make a safe and effective environment to encourage improvisation?
4. Due Sept 25:
 - a. Jazz Recording—Listening/writing assignment
 - b. Citing the three areas necessary for teaching instrumental music: Cognitive-Motor-Aesthetic, talk about the importance of instrumental music in the schools and especially jazz education.
5. Due Oct 2:
 - a. Jazz Recording—Listening/writing assignment
 - b. Pick a big band score from the ones offered in class. Write a short reflection answering the following:
 - Why did you choose this score?
 - What level of musician (elementary, middle school, high school, or professional) do you think this arrangement would be good for?
 - What special requirements will this arrangement call for (i.e. strong brass section, strong soloist, good female vocalist)?
 - What would be a proper setting for this piece (concert, festival, competition, etc.)?
 - What types of things could you teach your jazz ensemble with this arrangement (rhythm, concept, style, history, intonation, etc.)
6. Due Oct 16:
 - a. Jazz Recording—Listening/Jazz Rehearsal Observation Due
 - b. Jazz ensemble rehearsal observation due: Attend a rehearsal of a jazz ensemble (big band, combo or jazz vocal). Write an observation report that addresses these questions:
 - i. What about the rehearsal stood out to you?
 - ii. What kind of classroom/rehearsal activities did you observe?
 - iii. What seemed to work best? What didn't? Why do you suppose that was?
 - iv. What one (or two) things could you take away to use in your own teaching practice?
7. Due Oct 23
 - a. Jazz Recording—Listening/Jazz Rehearsal Observation Due

- b. Vocal jazz ensemble rehearsal packets: Read the vocal jazz rehearsal and performance packets distributed in class. Write your reflection using the following suggestions:
 - i. What about the packets surprised you most?
 - ii. How are the suggestions, tips and techniques DIFFERENT from traditional choral techniques.
 - iii. Are there similarities?
 - iv. What one (or two) things can you take away to use in your own teaching practice?
8. Due Oct 30
 - a. **VOCAL** Jazz Recording—Listening/writing assignment
 - b. Pick a jazz vocal score from the ones offered in class. Write a short reflection answering the following:
 - Why did you choose this score?
 - What level of singer (elementary, middle school, high school, or professional) do you think this arrangement would be good for?
 - What special requirements will this arrangement call for (i.e. strong boy singers, strong soloist, good female vocalist, good ear)?
 - What would be a proper setting for this piece (concert, festival, competition, etc.)?
 - What types of things could you teach your vocal jazz ensemble with this arrangement (rhythm, concept, style, history, intonation, etc.)
9. Due Nov 6
 - a. Jazz Recording—Listening/writing assignment
 - b. Examine each of the following jazz pedagogy materials listed below. Create a short annotated bibliography including a brief (2-3 sentences) synopsis of each text/CD/software program. Topics may include what this text could be used for, in what context (band vs. rehearsal vs. private lesson), and what topics/concepts they cover:
 - i. *The Real Book* (any volume) or *The New Real Book*
 - ii. A Jamey Aebersold CD/book set of your choosing
 - iii. "Band in a Box" computer software
 - iv. *Charlie Parker Omnibook*
 - v. Jazz Band Methods: *Chop Monster*
10. Due Nov 6
 - a. Jazz Recording—Listening/writing assignment
 - b. Vocal jazz ensemble rehearsal observation due.
11. Due Nov 20
 - a. Jazz Recording—Listening/writing assignment
 - b. Using the format required of lesson plans for other education classes, develop a lesson plan for a general music class. Follow the following guidelines:
 - i. Pick a grade level (elementary school preferred)
 - ii. Select a jazz topic
 - iii. Include specific goals and outcomes
 - iv. Include age appropriate jazz activities

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
Thelonious Monk	<i>Misterioso</i>
Dexter Gordon	anything on the album "Go"
Miles Davis	anything on the album "Kind of Blue"
John Coltrane	anything from "Giant Steps," "A Love Supreme" or "My Favorite Things"
Sonny Rollins	anything from the album "Saxophone Colossus"
Clifford Brown	<i>Pent-up House</i>
Lee Morgan	<i>Sidewinder</i>
Freddie Hubbard	<i>Red Clay</i>
Wes Montgomery	<i>West Coast Blues</i>
Ornette Coleman	<i>Lonely Woman</i>