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MUSI 420.01: Jazz Pedagogy

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JAZZ PEDAGOGY

MUSI 420 Section 01

Spring Semester 2016

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Our goal this semester is to expose the future educator to basic necessities for building a music program with strong options in the jazz idiom for both instrumental and vocal musicians.

REQUIREMENTS:

In order to gain as much information and experience as possible from this class, you should attend all classes. As with any class or ensemble, if you know of an absence in advance, directors and teachers need to be notified. There will be numerous quizzes to check on information weekly. In order to receive proper credit and/or make up missed grading opportunities, communication of absences in advance of class is required.

You will need all the help you can get in your first teaching position. A notebook with elaborate notes and handouts will be collected and graded at the end of the semester. This notebook will be checked periodically (check syllabus dates). If handled correctly you will refer back to this collection many times in the first few years of your teaching career.

For the members of this class who have no experience with jazz or improvisation this class is here to help, not embarrass you. Understand that we are all in this profession to learn more about music and teaching which will ultimately help you becoming a better educator and mentor.

GRADING:

- 10% - Project I
- 10% - Project II
- 10% - Project III
- 10% - Project IV
- 10% - Project V
- 10% - Effort and class contributions
- 10% - Chord Quiz grades
- 10% - Homework and assignments
- 10% - Notebook and periodic checks
- 10% - Final

CHORD QUIZZES

Knowing your chords is essential at any level. You will have daily chord quizzes. In order to pass this class you need to achieve a 100% on the final chord quiz. You may take the final quiz as many times as you need, but the final grade will be 100%.

PROJECTS

Project I.

Jazz Festival observation – You are responsible for observing 3 ensemble performances AND critiques for any level ensemble either day of the UM Jazz Festival (March 17-18) or an alternate previously approved jazz festival.

This observation should include the following:

- Parking information for buses
- Chaperone/Director information
- Warm up/Performance/Critique information
- Award/Competition information and procedures
- Evening concert information (tickets, seating, etc.)
- Daily masterclasses and clinic information

Project II.

A harmonic analysis for one page of an assigned big band score.

This analysis should include the following:

- Chords utilized using proper symbols
- Each instrument & which chord tone (you may use a color coded system)

Project III.

Give a 15-minute improvisation lesson. This lesson will cover a simple 'long' ii-V-I harmonic progression or a Blues.

YOU WILL TEACH THIS IMPROVISATION LESSON TO THE ENTIRE CLASS

Project IV.

Demonstrate piano 'comping' skills playing through a jazz standard "There is No Greater Love" in the following three variations:

1. Roots in the left hand, Melody in right hand
2. Roots in the left hand, Guide Tones (3rd/7th) in right hand
3. Guide Tones (3rd/7th) in left hand, melody in right hand

These variations will be performed with a metronome.

Project V.

Concept rehearsal with one of the UM Jazz Ensembles. This will include a list of rehearsal goals, a description of the concept(s) and exercises utilized. Rehearsal will

be video taped for feedback. Concepts will be discussed thoroughly throughout the class.

CLASS SCHEDULE

<u>Day</u>	<u>Date</u>	<u>Material Covered</u>	<u>Assignment</u>
Monday	Jan. 25	Requirements, Projects, etc. Basic triad construction	Triad Sheet
Wednesday	Jan. 27	Chord Symbols (X maj 7, X7, Xmin7) <i>Bring your instruments</i>	
Friday	Jan. 29	Chord Symbols Review <i>Bring your instruments</i> CHORD QUIZ	<i>Chord Sheet #1</i>
Monday	Feb. 1	Concept Rehearsals – How & Why CHORD QUIZ	<i>Concept List</i>
Wednesday	Feb. 3	Percussion/Drum Set Demo #1	Pass out Score For Concept List
Friday	Feb. 5	Percussion/Drum Set Demo #2	
Monday	Feb. 8	NO CLASS	
Wednesday	Feb. 10	Percussion/Drum Set Demo #3 NOTEBOOK CHECK #1	
Friday	Feb. 12	Jazz Piano Demo #1 Basic Knowledge	<i>Pass out Analysis</i> (not due yet)
Monday	Feb. 15	PRESIDENT'S DAY – NO CLASS	
Wednesday	Feb. 17	Identifying ii-V's (Major and minor)	
Friday	Feb. 19	Jazz Piano Demo #2 Basic Voicings and Guide Tones CHORD QUIZ	
Monday	Feb. 22	Blues (chords, form, etc.)	<i>Write out Blues</i> (3)
Wednesday	Feb. 24	Bass Lines & Simple Construction NOTEBOOK CHECK #2	<i>Blues Bass line</i> (F)
Friday	Feb. 26	Jazz Bass Basics	<i>Go over bass lines</i>

<u>Day</u>	<u>Date</u>	<u>Material Covered</u>	<u>Assignment</u>
Monday	Feb. 29	Rehearsal Techniques Part I Set Up, Techniques	
Wednesday	Mar. 2	Rehearsal Techniques Part II Conducting/Not Conducting, Downbeats/Upbeats Teaching styles, shaming & vulnerability	
Friday	Mar. 4	Jazz Guitar Basics Part I	
Monday	Mar. 7	Jazz Guitar Basics Part II CHORD QUIZ	Analysis Due
Wednesday	Mar. 9	How to Use Catalogs Recording Systems Listening – How and Why?	
Friday	Mar. 11	Auditions – How and Why? NOTEBOOK CHECK #3	
Monday	Mar. 14	JAZZ PIANO PROJECTS (in class)	
Wednesday	Mar. 16	JAZZ PIANO PROJECTS (in class)	
Friday	Mar. 18	NO CLASS – JAZZ FESTIVAL	
Monday	Mar. 21	Blues Form & Improvisation #1 <i>Bring Your Instruments</i> CHORD QUIZ	
Wednesday	Mar. 23	Blues Form & Improvisation #2 <i>Bring Your Instruments</i> NOTEBOOK CHECK #4	
Friday	Mar. 25	Rehearsal Techniques Part III Using rhythm section during large group rehearsals Air & speaking exercises <i>Bring Your Instruments</i>	
Monday	Mar. 28	Blues Form & Improvisation #3 <i>Bring Your Instruments</i> CHORD QUIZ	

Wednesday	Mar. 30	IMPROVISATION PROJECT III (In Class)
Friday	April 1	NO CLASS
<u>Day</u>	<u>Date</u>	<u>Material Covered</u> <u>Assignment</u>
	SPRING BREAK	APRIL 4 – 8 SPRING BREAK
Monday	April 11	IMPROVISATION PROJECT III (In Class)
Wednesday	April 13	CONCERT PROGRAMS Due - Jazz Festival Obser What should be included Arrangements/Commissions What does the ARC look like and feel like? Head Charts (Real Easy Books) <i>Rehearsals with UM Jazz Groups Scheduled</i>
Friday	April 15	Pass out Scores for Concept Rehearsal Project V Drum Set Clinic for Day of Percussion Lesson Plans for Big Band Rehearsals
Monday	April 18	Head Charts (Real Easy Books) <i>Rehearsals with UM Jazz Groups Scheduled</i> CHORD QUIZ
Wednesday	April 20	Sound System Basics Part I w/Steve Jacobs
Friday	April 22	Sound System Basics Part II w/Steve Jacobs
Monday	April 25	Lesson Plans for Big Band Rehearsals
Wednesday	April 27	Guest Artist TBA
Thursday	April 28	<i>See Rehearsal Project Sign ups below</i>
Friday	April 29	TBA

BIG BAND REHEARSAL PROJECT V (No class times unless notified)

Thursday April 28 Big Band Rehearsal Project V (1pm)
1:10PM _____
1:25PM _____
1:40PM _____

Monday May 2 Big Band Rehearsal Project V (1pm)
1:10PM _____
1:25PM _____
1:40PM _____

Tuesday May 3 Big Band Rehearsal Project V (1pm)

1:10PM _____
 1:25PM _____
 1:40PM _____

<u>Day</u>	<u>Date</u>	<u>Material Covered</u>	<u>Assignment</u>
Monday	May 2	Rehearsal critique and lesson plans	
Wednesday	May 4	Section leaders – Importance/How to Develop Concert Programs- What should be included? Arrangements/Commissions Head Charts (Real Easy Books)	
Friday	May 6	FINAL CHORD QUIZ PASS IN NOTEBOOKS	

DRUM SET MATERIAL

Drum head sizes and materials

Cymbal sizes

Cymbal companies

Stick and Mallet companies

Drum Set companies and prices

Brush materials and companies

Hot rods

Stick sizes and tip kinds

Books & resources

Players (Big Band, Small Group, older/newer, etc.)

DRUM SET STYLES

Bossa nova

Swing

Brushes

NASM STANDARDS

1. Performance

Students must acquire:

- a. Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.
- b. An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.
- c. The ability to read at sight with fluency.
- d. Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration
- e. Keyboard competency. Experiences in secondary performance areas are recommended.
- f. Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature.

2. Aural Skills and Analysis

Students must acquire:

- a. An understanding of the common elements and organizational patterns of music and their interaction, and the ability to employ this understanding in aural, verbal, and visual analyses.
- b. Sufficient understanding of musical forms, processes and structures to use this knowledge in compositional, performance, scholarly, pedagogical and historical contexts, according to the requisites of their specializations.
- c. The ability to place music in historical, cultural and stylistic contexts.

3. Composition and Improvisation

Students must acquire:

- a. Rudimentary capacity to create derivative or original music both extemporaneously and in written form.
- b. The ability to compose, improvise, or both at a basic level in one or more musical languages, for example, the imitation of various musical styles, improvisation on pre-existing materials, the creation of original compositions, experimentation with various sound sources, and manipulating the common elements in non-traditional ways.

NASM STANDARDS CONT.

4. Repertory and History

Students must acquire:

- a. A basic Knowledge of music history through the present time.
- b. An acquaintance with repertories beyond the area of specialization. All students must be exposed to a large and varied body of music through study and attendance at recitals, concerts, opera and musical theatre productions and other performances. With regard to specific content, music has a long history, many repertories, and multiple connections with cultures. Content in and study of these areas are vast and growing. Each institution is responsible for choosing from among this material when establishing basic requirements. Each is responsible for breadth and depth, and for setting proportions between them. Content choices and emphases, as well as means for developing competency, reflect institutional mission, areas of concentration offered, and the goals of the music unit.

5. Technology

Students must acquire:

- a. A basic overview understanding of how technology serves the field of music as a whole.
- b. Working knowledge of the technological developments applicable to their area of specialization.

6. Synthesis

While synthesis is a lifetime process, by the end of undergraduate study students should be:

- a. Working independently on a variety of musical problems by combining their capabilities in performance, aural, verbal and visual analysis; composition and improvisation; and repertory and history.
- b. Forming and defending value judgments about music.
- c. Acquiring the tools to work with a comprehensive repertory, including music from various

cultures of the world and music of their own time.

- d. Understanding basic interrelationships and interdependencies among the various professions and activities that constitute the musical enterprise.

Student and Staff Responsibilities

To achieve the standards and competencies listed above, both students and staff must meet certain responsibilities as delineated below:

Student Responsibilities

1. To develop musical literacy and maturity, through diligent development of physical skills and intellectual awareness;
2. To meet standards consistent with those prescribed by NASM and the U of M music faculty.
3. To discipline one's self to accomplish the many necessary tasks in order to achieve excellence.
4. To become dedicated to the art. The study of music is demanding but also extremely rewarding.

Staff Responsibilities:

- 1.To provide a curriculum (course of study) which will prepare students for a career in music.
2. To guide students' musical growth (understanding, skill, awareness, creativity) through high professional teaching standards within the framework of the most complete curriculum possible.
- 3.To professionally contribute to maintaining high musical standards through musical leadership in the state and area.