

Syllabus: Jazz Methods and Materials
3644 Section 1 & 2 (Ref # 69170/69180)
Tuesday 6:00 PM – Loeb 112
Winter/Spring 2006

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Objectives – Students will:

- ▶ develop a personal rationale and philosophy of jazz education.
- ▶ be able to organize and direct a big band.
- ▶ be able to organize and direct a jazz combo.
- ▶ be able to teach rudimentary improvisational techniques.

Materials: Spiral-bound or other music manuscript notebook, regular notebook for listening log, & pencil.

Recommended reading:

- ▶ *Jazz Pedagogy: The Jazz Educator's Handbook and Resource Guide* – by J. Richard Dunscomb and Dr. Willie L. Hill, Jr.
- ▶ *Getting Started with Jazz Band* – by Lissa A. Fleming
- ▶ *Teaching Jazz: A Course of Study* – MENC/IAJE
- All above texts available from MENC-----
- ▶ *The Teaching of Jazz* by Jerry Coker (Advance Music)
- ▶ www.IAJE.org
- ▶ www.MOIAJE.org (has a great list of charts)
- ▶ www.JazzStandards.com
- ▶ www.AllMusic.com

Attendance:

- ▶ Class begins at 6:00. Be ready to take notes!
- ▶ Your first tardy is free; each following tardy lowers grade ½ (A to A-, etc.)
- ▶ Attendance at ALL classes is expected. **UNEXCUSED ABSENCES MAY RESULT IN A SEVERELY LOWERED GRADE.**
- ▶ Make this class a priority. Do your best to schedule recitals/rehearsals/sound checks at times other than our class time. Please communicate any pending UNAVOIDABLE absences to me as soon as you know about them so we can make arrangements for make-up work.

Schedule (Subject to change with fair warning):

- Week 1:** Syllabus
Definition: What is Jazz?
Rationale: Why teach Jazz?
Philosophy: Why and how will you teach jazz?
Assignment: Rationale paper
Assignment: Listening Log
- Week 2:** **Big Band Setups**
Block and variations
Box
- Week 3:** **The Chart**
Range considerations
Rhythm considerations
Style
Articulations
Due: Rationale Paper Outline
- Week 4:** **Rhythm Section**
Setup
Equipment
Basic stylistic considerations
Comping
- Week 5:** **Rhythm Section continued**
Brass Section
Setup
Equipment
Mutes
- Week 6:** **Saxophone Section**
Setup
Equipment
Woodwind doubles
- Week 7:** **Midterm Review**
- Week 8:** **Midterm Exam**
- Week 9:** **Improvisation**
Rhythm as basis
Basic scales for improvisation
Blues Form
Modal Tunes

Week 10: Improvisation continued
Voice-leading
Target notes
Advanced chord scales
Materials

SPRING BREAK

Week 11: Jazz Combos
Common setups
Repertoire
Begin Directing Project
Due: Rationale Paper Rough Draft

Week 12: Presenting a Concert
Program considerations
PA setup
Recording?

Week 13: Jazz Programs

Week 14: Directing Projects

Week 15: Directing Projects
Due: Rationale Paper

Week 16: Final Exam

Grading:

- ▶ Directing Project: 20%
- ▶ Rationale Paper: 20%
- ▶ Listening Log: 20%
- ▶ Midterm Exam: 20%
- ▶ Final Exam: 20%
- ▶ Attendance – see policy above.

If you have a disability and need academic adjustments, auxiliary aids, or services, please see me privately as soon as possible. You should also register with the Access Office, A048 Brady Commons, 882-4696 for assistance.

Students are expected to do their work in the completion of course assignments, term papers, and examination; academic honesty is strongly encouraged. The instructor is obligated to report any incident of academic dishonesty to the Provost's Office and inform the Director of the School of Music. Penalties for academic dishonesty vary with the nature of the offense and range from a lowered final course grade to suspension or expulsion.

Assignment: Rationale Paper

Write a research paper answering two questions:

- 1) Why should jazz be taught in our schools?
- 2) What will be my personal philosophy in teaching jazz?

The paper should be around ten pages, in MLA (footnotes) or APA (endnotes) form. Construct an outline first, due in week 3. Back up your arguments with research. Some important points to include:

- 1) Jazz is a viable art form. Why?
- 2) How does jazz relate to the National Standards for Arts Education? (see Engelke, L.C. "Jazz Education: The Critical Link in Meeting the National Standards." *Jazz Education Journal* (September 1996), 33-36. – and others)
- 3) The Tanglewood Symposium of 1967
- 4) What advantages does a jazz program offer to students and the school in general?

A rough draft is due week 11 (after spring break). Final paper due at the end of the semester (last day of classes).

Assignment: Listening Log

Maintain a jazz listening log for the semester; at least one recording a week. Note artist, tune, style, composer, arranger, personnel, solos, and any thoughts about the recording. I will check your log periodically; keep it up to date! Ask me for recommendations if needed.

Assignment: Directing Project

Observe several (at least two) MU and public school jazz rehearsals during the semester – fill out an observation form for each (attached). Rehearse a chart for approximately 15-20 minutes with one of the MU Jazz Bands. I will provide a list of charts to choose from. Concentrate on one or two sections of the chart; you will not have enough time to rehearse the whole piece. Complete a self-evaluation afterwards.

Jazz Methods and Materials Field Observation Form

Name: _____ Date: _____

School: _____ Director: _____

Describe the classroom environment:

How did the teacher address style with the students?
(singing, guided listening, discussion, technique, etc.)

Describe the comments made to the horns?

Describe the comments made to the rhythm section?

Listen to the bass and ride cymbal. How do they line up?

Are the comping instruments (piano/guitar) doing their job? Is the piano player using the pedal?

How is the balance of the ensemble? Can you hear the lead trumpet?

Was there any opportunity to discuss history in the course of the rehearsal? Explain.

Can you hear a triplet subdivision in swing eighth-notes? (doo-dl-la) Is the up-beat emphasized?

How does the teacher keep the students engaged for the duration of the rehearsal?

Was there anything in the rehearsal that stood out to you as especially effective?

Was there anything additional you might have done?

What are your thoughts on the rehearsal as a whole?

Cooperating Teacher's Signature: _____