MU4850B JAZZ PEDAGOGY COURSE OUTLINE

INSTRUCTOR: Dr. Kevin Watson

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I hope that you will schedule an appointment to visit with me. It’s a chance to talk about the course, study strategies, research projects, or whatever else you’d like to discuss. You don’t have to have a problem to visit. If you find yourself having difficulty with a reading or an assignment, however, I definitely want to see you; I may be able to help.

COURSE PREREQUISITE

Permission of the department. Unless you have either the requisite for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

COURSE GOALS

This course will provide participants with methods and materials for teaching jazz to elementary through high school level students. Upon completion of this course, you will be able to describe the process of initiating a jazz program, list important criteria for selecting appropriate curricular materials, and demonstrate effective rehearsal strategies for directing jazz ensembles. In addition, you will be able to differentiate important characteristics of various jazz styles, identify common jazz compositional forms, and demonstrate methods for teaching beginning jazz improvisation.
COURSE MATERIALS

Required Text


Other Required Readings

See Course Readings tab on left or readings posted on lesson pages

Recommended Materials


iRealPro. http://irealpro.com

OWL Course Site

https://owl.uwo.ca

COURSE POLICIES

1. Each day all of us build our professional reputations. As such, it is expected that you will attend each class, be punctual, complete reading and writing assignments in a timely way, and participate fully and respectfully in class discussions. Thoughtful dialogue forms an essential component of mastering complex material. Note that you may contribute to class discussions in many ways: asking questions, offering your reactions to readings, acknowledging ideas offered by colleagues and drawing others into the discussion.

2. All written submissions must be word-processed and are due on the assigned due date. Late assignments will be accepted with a grade penalty of twenty percent per day. Assignments submitted more than 30 minutes past the due time will be considered late.

3. Please see the University’s policy on excused absences detailed below. An unexcused absence on the day of an exam or class presentation will result in a grade of F for that assignment. Numerous absences of any kind will be referred to the Department Chair for consideration of forfeiture of course credit.

4. Please turn all cell phones to the off or silent mode during class time. If you choose to bring your laptop/tablet to class, please use it only to access course material or take notes. Please refrain from non-class related communication (e.g., facebook, email, texting, surfing, etc.) during class time.
EVALUATION
The grade for MU4850 will be based on the following:

Performance Tests: 20%
Repertoire Presentation: 15%
Teaching Project: 20%
Transcription Project: 20%
Jazz Method Book Evaluations: 15%
Attendance/Participation: 10%

ASSIGNMENT DESCRIPTIONS

Performance Tests
Blues Scales: Due Friday January 26 @ 4:00 pm
Mixolydian Scales & Arpeggios: Due Friday February 2 @ 4:00 pm
Dorian Scales & Arpeggios: Due Friday February 9 @ 4:00 pm
Piano Voicings: Due Friday March 2 @ 4:00 pm
Bebop Scales: Due Friday March 16 @ 4:00 pm
Bebop Melody Performance: Due Friday March 30 @ 4:00 pm

Repertoire Presentation Assignment
Select one good quality jazz ensemble big band piece to introduce to the class. Select a piece from grade one up to grade four. Provide the following information during your presentation:

What was the source for this grade level designation (i.e., JW Pepper, ejazzlines, etc.)
- Why did you select this piece; what “spoke to you”?
- What could you teach using this piece (does it have educational value)? Examples:
  - Specific jazz style (e.g., Bossa nova, Shuffle, etc.)
  - Specific form (e.g., AABA, Blues, etc.)
  - Common harmonic progression (e.g., ii V I)
  - Specific tune type (e.g., modal)
  - Unusual orchestration
  - Articulation
  - Etc.

What are the difficulty level indicators?
- Ranges?
- Fastest rhythm?
- Rhythmic challenges?
• Keys?
• Meters?
• Length?
• Etc.

Play some, or all, of your selected work for the class. If there isn’t enough time to listen to the entire work, make a decision about which parts of the piece play for the class (i.e., know the start and stop times).

Submit written assignment as well as a recording, video, or recording link to the piece.

**Due: Friday February 2 @ 4:00 pm**

**Jazz Solo Transcription & Performance**

Transcribe and perform a jazz solo. The instructor will provide a list of possible solos for transcription. Any solo not on the list must be approved by the instructor before you begin transcribing. Transcriptions should be either one full chorus of a 32-bar tune or two full choruses of a 12-bar blues tune in length. Include the chord changes above the transcribed melody (chord changes may be obtained from a lead sheet of the tune). In addition to the transcription, submit a written report that addresses the following elements: (a) soloist’s use of interesting note choices, (b) patterns or habits of note choice used by soloist, (c) soloist’s phrasing style or tendencies, (d) soloist’s use of melodic development devices, (e) soloist’s use of scale derived material (blues scale, chromatic, etc.), (f) one specific musical phrase or vocabulary idea that you would like to incorporate into your own solos. A modicum of editing (octave transposition, etc.) is acceptable when adapting a solo to a different instrument. Transcribe rhythms as accurately as possible (remember that it may be necessary to consider the intent of the performer when transcribing rhythms). Transcriptions should be submitted as a legible hard copy. The use of music notation software (e.g., Finale, Sibelius, NotePad, etc.) is preferred. Submitted copies will not be returned, so please keep the original copy of any hand-notated work and submit a photocopy. Written transcriptions should be submitted through the assignments tab in OWL. Transcription performances should be submitted via video uploaded to your dropbox on the class OWL site. Make sure that you are completely visible in the video performance. Evaluation will be based on both the written transcription/report and the performance of the solo.

**Due: Friday February 9 @ 4:00 pm**

**Teaching Project**

Write a multi-lesson unit plan for the rehearsal of a jazz big band chart. You will be assigned a 15-minute segment of class time during which you will teach one of the lessons (the instructor will choose which lesson will be taught). All plans should include details including: (a) A discussion of the educational features the tune offers and what learning obstacles it presents. Include some background information relating to the composer, arranger, the tune itself, etc.; (b) Procedure for teaching the melody of the tune to the entire class; (c) Procedure for teaching students how to improvise over the harmonic form of the solo section to the entire class; (d) Procedure for teaching rhythm section groove(s) necessary for performance of the chart; (e) Procedure for teaching stylistically appropriate articulation and phrasing of horn parts in the chart. Evaluation will be based on the quality of the written lesson plan and the teaching
performance.

**Due: Friday March 23 @ 4:00 pm**

**Jazz Method Book Evaluations**
Review five published method books for teaching jazz using provided criteria. After reviewing the books, you will rank the books in order of preference indicating your (a) preferred choice for use with an elementary/middle school jazz band; (b) preferred choice for use with your high school jazz band. Provide justifications for your preferences.

**Due: Friday April 6 @ 4:00 pm**

**Grade Definitions**
- A+: 90-100%
- A: 80-89%
- B: 70-79%
- C: 60-69%
- D: 50-59%
- F: below 50% or assigned when course is dropped with academic penalty

**Grading Guidelines for Written Submissions**
- A: Outstanding work! The assignment was submitted on time and is exceptionally well planned, clear, and thorough. It is evident that you have applied both learning from the class and your own reflections and interpretations. Grammar and spelling are flawless.
- B: Good work! You have completed the task as required and there is evidence that you have applied your learning from the class. The work is clear and the grammar and spelling are quite good.
- C: You have completed the assignment as required. However, there may be problems in spelling or grammar, in completeness of thinking, or in the depth of your thinking.
- D: There are significant problems with the submission. The work is not clearly thought through or you have missed some key concepts and have failed to take the time to ask or get help from me to complete the work.
- F: Unfortunate. The assignment was poorly executed, not turned in, or you were absent on the day of a test, etc.
UNIVERSITY POLICIES

Academic Conduct
Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at: http://www.uwo.ca/univsec/handbook/appeals/scholastic_discipline_undergrad.pdf

All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between Western University and Turnitin.com, http://turnitin.uwo.ca/.

Accommodation for Medical Illness
As of May 2008, the University instituted a new policy on Accommodation for Medical Illness, www.uwo.ca/univsec/handbook/appeals/accommodation_medical.pdf, which states that “in order to ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student’s overall grade in the course shall be granted only in those cases where there is documentation indicating that the student was seriously affected by illness and could not reasonably be expected to meet his/her academic responsibilities.” Such documentation must be submitted by the student directly to the appropriate Faculty Dean’s office and not to the instructor (in Music, this means the Associate Dean, Undergraduate). It will be the Dean’s office that will determine if accommodation is warranted.

Statement on Mental Health
Students that are in emotional/mental distress should refer to Mental Health@Western http://www.uwo.ca/uwocom/mentalhealth/ for a complete list of options about how to obtain help.
HELPFUL RESOURCES

Writing Tutorial Services
Free comprehensive writing support for students and faculty.
http://www.sdc.uwo.ca/writing/

Writing Resources
Great information here! Check out the writing support handouts and podcasts.
http://www.sdc.uwo.ca/writing/index.html?handouts

Learning Skills Services
SDC's Learning Skills Counsellors provide information and support to help Western students achieve academic success.
http://www.sdc.uwo.ca/learning/

Disability Services for Students
http://www.sdc.uwo.ca/ssp/

If you need individual accommodations to meet course objectives because of a documented disability, please make an appointment with me to discuss your needs as soon as possible so that we can ensure your full participation in class and fair assessment of your work.