

The University of Western Ontario
Don Wright Faculty of Music
M9586L Advanced Instrumental Pedagogy for Wind & Jazz Ensembles
July 18-28, 2016

Class Times and Locations:

Mondays/Wednesdays

2:00 – 5:00pm Class time and individual work

Tuesdays/Thursdays

9:00 – 12:00pm Class time and individual work

6:30 – 9:30pm Rehearsals with guest band

Location MB27

Instructors:

Dr. Kevin Watson (Week 1)

Email Address: kwatso54@uwo.ca

Office: TC 116

Phone: ext. 85896

Office Hours: by appointment

Dr. Colleen Richardson (Week 2)

E-mail Address: cricha33@uwo.ca

Office: TC 112

Phone: ext. 86873

Office Hours: by appointment

General Course Description:

This two-week course will offer students the chance to explore a variety of methods for instrumental music education in both concert band and jazz ensemble contexts. Workshops will address rehearsal techniques, conducting skills, working with jazz rhythm sections, repertoire selection and preparation, instructional warm ups, and improvisation.

Prerequisites:

"Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you will 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."

Grading Scale:

A 80 – 100 B 70 – 79 C 60 – 69

F Below 60, or assigned when course is dropped with academic penalty, or with unexcused absences (see attendance policy below).

Participation and Attendance Policy:

Because students will function as teachers/conductors and students/performers, the punctual attendance of every person is required. Failure to appear for a scheduled test (without documented medical evidence) will result in a mark of zero for that test. Only if proper medical documentation is provided will an attempt be made to reschedule the test. However, due to the condensed nature of this course, the rescheduling of tests is not guaranteed and may not be logistically possible. Written assignments will only be accepted late if permission has been granted by the instructor in advance of the due date.

The University's policy on Accommodation for Medical Illness may be found under "Rights and Responsibilities" at: http://www.uwo.ca/univsec/academic_policies/index.html

The University has a new policy on Accommodation for Medical Illness, 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. Documentation shall be submitted, as soon as possible, to the appropriate Dean's office...." (i.e., the Associate Dean, Graduate Studies). This same policy applies for work representing less than 10% of the student's overall grade.

"As part of a successful graduate student experience at Western, we encourage students to make their health and wellness a priority. Western provides several on-campus health-related services to help students achieve optimum health and engage in healthy living while pursuing a graduate degree. Students seeking help regarding mental health concerns are advised to speak to someone in whom they feel comfortable confiding, such as a faculty supervisor, a program advisor, or the Associate Dean (Graduate Studies). Campus mental health resources may be found at:

http://www.uwo.ca/health/mental_wellbeing/resources.html

Plagiarism:

Students must write their essays and assignments in their own words. Whenever students take an idea, or a passage from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations.

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/appeals_discipline/

Syllabus for Week One

Instructor: Dr. Kevin Watson

Course Description

This course will provide participants with ideas and strategies for teaching jazz to students with disparate levels of experience. Topics will include selecting repertoire, understanding jazz phrasing, articulation, and chord notation, rehearsal strategies for directing big band and small combo ensembles, working with the rhythm section, and teaching jazz improvisation. Participants will both perform in and direct ensembles. No prior experience with jazz performance is necessary.

Readings:

Readings are available through OWL.

Baker, D. (2002). President's message. *Jazz Education Journal*, 35(3), 4.

Hynes, T. (2000). Melody and melodicism in the teaching of jazz improvisation. *Jazz Educators Journal*, 32(6), 46-49.

Kay, D. T. (2004). Developmental issues in jazz ensemble repertoire selection. *Jazz Research Papers*, 24, 96-100.

Marsalis, W. (2014). Why teach jazz. In R. Carter & R. Miles (Eds.), *Teaching music through performance in jazz* (pp. 3–11). GIA Publications, Chicago, IL.

McDaniel, W. T. (1993). The status of jazz education in the 1990s: A historical commentary. *International Jazz Archives Journal*, 1(1), 114-139.

Watson, K. E. (2014). The jazz combo: A model of collaborative learning. *Canadian Music Educator*, 56(1), 44–46.

Recommended Materials

Berg, S., Fischer, L., Hamilton, F., & Houghton, S. (2006). *Rhythm section workshop for jazz directors* (includes CD & DVD). Van Nuys, CA: Alfred Publishing.

Carter, R., Marsalis, W., McCurdy, R. C., Modell, R., & Thomas, R. (2008). *Teaching music through performance in jazz*. (R. Miles & R. Carter, Eds.) (Vol. 1). Chicago: GIA Publications Inc.

Brecker, R., Carter, R., Knatt, R., Memory, T., & Whitaker, R. (2016). *Teaching music through performance in jazz*. (R. Miles & R. Carter, Eds.) (Vol. 2). Chicago: GIA Publications Inc.

Zisman, M. (ed.) (2003). *The Real Easy Book: Tunes for Beginning Improvisers*. Petaluma, CA: Sher Music Co. Publishing.

iRealPro. <http://irealpro.com>

Evaluation:

Ensemble Rehearsal Session 1	10%	Tuesday, July 19 th
Jazz Solo Transcription & Performance	10%	Thursday, July 22 nd
Ensemble Rehearsal Session 2	10%	Thursday, July 22 nd
Repertoire Rehearsal/Teaching Units*	20%	Due Thursday, July 22 nd

*Note: The Teaching Units will be distributed to the class; teachers share ideas/resources.

Jazz Solo Transcription & Performance

Transcribe and perform a jazz solo. See below for 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 and reports 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. You will also present your written report to the other class members during Thursday's class. Evaluation for the assignment will be based on the written transcription, written report, and the performance of the solo.

Suggested Solos for Transcription

- A Foggy Day...Red Garland Piano Solo from album A Garland of Red (solo begins around 0:45 second mark)
- Freddie Freeloader...Wynton Kelly Piano solo from album Kind of Blue by Miles Davis (solo begins around 0:45 second mark)
- Remember...Wynton Kelly piano solo from the album Soul Station by Hank Mobley
- Autumn Leaves...Paul Desmond Alto Saxophone solo (first chorus recommended, runs from approximately 2:29-3:09) or Chet Baker's Trumpet solo (second chorus recommended, runs from approximately from 1:40 to 2:19) from the album Chet Baker & Paul Desmond, Together: The Complete Studio Recordings
- Blues by Five... Miles Davis Trumpet Solo from album Cookin with the Miles Davis Quintet (solo begins around 0:33 second mark)
- Bag's Groove...Miles Davis Trumpet Solo from album Bag's Groove, Miles Davis and Modern Jazz Giants
- Airmail Special...Ella Fitzgerald vocal solo from the album Ella: The Legendary Decca Recordings
- All of Me...Ella Fitzgerald vocal solo from the album Ella Swings Gently with Nelson
- Lullaby of Birdland...Dianne Reeves vocal solo from the album Best of Dianne Reeves
- Besame Mucho...Joe Farrell flute solo from the album Vim 'n Vigor
- Things Ain't What They Used to Be...Frank Wess flute solo from the Album Don't Worry Be Jazzy
- Birk's Works...Art Pepper alto sax solo from the album Art Pepper Meets the Rhythm Section
- Del Sasser...Cannonball Adderley alto sax solo from the album Them Dirty Blues
- Dig Dis...Hank Mobley tenor sax solo from album Soul Station
- Sticky Wicket...Dexter Gordon tenor sax solo from the album More Power
- Coffee Pot...J.J. Johnson trombone solo from the album The Eminent J.J. Johnson
- Blue Train...Curtis Fuller trombone solo from the album Blue Train by John Coltrane

Repertoire Rehearsal & Teaching Units (2)

Ensemble Rehearsal Sessions (2)

Write a teaching unit plan for the rehearsal of a jazz big band chart. You will be assigned a 20-minute segment of class time on Tuesday and Thursday evening during which you will execute a portion of the unit plan during rehearsal with the lab ensemble. All plans should include details including: (a) some background information relating to the composer, arranger, the tune itself, etc.; (b) discussion of the educational features the tune offers and what learning obstacles it presents; (c) procedures for teaching the melody of the tune to the entire ensemble; (d) procedures for teaching students how to improvise over the harmonic form of the solo section; (e) procedures for teaching rhythm section groove(s) necessary for performance of the chart; (f) procedures for teaching stylistically appropriate articulation and phrasing of horn parts in the chart. A post-teaching reflection will be submitted no later than one week following the teaching performance. Evaluation will be based on the quality of the written lesson plan, teaching performance, and post-teaching reflection.

You will choose one selection from List A and one selection from List B for your two teaching units. Scores will be available on reserve in Music Library or through class OWL site.

List A

Jumpin' Punkins...Ellington MBD2770
Such Sweet Thunder...Ellington MBD2773
I Let a Song Go Out of My Heart...Ellington MBD2778
Sultry Sunset...Ellington MBD2774
Raincheck MBD2763

List B

Basically Blues...Wilson, MBD2782
Povo... Hubbard, MBD2932
Recorda-Me...Henderson, MBD2931
Secret Love...Wolpe
Solar...Davis/Stitzel
Cobblestones...Berg
Front Burner...Nestico

Tentative Schedule (readings and assignments are listed):

July 18 (Monday) Topics: Philosophy of Jazz Instruction; Listening to Jazz; Score Study; Harmony and Chord Nomenclature Review

Readings:

Baker, D. (2002)
Marsalis, W. (2014)
McDaniel Jr., W. T. (1993)

Bring:

Your instrument

July 19 (Tuesday) Morning Topics: Style and Articulation; Rhythm Section Styles; Creating Bass Lines; Piano/Guitar Voicings; Drum Styles

Bring:
Your instrument

Evening Rehearsal: **Conducting Session 1 (10%)**

July 20 (Wednesday) Topics: Repertoire Selection; Jazz Curricula; Composition and Improvisation in the Jazz Ensemble Rehearsal Setting

Readings:
Kay, D. T. (2004)
Hynes, T. (2000)

Bring:
Your instrument

July 21 (Thursday) Morning Topics: Jazz Combo
Rehearsal/Teaching Units Due (20%)
Transcription Presentations Due (10%)

Readings:
Watson, K. E. (2014)

Bring:
Your instrument

Evening Rehearsal: **Conducting Session 2 (10%)**

Syllabus for Week Two

Instructor: Dr. Colleen Richardson

Course Description:

This course will operate as a learning laboratory where students function as both student and teacher. Topics will include: score study; gesture selection; the sound-before-symbol approach; rote versus teaching concepts/patterns; repertoire selection; teaching units; remediation strategies for common performance problems; and ideas for creativity in the instrumental classroom.

On Tuesday and Thursday evenings, students will conduct the community lab band. Therefore, students must select, study, and prepare two pieces from the supplied repertoire list. The teaching/rehearsal units will be based on these pieces. The sound-before-symbol presentation will be based on an assigned Canadian folk song.

Learning Outcomes: By the end of this class, students should be able to:

- Discuss the connections between music and language.
- Discuss and compare the fundamental concepts associated with Suzuki, Kodály, and Gordon.
- Explain the difference between rote teaching and the sound-before-symbol approach.
- Explain why we need to teach students how to decode patterns.
- Provide examples of how the sound-before-symbol techniques can be implemented in the beginner and advanced band classroom.
- Use a secondary instrument to teach a Canadian Folk Song and an accompanying bass line using the sound-before-symbol technique.
- Describe some of the most common performance problems on the woodwind and brass instruments, and offer remediation strategies.
- Describe some rehearsal strategies for ensemble deficiencies.
- Conduct through two band pieces using musically appropriate gestures.
- Identify rehearsal/teaching strategies for the repertoire that they program with their band, which may include: theory concepts, balance concepts, listening skills, historical/cultural references, interpretative choices/concepts, singing, movement, composition, and improvisation.

Required Materials:

Baton

Instrument (as specified by instructor)

Handouts (posted on Owl)

Readings/Handouts:

The required readings for specific classes are listed on the tentative schedule below. The textbook pages and the handout number have been specified. Handouts are available from OWL. It is recommended that ALL handouts be downloaded and printed-off before the classes begin. In the future, these documents may not be accessible without the correct programs. Please be prepared to discuss specific details from the readings.

Resources On Reserve:

Feldman, Evan and Ari Contzius. *Instrumental Music Education: Teaching with the Musical and Practical in Harmony*. New York: Routledge, 2011.

Battisti, Frank and Robert Garofalo. *Guide to Score Study: For the Wind Band Conductor*. Ft. Lauderdale, Florida: Meredith Music Publications, 1990.

Scores On Reserve:

<i>Modal Song and Dance</i> – Del Borgo	MBD2957
<i>Kenya Contrasts</i> – Himes	MBD2896
<i>Sinfonia No. 4: Suite for Winds and Percussion</i> – Broege	MBD2238
<i>Toccata for Band</i> – Erickson	MBD153
<i>Suite from Bohemia</i> – Nelhybel (choose 3 movements)	MBD552
<i>Three Songs from Sussex</i> – Stuart	MBD2219
<i>Prairie Songs</i> – LaPlante	MBD2205
<i>Amazing Grace</i> – Ticheli	MBD2120
<i>Irish Tune</i> – Grainger	MBD46 ... full score is in the Battisti book (on reserve)
<i>Concert Variations</i> – Smith	MBD2703
<i>Slavia</i> – Van der Roost	MBD2243
<i>Prelude, Siciliano and Rondo</i> – Arnold/Paynter (choose 2 movements)	MBD1355

Evaluation:

Conducting Session 1	10%	Tuesday, July 26 th
Sound-Before-Symbol Presentation	10%	Wednesday, July 27 th
Conducting Session 2	10%	Thursday, July 28 th
Rehearsal/Teaching Presentation/Handout	15%	Thursday, July 28 th
Participation	5%	

Summer 2016

Tentative Schedule (readings and assignments are listed):

July 25 (Monday)	Topics: Conducting gesture review; Score analysis review; Sound-before-symbol; Rote versus teaching concepts; Teaching Rhythm Readings: “An Introduction to Sound-to-Symbol,” Feldman ch. 1 “Teaching Rhythm and Rhythm Reading,” Feldman ch. 2
July 26 (Tuesday)	AM Topics: Conducting gestures; Teaching tonal and melodic patterns; Specific instrument remediation strategies; Long-term vs. short-term rehearsal strategies Evening Rehearsal: Conducting Session 1 (10%) Readings: “Tonality, Melody, and Singing,” Feldman ch. 3 “Forty Canadian Folk Songs for Band,” Handout 57 <i>Bring:</i> “Tonal Reading,” Handout 9 “Focus on Fundamentals—Where to Start,” Handout 53 “Long-Term vs. Short-Term Rehearsal Strategies,” Handout 12a “Chaos in Your Clarinet Section,” Ferreira Handout 58 “10 Reed-Related Myths & Mysteries About Saxophone Tone & Pitch,” Jagow Handout 59
July 27 (Wednesday)	Topics: Conducting gestures; Composition and improvisation in the band class; Rehearsal strategies to work on specific ensemble deficiencies; Creativity based on content Sound-before-symbol presentation (10%)

Readings:

“Teaching Improvisation and Composition,” Feldman ch. 4

“Developing Musicianship Through Improvisation,” Handout 45

Bring:

“Ideas for Avoiding the Warm-up Rut!,” Handout 40

July 28 (Thursday) AM Topics: Curriculum resources; Lisk’s rehearsal strategies; Interpretation; Instrument management; Facial expression

Rehearsal/Teaching Presentation/Handout (15%)

Evening Rehearsal: **Conducting Session 2 (10%)**

Bring:

“What to Teach,” Handout 50

“The New ASBDA Curriculum Guide,” Handout 51

The Creative Director: Alternative Rehearsal Techniques, Lisk Handout 57

“Setting up for Success,” Handout 56

“Thoughts on Facial Expression,” Handout 59