#### Proposed Title of Course:
PED 406: Graduate Jazz Pedagogy

#### Proposed Credit Hours:
2 credits

#### Contact Hours Per Week:
2 hours

#### Proposed Class Schedule:
T/Th, 1 hour each class session

#### Enrollment Limit:
same as existing course

#### To Be Offered:
(Circle all that apply.)
- Fall
- Spring
- Summer

#### Proposed Subject-area:
(See Handbook – e.g. Pedagogy, Conducting, Theory, Jazz Studies)
Jazz Studies

#### Department Providing Staffing:
JCM department

#### Intended Primarily For:
(Circle One.)
- Undergraduates
- Master’s
- Doctoral

If a required course, explain for which degree and major:
required for MM JCM students

#### Pre-requisites (if any):

#### Repeatable for credit? (Courses are repeatable for credit when content changes.)
(Circle One.)
- Yes
- No

#### Method of Instruction
(Explain briefly.)
see attached syllabus

#### Out-of-Class Work Expected:
(reading, practice, rehearsal, etc. Attach reading list, if appropriate.)

see attached syllabus

#### Evaluation Procedures:
(papers, tests, performances, juries, etc.)

see attached syllabus

#### Grading Method:
(Circle One)
A-B-C-D-E
CR / NC

(Please see reverse side.)
Course Description for Handbook: *50 words or less*

same as existing course

Course Outline:

same as existing course

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<th>Recommended by:</th>
<th>Committee Approval</th>
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<td>Department Chair Providing Staffing</td>
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Sep-99
JCM 406: GRADUATE JAZZ PEDAGOGY

Tuesdays, 14:35-15:25, Room A708

Text: Thinking In Jazz (Berliner)

The course content and grade consists of four parts.

1. Improvisation: each student contacts an instructor of a JPW group in order to visit and observe that group in a session in which they begin working on a new piece. This will enable the student to observe the instructor’s methods of working with the group. The piece should, at least in some part of the form, deal with improvising on chord changes. In the next session of the JPW the student will lead the group, acting as the instructor. As the class will already be familiar with the basic ensemble style and content of the piece, the student instructor will be able to focus exclusively on improvised content, both in the rhythm section accompaniment and in the individual solos. In order for all to have the maximum benefit from the student teaching sessions, the student should assign a specific recorded version of the piece, available in the Sibley Library and on line for listening, from which the class can hear specific musical vocabulary used in the improvised solos on the recording, as well as important stylistic details of ensemble, rhythm section playing and interaction between the rhythm section and the soloist. The student instructor will also provide handouts of excerpts from improvised solos on the recordings that will provide the class with essential musical vocabulary to practice and internalize for the student teaching session. The student instructor should improvise with the class, in order to model the usage of the musical vocabulary that they expect the class to emulate and eventually assimilate. They should also record the class performance, and use the remaining time to listen to the recording and give feedback to each individual student that acknowledges the best aspects of their playing while pointing out specific aspects that need improvement and specific practice techniques that are useful in making this improvement. Students will receive a written evaluation of their teaching session and the teaching sessions will be discussed in the class. These sessions must be completed before Thanksgiving break, and appointments must be made by the end of September.

2. Composition/Arranging: each student selects a tune from the repertoire of American popular songs commonly performed by jazz musicians, or from the repertoire of jazz composers, to present to the class in terms of thematic development, melody/harmony relationships, harmonic language, formal structure, counterpoint (where relevant). A written analysis of 8-10 pages (size 12 text, single space format) will also be submitted. The written analysis should have a cover page and a spiral binding. Standard tunes from the American popular song repertoire should be selected from song folios rather than fake books, in order to deal with the original melody and harmonic progression. Tunes from the jazz repertoire may be selected from any source, but should be checked against at least one recording in which the composer participated. Students will receive grades and comments for both the aural
and written parts of this project. The level of the writing itself (spelling, grammar, clarity and organization) is a significant factor in evaluating the written analysis.

3. Students will read the assigned text (Thinking In Jazz) for class discussion during the final sessions. A book report of 5-6 pages (size 12, one and a half space format) will be submitted at the first class session after the Thanksgiving recess. The first third of the report should be a description of the author's aim in writing the book and a summary of its content and organization. The remaining two thirds should discuss the content in more detail and evaluate the successes and/or shortcomings, with clear arguments and specific examples in either case. The paper should have a cover page and a plastic or spiral binding. Students will receive a grade and written comments. The level of the writing itself (spelling, grammar, clarity and organization) is the primary factor in evaluating this paper.

4. Each student will keep a notebook that contains their notes from class sessions (may remain handwritten) and copies of their written analysis (composing/arranging) and the evaluations of their improvisation and composing/arranging sessions, as well as handouts from all class sessions. This notebook is to be turned in at the final class session, and may be picked up the following day from the student mailbox folders.

The instructor will present a review of basic jazz vocabulary and present transcriptions of model improvisations by acknowledged master improvisers that are ideally suited to the level of undergraduate jazz majors as preparation for part 1, above. Each student will bring in a solo transcription they have done, which they believe reflects a similar level of musical clarity and stylistic conviction to that heard in the instructor's handouts. This will help to clarify things that the students should be working to strengthen in their own playing, so that they can pay attention to these aspects in their teaching session with the student small group.

The instructor will also present one standard tune from the American popular song repertoire and one tune from the jazz repertoire as preparation for part 2, above. This presentation will clarify the type of analysis that is expected in the class presentations and written analyses of the students.

15-minute advising sessions will be available beginning in the second week of classes. Students are encouraged to make use of these sessions, as needed, for guidance in relation to class assignments or to discuss any questions about material presented in the class.

Grading:

Each of the four areas listed above will comprise one fourth of the grade for the course. Attendance and participation in class discussion will be considered in the grade for part 4.