

Instrumental Methods IV: Jazz Band

570:164
Spring 2011
Chris Merz

Class meeting time and location: W 11 AM, RSL 161

Contact information: 273-3077, merz@uni.edu, RSL 191 Office hours TBA

Required Texts:

1. Lawn, The Jazz Ensemble Director's Manual
2. Washut/Merz, Instrumental Jazz Pedagogy (course pack, available from Copyworks)

Supplementary texts on reserve (by the start of the second week of classes):

1. Sherman, Techniques and Materials for the Stage Band
2. Kuzmich and Bash, Complete Guide to Instrumental Jazz Instruction
3. Ferguson, The Jazz-Rock Ensemble
4. Henry, The Jazz Ensemble
5. IAJE, Teaching Jazz: A Course of Study
6. Schuler, So You Want to Lead a Jazz Band?
7. Berry, The Jazz Ensemble Director's Handbook
8. Dunscomb and Hill, Jazz Pedagogy
9. Jarvis and Beach, The Jazz Educator's Handbook.
10. Liebman, On Education, The Saxophone, and Related Jazz Topics.
11. Houghton, A Guide for the Modern Rhythm Section
12. Berg, Fischer, et al, Rhythm Section Workshop for Jazz Directors

Topics

1. History and justification of the school jazz ensemble
2. The sections of the jazz band: sax, brass and rhythm
3. Music sources/selecting music
4. Rehearsal techniques (psychology, score prep, planning, phrasing/articulation, etc.)
5. Basic jazz theory (chord construction/notation/chord scales)
6. Teaching basic improvisation
7. Big band styles (aural ID of important bands whose music is available for educational use)

Objectives

1. Students will become familiar with a cross section of jazz teaching materials and important big band repertoire.
2. Students will demonstrate a basic understanding of jazz articulation.
3. Students will demonstrate knowledge of basic jazz band rehearsal and score preparation techniques.
4. Students will gain a basic working knowledge of jazz theory.

Grading

1. Attendance
2. 4 assignments: 3 book reports, and Tallcorn adjudication (60% @ 15% each)
3. Rehearsal and lab critique (20%)
4. Final exam (20%)

Required observation

Students in this course are required to complete 5 hours of observation in the schools. For this course, students must observe jazz band rehearsals at any of the area high schools or junior high schools. For each observation, students must obtain the signature of the teacher(s) observed on the verification form, and fill out a brief report using the observation report form (one report per observation). Both forms are found near the front of the course pack. Failure to complete and report on the required observations will result in failure of this course.

Activities/Assignments

1. Lecture/Demonstration
2. Supplemental reading: 3 book reviews (selected from supplementary text list above)
3. Reading of required text and course packet
4. Evaluation of 3 bands @ Tallcorn Jazz Festival (Feb. 18-19); summary of clinic sessions
5. Jazz phrasing/articulation (mark/sing/play a jazz etude)-final exam
6. Rehearsal lab with a UNI Jazz Band
 - a. select a chart (or portion thereof) from "the box" (consult w/directors)
 - b. write a detailed rehearsal plan; prepare the score thoroughly
 - c. rehearse for 15 minutes, video recording your segment
 - d. review the video recording and write a self-critique
7. Aural analysis: Identification of important big bands (Bring CD for duplication: "drop the needle" test—part of final exam)

Due Dates

1. February 2, Book Report #1
2. February 16, Book Report #2
3. February 23, Tallcorn Jazz Festival adjudications
4. March 9, Book Report #3
5. April 26 and 28 Rehearsal labs with UNI Jazz Bands II/III
6. May 3, Final exam (10-11:50 AM); self-critiques of rehearsal lab and observation hours due

CD Sequence

1. Buddy Rich-Groovin' Hard (shuffle-note short, tight ensemble approach)-early 70's
2. Thad Jones-Mel Lewis-Groove Merchant (shuffle-roots in Basie tradition)-late 60's
3. Woody Herman-Four Brothers (classic up swing)-mid 60's
4. Count Basie-Basie Straight Ahead (classic med. Swing Basie style)-late 60's
5. Duke Ellington-Harlem Airshaft (note colorful, expressive sounds-growls, hot vibrato, etc.)-early 40's
6. Frankie Capp-Nat Pierce Juggernaut-Moten Swing (emulation of Basie style swing)-70's
7. Bob Mintzer—Heart of the Matter (L.A. studio sound—rock groove)-early 80's
8. Mingus Big Band—Boogie Stop Shuffle (loose riff based blues)-90's

Notes

No qualified individual with a disability shall, by reason of such disability, be excluded from participation in or be denied the benefits of the services, programs, or activities of the University, or be subjected to unlawful discrimination by the University. This policy applies to all aspects of campus activities including employment, education, student programming, and services provided to the community at-large. Students: In order to receive assistance with requests for accommodations, a student with a disability must contact Student Disability Services, <http://www.uni.edu/resources/disability>.

Disruptive behaviors in the classroom will not be tolerated. Students may be reported to the Director of the School of Music, Dean of Students or UNI Police for possible disciplinary action(s).

Cell phones should be set to the silent mode or vibration mode while in class.