

## Jazz Pedagogy Curriculum

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Designed for the college level Jazz major to focus on the craft of teaching to students of varying abilities from Elementary School through High School. In today's music market, students graduating with Jazz degrees must have the ability to be effective teachers. It has become apparent that today's Jazz performers must be adept at the craft of teaching as part of their repertoire to be self sufficient in their professional capacity as performers.

The following areas will be addressed as part of this course of study:

1. The Performer as Clinician
2. Private Lesson Instruction
3. Elementary School
4. Middle School
5. High School
6. Rehearsal Techniques and Classroom Management
7. Establishing Short Term and Long Term Goals
8. Creating a Team
9. Teaching Improvisation
10. Listening, Theory, Jazz History
11. Festivals & Guest Artists
12. Arranging, Mentoring Program, Teaching Materials, Jazz Education Network

## Introductions

Discuss scope and sequence of the class

Grading will be based on class participation, weekly assignments, participation in a school Jazz program as a mentor (to be assigned in a future class) and a final project to be administered at the mid-point of the semester.

This course is designed to develop “ignition” within your students.

## **The Performer as Clinician**

AIM: To develop the performer as clinician

### Objectives

1. Brainstorm those clinics and master classes that you have attended, what made them so great or so mediocre – create lists to review focusing on both what to emphasize and what pitfalls to avoid. Examples:

#### Positive Attributes

At or just above my current level  
Allows for group interaction  
Demonstrates concepts  
Allows for a Q&A  
Personable, on time, professional  
Sidemen who are supportive

#### Pitfalls to Avoid

Speaking either too far above or below my level  
Lecture style, little or no demonstration  
No playing to hear concepts being taught  
Does not leave enough time for questions  
Aloof, late arriving, put off by whatever...  
Sidemen who are not involved or again, aloof

From this list, consider preparation for a wide range of student abilities and interest. How do you meet the needs of all of the students in the master class, not just those who are the most advanced students?

Consider the time frame you are working in. Better to prepare too much and condense what you have brought with you than to run out of material and not know how to fill the time. Example structure of one-hour clinic/master class:

- 15 minutes: Introductions - joint explanation on the objectives of the visit (i.e.: Blues Improvisation)  
Opening performance
- 15 minutes: Context of the Blues  
Basic Blues Structure – minor Blues Scale  
Student volunteers to perform
- 15 minutes: Demonstration on the use of using both the minor Blues scale and the Major Blues scale  
Additional student volunteers
- 15 minutes: Summary, Q&A  
End with either a performance by the group or full student jam session

2. How does a school assembly differ from a master class? – Brainstorm ideas as follows:

Larger setting, usually the whole school

The majority of students may not have an understanding of music or may be a performing arts school – speaking to those who know

Discussion that allows for all of the students to be engaged – active engagement

Mix of playing and lecture/discussion, use of visuals

Prep for a Q&A

Again, consider the time frame. Have enough material to keep you and the students engaged.

Example structure using same Blues improvisational theme:

15 minutes: Introductions

Opening performance

15 minutes: Context of the Blues - communication

Call and Response – band to entire audience in repeating phrases - rhythmically

Student volunteers to perform in improvised call & response style – vocally

Ensemble to demonstrate further

20 minutes: Summary, Q&A

10 minutes: End with ensemble performance

Take the time to fully prepare, including the musicians you bring with you.

3. Seeking Department of Education approval and certification to advertise your program to schools.

Fingerprinting (65 Court Street Brooklyn, NY) – if working alone with students

Getting on the approved consultant list

Pricing – Payment by OTPS funds or School General Fund or gratis to build up resume

Bypassing the DOE and reaching out to Jazz programs in the public and private sector

#### Homework Assignment:

Design and present a proposal for a Master Class with a High School Jazz Program and design and present a proposal for an All-School Assembly in an Ed-Opt High School Program (how would you adjust this same assembly for a performing arts high school?)

Review Homework from the previous class. Student presentations, peer assessment utilized to critique. Hand in proposals.  
School Mentor Assignments.

### **Private Instruction**

AIM: To develop private instruction skills

Objectives:

#### 1. Evaluating a student

Brainstorm areas to assess. Examples for Horn Players:

Posture

Breathing

Equipment – Horn, mouthpiece

Horn placement, hands, shoulders, neck

Blow (air)/Sound – long tones

Articulation/Jazz Conception

Range – consistency from bottom to top of horn

Reading/Improvisation

Theory/Sight Singing/History and Listening/Time

What is similar or different in regard to rhythm section players?

Explain what to look for in each. Diagnose the individual.

Listen intently without comparison to other students or yourself. Assess orally, visually.

Praise effort over talent.

2. Develop short term and long-term goals with the student. Discuss these with the student and their parents. Remember, you want to develop ignition, an excitement that will result in positive, deep practice. How to practice (brainstorm concepts collectively). Goals must be established and written as Smart Goals – specific and attainable.

Maintaining a Practice Journal.

Choose appropriate materials to achieve in the short term so the student can see the long term as attainable. Begin to organize a list of method books that you can pull to meet the needs of each student. (i.e.: for a trumpet student – Schlossberg, Clarke, Arbans, St. Jacome, various etude books, orchestral excerpts, see Handout #10 for additional materials including Jazz etude books by John McNeil and Jack Walrath). What list of texts would you utilize for your instrument?

A word on equipment for horn players, allow the student to continue to play on their equipment for a period of time so that you can evaluate its effectiveness. If change is needed for horn players, start with the mouthpiece, then move to the horn itself.

Teach the craft of deep practice – quality over quantity. Establish the understanding that mastery is a slow process. This is a journey without end.

Explanation, Demonstration, Imitation, Correction, Repetition. Whole / Part Instruction – teach the whole piece, and then break it down to work on its elemental actions.

Recording practice / recording the lesson.

3. Brainstorm on how to speak for understanding. For example:

Never speak below a student, instead try to meet them at their level and a little above them so that they have an urgency and comprehension to achieve your goals. This depends on the age group, their level of playing, as well as their level of interest. The younger the students, the more fun the better – tell stories, play together. As students progress, retain a level of fun, but within a setting of hard work, professionalism. Praise effort, not talent. Hitting a wall, frustration, is part of the process, a valuable part of the process. To avoid “gliding” use visualization skills to “hear” yourself play before you start – see and hear yourself in your head. Mental training is a valuable asset, similar to what an athlete must do prior to practice or competition.

4. Finding students

Networking at schools, music stores, social media, print media, through colleagues, at rehearsal studios, at clinics, other teachers. Carry a stack of cards that will direct people to your website and contact information.

Your website should include the kind of lessons you give, materials that you draw from and utilize, testimonials from current and former students and their parents. You should also develop a mission statement on your beliefs as a teacher.

Maintain a current library of teaching materials, including an audio library (Handout #8)

Class Project:

1. Attempt to bring a young student to the class. Have the class ask the student questions from above and then discuss an evaluation for the student.

2. Attempt to bring a more advanced student to the class. Continue in the same way, but now evaluating a student who actually may be your equal. How do you challenge them toward improvement?

Homework:

Develop your teaching Mission Statement.

Share your teaching Mission Statements and hand in.

### **Elementary School**

AIM: To make Jazz alive and viable for 5 – 10 year olds in a classroom or assembly setting.

Objectives:

1. Developing lessons and activities, brainstorm, for example:

Teaching history through storytelling using pictures (have them create their own stories, draw picture while listening to music, trade to keep the story going, storytelling line, incorporate communication)

Children's Books with a Jazz theme.

Understanding the rhythm of Jazz through movement and dance (i.e.: clave...)

Understanding the inflection and melody of Jazz through singing (inflect your speech while communicating – highs/lows, waver/straight, scoops & bends, etc...)

Understanding the emotion of Jazz through the Blues

Teaching improvisation with rhythm instruments, then adding singing and dance

2. Move into more advanced Jazz functions:

The idea of music as communication (from above and expand)

Call and Response

Trading

### **Homework**

Take your original idea for a master class and create a proposal appropriate for the age level of elementary school students for a classroom setting and then expand it for an assembly. Use the information above to adjust your proposal accordingly. You will need to take into account the shorter attention span of 5 – 10 year olds. Additionally, mold your language to speak for understanding of students with no prior knowledge of Jazz or any experience in the elements of music that you will be presenting. They are a blank slate literally open to anything you have to offer. Even knowing this, how do you teach to get ignition?

Review Homework from the previous class. Student presentations, peer assessment utilized to critique. Hand in proposals.

## **Middle School**

We will now move into the realm of an instrumental ensemble as your class for our examination of middle school and high school over the next seven lessons.

AIM: To establish a middle school Jazz studies class, including big band and/or small group ensemble performance

### 1. Recruitment of students

Generate excitement (fun, performances outside of the building, visiting artists, etc...)

Limited Seats Available

Sign up sheet

### 2. Instrumentation

Traditional Big Band / Non-Traditional Instrumentation / Combos

Finding arrangements, creating your own (arranging and harmonizing a written solo or transcription)

Study materials:        Whole Class Ensemble Books (Shelly Berg, Feel the Groove)  
                                     Charts – Big Band and Combo (Real Easy Book, early Ellington)

### 3. Improvisation

Play by Ear – to learn charts in combo setting, develop communication & listening skills

Free Improvisations to one chord to Blues (Major and minor Blues Scales)

Sing / use rhythm instruments (clapping)

Call & Response, trading, playing together

Key a Week – Major and minor scales

Transcribed solos (see list below) – singing with the player, what is the rhythm section doing?

Leaving space

### 4. Rhythm Section feel

Locking the bass to the hi-hat – TIME!!! Incorporate the ride cymbal.

Adding the “Freddie Green” style guitar – establishing the quarter note

“Charleston” style piano comping

On charts, rhythm section holding time, no fills as early Ellington and Basie style

### 5. Listening, History and Theory

Armstrong & Beiderbeck; Sidney Bechet; Kid Ory; early New Orleans style to the big bands of Ellington and Basie

Roy Eldridge, Lester Young, Tommy Dorsey; maintain rhythm section on Ellington and Basie; however add swing bands of the 1940's; Billie Holiday – beginning study of ii – V7 – IMaj in the Blues form including dorian and Dominant scales (Key a Week), passing tones, Guide Tone Line

Homework – Write a detailed description on how you would explain to a student how to practice, what to practice, how to incorporate listening into their daily routine. Think about ways to make practicing desirable. Be creative to get to ignition, deep practice, repetition, talent.

Homework presentations on practicing. How would you teach the craft of practicing?

## **High School**

AIM: To develop a Jazz Studies program at the high school level.

### Objectives:

#### 1. Recruitment of students

Generate excitement through setting a professional atmosphere – establishing a legacy

Limited Seats Available

Choosing audition material and setting the criteria (see Handout #1):

Students to choose a selection of their choice, not necessarily a Jazz piece. You are looking for their ability to simply play their instruments first. You can teach the rest, but really only if they can play.

Sight-reading – an essential skill

Scales – Do they know some (all) major scales. Imperative that they start here.

Vocalists – sing without accompaniment, can they tell a story!

What enthusiasm do they show? Is it enough to just be in the ensemble or is there a drive to raise their playing and the level of the ensemble?

Sample performance and Guest Calendar (Handout #2) – Excite with plans for the year.

This ensemble is special and we do special things!

#### 2. Instrumentation

Traditional Big Band / Non-Traditional Instrumentation

Finding arrangements, creating your own – Original compositions and arranging material from the literature. Find the quality arrangers and use them (i.e.: vocal arrangements)

Choosing the right selections is essential – challenge for success

Sample Big Band Library (Handout #3) with dates of year for performance, including a sample program (Handout #4).

Study materials: See Handout #10 on Teaching Materials  
\*\*\*Ellington and Basie is the foundation

#### 3. Improvisation

Play by Ear – to learn charts in combo setting, develop communication & listening skills:

Free Improvisations to one chord to Blues (Major and minor Blues Scales); move to Parker Blues progression introducing ii – V's, then to Rhythm Changes

Guide Tone Line, chord scale identification, common tones, color tones

Sing / use rhythm instruments (clapping)

Call & Response, trading, playing together

Key a Week – Major, minor & dominant scales, Bebop scales with passing tones

Minor ii – V's: use of melodic and harmonic minor scales

Great American Songbook/Jazz Standards repertoire

Leaving space – practice format from Lennie Tristano studies

#### 4. Rhythm Section feel

Locking the bass to the hi-hat – TIME!!!

Adding the “Freddie Green” style guitar – establishing the quarter note!

“Charleston” style piano comping – Locking In!

Gradually loosen piano and guitar comping

How to work together

Accompaniment, listening, communicate – It’s a dialogue.

On charts, start with rhythm section holding time, no fills as early Ellington and Basie style, then move into more contemporary styles

Drums setting up phrases and ensemble hits

Bass and Guitar moving from walking/comping to ensemble parts

Piano – filling between the ensemble horn parts

#### 5. Listening, History and Theory

Glossary of Jazz Terminology (Handout #5) – Make every attempt to use the language of Jazz, the language of music.

Create a suggested listening guide for students to have a starting point to search out the music for themselves (Handout #6).

Do directed listening in the class. Use a Listening Guide to focus the student on what they are listening for in order to establish how to listen (Handout #7). Use the following as a historical guide:

Armstrong & Beiderbeck; Sidney Bechet; Kid Ory; early New Orleans style to the big bands of Ellington and Basie

Roy Eldridge, Lester Young, Tommy Dorsey; maintain rhythm section on Ellington and Basie; however add swing bands of the 1940’s; Billie Holiday (telling a story) – beginning study of ii – V7 – IMaj including Dominant scales (Key a Week), passing tones, Guide Tone Line

Dizzy, Fats, Bird, Miles, Coltrane, Rollins, Horace Silver, Blakey, Benny Golson, Billy Strayhorn, Red Garland, Wynton Kelly, Grant Green, Paul Chambers, Philly Joe Jones, Jimmy Cobb – Bop to Post (Hard) Bop, Major and minor ii – V’s, chord substitution

Free Jazz – Miles, Coltrane, Dolphy, Albert Ayler, Cecil Taylor, AACM, Woody Shaw: different forms of free playing: harmelodics (Ornette), side-slipping (David Liebman, Steve Grossman), Time, no changes (Miles), Sound (Coltrane)

Fusion – Miles, Hancock (Mwandishi to Headhunters), Corea (Return to Forever), Weather Report, Mahavishnu Orchestra: modal, one chord, groove oriented improvisation

Young Lions, European Jazz, Today...

Create a Listening Library (Handout #8) with a loan policy (Handout #9). This should be a comprehensive list of as many artists as you can have available. It is up to them to search out other recordings, with your assistance, to enhance their listening.

Students must be taught today on how to listen. Have them set aside time each night to listen deeply to a song, an album side, the entire album without distraction and not as background.

Assignment of Final Project – due on last class session:

Based on the instrumentation of the class, students will be given a score from the big band literature and will create an arrangement. Students will direct and rehearse their compositions in class using the techniques we have discussed throughout the semester.

## Rehearsal Techniques

AIM: To discover the techniques necessary to get productivity from you rehearsals. See Handout #10 on Teaching Materials.

Limited time either on an everyday or less per week schedule.

### Objectives:

1. Horns – articulation, phrasing, blend, dynamics, time, intonation.

Listening – focus on section lead players, lead trumpet, bass and hi-hat

Lead players / section players – leading your section or the entire band, all chairs must act as though they are lead players, develop strength and independence in each chair

Bass trombone and Bari Sax – establish the full range of the ensemble, create blend with the inner voices.

2. Rhythm Section – playing together, accompaniment, listening to each other, ensemble, soloists, time, feel, balance, dynamics

Piano comping in and around the ensemble – when to play, when to lay out

Piano and guitar comping together or independently

Everything builds off the quarter note

Ensemble dynamics must occur in the rhythm section as well

3. Rehearsal Expectations

Rehearsal time needed for each composition – not rushing, knowing when to leave it, playing it enough to relax, but not too much to become stale

Predict misconceptions to capitalize on rehearsal time. Playing the whole chart then working on sections for Deep Practice, develop consistency

Tuning – it is their responsibility to tune at the beginning of the rehearsal and to make adjustments throughout.

Conducting or Not Conducting – developing independence and accountability in the ensemble. Have them take ownership of their performance. Do not rely on me. Students to count off and one of the sax players to cut the band off at the end.

What to do if it falls apart when you are not out their conducting? Teach them how to get it back together, communicate verbally, who will take charge, listen and stop playing – find it and then return; do not force it – breath and let it happen.

Sectionals – student run (can also bring in mentors to lead this if ensemble is young) – develop ownership within the ensemble, teamwork. Wynton – Jazz is the great

democracy – discuss the individual within the larger society and how to make constructive commentary. Corrections in a non-threatening manner and yet to hold each member accountable for their part.

Collectively develop short term and long term goals – each student should have something they are working towards improving. It's not enough to just be in the ensemble. They made the decision to audition, why? Check on these goals throughout each semester. Identify what they are or not doing to meet their goals.

Instilling discipline – The Little Things Matter! - full band and soloist bows, dress, Concert Prep – entering and exiting the stage. Showing respect to the music, to those players who came before us, “We Play Now!” – Professionalism – what does it mean to be professional?

Establish immediate success at the beginning of the year by playing two established charts (Queen Bee and Moten Swing). This is also a time to review over the first month all of the ensemble characteristics you want them to know and produce to carry over into other charts that have been planned for the year.

Moving to concert material. Choose material to allow the music to flow one chart to the next. A sample set of five charts would be an opener, change of pace (Latin or straight 8<sup>th</sup>), up tempo vocal chart to a vocal or band ballad and a closing chart. Utilize the end of the year for sight reading (this is a good time to try out material you might consider to play the following year).

Incorporating History, Theory, Listening and Improvisation into the ensemble rehearsals. (see future chapters below)

### Classroom Management

Do not confuse friendship for respect or compliance. You are not there to be their friend. You are there to teach and assist as needed. Do not intrude on their private lives unless they come forward to speak with you. Treat them with respect, as professionals and they will in turn do the same.

Establish classroom procedures right from the start, for example:

Quiet setup. Quietly warm up, tune, check the board for what is planned, take out parts, mutes, accessories like valve oil and water bottles.

Stop immediately when directed to do so. No talking when working with sections or individuals. Work quickly; expect them to learn their parts. Use the original parts in rehearsal, but have them request copies to bring home and practice. Rehearsal does not stop at the sound of the bell, but when we all feel we are leaving the music in a good place for the next day's rehearsal.

Hold students accountable for everything – attendance, preparation, attitude, working with peers, assignments, grades, following school policies, etc... Treat them as professionals. Have them know that there are other players who can fill in without question. If you need to pull a player, bring in a friend to perform, but make it mandatory that the student sit in the audience to watch the concert.

## **Focus**

AIM: How to keep students focused on the task at hand

Objectives:

1. Establishing short term and long term goals

First day of class – have students identify their semester goal(s)

Daily Class Goals – established by the director, practice toward staying in the moment (You play the way you practice)

Weekly Class Goals – also by the director; however incorporate sectionals to have students make the weekly goals their own

Monthly – Assessment of goals through recordings, peer and self-assessments – recordings leading to performance with the incorporation of performance practices

First class of second semester – students to assess the achievement or failure to realize their goal. Why did you succeed, why did you not succeed? Be honest - What type of effort did you put in? Now, establish a second semester goal with a plan toward success.

2. Achieve an understanding that each part is essential to the ensemble. Do not sit back and coast because you are not the lead player or just happy to be in the band. The ensemble will only be as good as its weakest player. Revel in the sound of a horn section or a grooving rhythm section. Everyone has a role to play within the whole:

Lead trumpet (sets the standards for playing) to lead trombone and lead alto (transfers it to their sections).

Bass trombone and bari sax – sets the extremes against the lead trumpet – inside parts create the blend of the ensemble.

Drummer – defacto leader of the band

Bass Player – sets the pulse, establishes the time and identifies the progression

Piano and Guitar – harmonically colors the ensemble and identifies the progression

Never stop listening! Be part of the music even when you have rests or in your view “a less interesting part”

3. Praise work ethic above talent. This is the one element that they can control. They will sound great if they collectively work, engage in deep practice, toward the same goals. Motto of the ensemble, “You play the way you practice!”

## **Creating a Team, Creating a Band!**

AIM: How to get the students to take ownership of their place in the ensemble

### Objectives:

1. Everyone is important to the growth of the ensemble, to the sound of the ensemble

One player per part

Your contribution creates a unique sound within the ensemble

Independence / Trust in one another / essential to work together

Everyone is involved in every performance – every student has a voice and every student solos

2. Legacy

Respect the past, those who sat in your chair before you. The work they put in is the ensemble that you have to live up to.

Setting a benchmark for the next students. Never looking back, always striving to be better year in, year out.

3. Being Professional

How do the masters carry themselves when they hit the bandstand?

How do we represent ourselves, the music, school, family in how we act professionally off the bandstand?

Looking to improve individually – practice, listening, networking and as a band

4. Establish a series of trips that build on the camaraderie of the band. For example, Jazz at Lincoln Center, area college programs (this also assists in students seeing a college Jazz program to begin the idea that college is a necessity). Allow students to have independence for lunch or for trips home on their own. The only criteria, is that everyone looks out for each other. Eat together, travel together, do not allow anyone to step out.

5. Establish pride in being in the ensemble within the school. Like a great sports team, there is a respect that students receive for being in the ensemble from their peers. If possible, rehearse away from the main rehearsal areas. This creates a mystic about the band. Interested students will begin to search you out; other students will want to be seen with members of the ensemble. In rehearsal bring them back to earth, that they are not quite there yet and must continue to work to improve. Raise the expectations in rehearsal; bring in guests, listening to the masters.

## Improvisation

AIM: How to teach beginning players to improvise, additionally how to teach and challenge advanced players to improvise (What to do when the student plays better than you do?) – See Handout #10 on Teaching Materials.

### Objectives:

#### 1. Two fundamental requirements of understanding:

Improvisation is the emphasis of Jazz  
Establish immediately – everyone plays!  
Imitation, Assimilation, Innovation

#### 2. Differentiating instruction

How to meet the needs of beginning, intermediate and advanced players

One starting point with possible progression of understanding:

Free Play – in a circle, sounds on the instrument first collectively, then move to duets moving around the circle (1/2, 2/3, 3/4, etc...) to call and response  
One Chord – same format concluding with call and response  
Blues – V – IV progression, minor Blues scale only, then introduce Major blues scale (cycle between the two) – Riff Blues Heads (i.e.: Sonnymoon, Bag's Groove)  
Introduce VI – ii – V turnaround Blues progression – Tenor Madness  
ii – V study moving into Rhythm Changes – incorporating the following elements:  
Use of Major scale, incorporation of Blues scales, chord / scale theory, guide tone line, common tones, color tones – Oleo  
Standards – Great American Songbook  
Small Group Jazz Rep – Dameron, Parker, Cannonball, Miles, Coltrane, Blakey, Silver, Morgan, Strayhorn, Monk, Shorter, Hubbard, Evans, Henderson, Shaw, Liebman, etc...  
Writing – Blues, Blues with a Bridge, Rhythm Changes, Contrafacts, complete originals

#### 3. Imitation – Assimilation – Innovation

Listening to singing to transcribing (playing on their instrument) to writing it out.  
Sing it to the point where you stop listening to the soloist and now hear the rhythm section. Do the same when you transfer the singing to playing your instrument. Once this occurs, then write it out. Work out the rhythms and notate them as accurately as possible.

#### 4. Development of technique – Key a Week studies, Riff Blues Heads, patterns, ii – V lines

Key a Week studies, but also practice as follows:

Two octaves, all keys with inflected 8ths (or 16<sup>th</sup>'s) and triplets  
How to practice and incorporate all stated devices  
Sing the melody straight, add inflection – move to the horn (same)  
Two full choruses in whole notes, then two in half notes, then quarter notes, 8<sup>th</sup> notes  
Time – using a metronome (first on all four beats, then to 2 & 4; more advanced players – put the click on 4 only)  
Pros and Cons of Play-a-Long cd's  
Brainstorm and develop a plan on how to utilize play-a-longs  
Use the material that you are given. Incorporate as part of your playing (bag of tricks)  
Patterns and ii – V lines

#### 5. How to learn to use space effectively

Play two measures and rest for two, etc...  
Play three bars rest for 4 measures, pick up on the 8<sup>th</sup> bar and play two more (practicing over the bar line and starting & ending in any part of the measure), continue same format

## Listening, Theory, History

AIM: How to incorporate Listening, Theory and History into the ensemble practice – see Handout #10 on Teaching Materials.

### Objectives:

1. Most programs will not have a stand-alone Jazz Theory or History class; therefore you will need to incorporate these elements into your ensemble class

This will take away from rehearsal time

Short and long term planning is essential to maximize rehearsal time

Two plans:

- a. Use Monday as a Theory / Improv day giving the students a week to practice
- b. Friday can be a Theory / Improv class with Monday as a second class after giving them a weekend to practice, then after misconceptions are remedied that will give them a week to practice again. This is best when the ensemble has a majority of students new to Theory and Improvisation.

Research papers on the music you are performing or on important figures

Tie the music into the history – make connections, share stories

Concert Reports – try to get them to go out to hear live music (at least twice a semester)

New York City Jazz Record and Downbeat offer free magazines each month – use these as models for listening to music, use reviews as a teaching tool to write their own, learn about past and present players, workshops, gear, etc...

2. In both the Theory / Improv classes and in the ensemble rehearsal incorporate listening and discussions on historical content.

History does not necessarily need to be chronological; however you will need to eventually bridge the gaps so that students understand the progression of the music.

Listening in the beginning will need to be guided as they are listening so that they begin to understand how to listen for understanding, Create a Listening Guide Sheet

(see Handouts #6 & #7).

Use DVD's to show musicians as well as listening to them. Guided listening can be very effective.

3. Never talk down to the students; however you must be aware when you are teaching above them. Remember, "You haven't taught it if they haven't learned it."

Approach them at their level to start giving them just enough to understand and to study with a clear conception. Listening and history are elements that they are familiar with; however theory is different. You should start from scratch regardless of the students in the ensemble. Do not take for granted that they know theory just because they sound as though they do.

## Festivals, Clinicians and Guest Artists

AIM: To understand the significance of festivals, clinicians and guest artists

### Objectives:

#### 1. Where to look?

Utilize friends and colleagues to be guest artists or make connections for you. Use your own ensembles. Have your friends sit in with the ensemble or to cover the parts when they are out.

Look to colleges and universities for mentors, teachers, performers – these students are closer in age and creates a rare opportunity to see that they are not that far off.

Professional players – secure funding first (big funding for top players) – how do you utilize the guest artist – solo space only, playing charts (section work) and/or playing solo melodic lines. Will they do a clinic, speak with the kids, answer questions or just come in and play, then leave.

#### 2. How to contact?

Have a plan in place for all visitors and performers. What do you want the students to learn while the guest is present in front of them? (Improvisation, ensemble playing, lead playing, rhythm section, vocals, etc...)

Ask the question. They can only say no. Have an ensemble that is ready for this.

Email, call – do not text!

Contact management of professional artists – barter on price, especially if they live in the area and based on their calendar they are available.

Network! Get numbers, give your numbers.

#### 3. What do you want clinicians to do?

For me, Improvisation based, but at their level wherever that might be based on lessons at that moment.

Also on ensemble playing, listening for articulation, dynamics, etc...

The rhythm section

Lead playing (primarily for lead trumpet)

Composer / Arranger

Share their experiences in learning the music – practicing, teachers, bandstand and/or college experience, what are you currently working on?

#### 4. Festivals that are competitive v. those that are collegial

What do you want to get out of the festival?

Recognition

Awards/prestige for your program

A learning experience for the students. Their ability to network.  
Keep in mind, in a competitive festival, no matter what has been learned, it can be wiped out based on the “place” the band receives or overly inflated as well

5. What is the purpose of a guest artist?

Benefits: motivational, higher level students to work with professionals, prestige, watch and ask questions of a pro player, parental understanding of the program, greater gate receipts (but must have money on hand to get these players in)

What is lost when you bring in a guest artist?

Student solo space

Show becomes more about the guest than the members of the school ensemble – a juggling act has to be set up so that the students feel it is still their concert.

Attitude of the guest, are they forthcoming with the students or standoffish?

## **Last Class, Putting it all together – Final Project Due**

AIM: Debrief, Q&A

### Objectives:

1. Mentoring Program – Reach out to area college Jazz programs and look for mentors. Set up a schedule of bi-weekly, once a month, every two months depending on the areas you are looking to have them address. If possible, pay a stipend to cover travel and spending money. Can be used to demonstrate performance, work in sectionals or within the ensemble as side-by-side performers, improvisation lessons, guests in the concert (as section players/soloists). You can also give experience of directing a small group or big band, which helps you to separate out to listen more effectively.

2. Teaching materials, recommended cd's, books, Play-a-Long cd's, other materials

See Handout #10 of sample instructional books, books on how to teach Jazz, sample list of Jamey Abersold Play-a-Long cd's, essential instructional videos

3. Big Band and Combo charts – students should not play the same material over a four-year period. Additionally, if possible, avoid having students play the material of past ensembles (the one exception is Queen Bee and Moten Swing)

See Handout #3 of sample Jazz Library and the indication of tunes played and what year. Make a note to save all programs and recordings as an archive.

4. Equipment – To the best of your ability, do not have students play on equipment that you would not play on (Todd Coolman story) – seek grants, gifts, save from concert receipts, etc...

5. Jazz Education Network, Jazz at Lincoln Center, National Endowment for the Arts, Smithsonian (refer to Handout #10)

6. Final Project – play arrangements of big band charts for the instrumentation in the class

