**MUJZ 443 Jazz Pedagogy and Artistic Entrepreneurship**

University of Southern California

Fall 2019

**Dr. Ronald C. McCurdy, Professor**

Class Time: Monday: 12:00p.m.-1:50p.m.

Office: TMC 104

Classroom: TMC G156

Phone Number: (213) 821-2301

E-mail: rmccurdy@usc.edu

Office Hours: 11:00a.m. - 12:00p.m. Wednesday

Other times by appointment

**Required Text:**

Dunscomb, Richard J. and Willie Hill, Jr. *Jazz Pedagogy: The Jazz Educator’s Handbook and Resource Guide.* Miami: Warner Bros. 2002.

Beeching, Angela Myles. Beyond Talent: Creating A Successful Career in Music. Oxford University Press. 2004

**Supplemental Text:**

McCurdy, Ron, Wynton Marsalis, Ron Carter. *Teaching Music Through Performance in Jazz.* Chicago: Gia Publications, Inc. 2008

Galper, Hal. The Touring Musician: A Small Business Approach to Booking Your Own Band on the Road. 2000

**Assignment Policies**

1. All assignments will be due by **5:00 p.m**. on the assigned due date.

**Late assignments will not be accepted.**

**Grading Policy & Due Dates:**

1) Individual assignments/class projects will be averaged for a total of **50%** of final grade

2) Google Drive Notebook of all materials compiled will constitute **15%** of your grade (will be based on the comprehensive nature of materials compiled, organization, and appearance).

3) Classroom assignments and participation **20%** of your grade

4) Collaborative Arts Research Project **15%**

**General Reference Texts**

Dunscomb/Hill, Jazz Pedagogy

McCurdy, et. al., *Teaching Music Through Performance in Jazz*

Coker, *The Teaching of Jazz*

Baker, *Jazz Pedagogy*

Henry, *The Jazz Ensemble*

Lawn, *The Jazz Ensemble Director’s Manual*

Vernick, et al., eds. *Teaching Jazz: A Course of Study Sherman, Techniques & Materials for the Stage Band*

Wheaton, *How To Organize & Develop The Stage Band*

Ferguson/Feldstein, *The Jazz/Rock Ensemble*

Schuler, *So You Want To Lead A Jazz Band?*

Berry, *The Jazz Ensemble Director’s Guidebook*

Sherman, *The Rhythm Section*

Houghton, *A Guide for the Modern Rhythm Section*

Kuzmich/Bash, *Instrumental Jazz Instruction*

**Attendance Policy:** It is expected that regular class attendance will occur. **Two (2)** unexcused absences will result in your grade being lowered by one letter. For excused absences the professor must be notified 24 hours in advance. In the case of illness, proper documentation must be presented.

**Course Objectives:**

1) To gain familiarity with jazz pedagogy methodologies and resources.

2) To develop relative competence with jazz ensemble rehearsal skills and

techniques for both large and small jazz ensembles.

3) To be able to teach aspects of authentic jazz performance skills

aurally/orally by modeling.

4) To gain familiarity with jazz ensemble literature and sources

5) To become familiar with the landscape of the music profession

6) To gain familiarity with the concept of becoming a teaching artist

7) To gain familiarity with the application of business social media

8) To develop artistic entrepreneurial concepts for the emerging artist

**Disability Statement:** Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester.  A letter of verification for approved accommodations can be obtained from DSP.  Please be sure the letter is delivered to me (or to TA) as early in the semester as possible.  DSP is located in STU 301 and is open 8:30 a.m.-5:00 p.m. Monday through Friday.  The phone number for DSP is 213/740-0776.

**Course Projects:**

* 1. Prepare an overview of assigned colleges and university jazz studies programs and their curriculums. You will receive a checklist of items to observe.

**Due: September 9**

* 1. Interview a director of jazz studies from a prominent jazz studies program. A questionnaire sheet will be provided. Guidelines are also posted on blackboard.

**Due: September 23**

* 1. **Collaborative Arts Research Project:** Collect data that addresses collaborative arts. This will entail (3) three books, (3) three articles, (3) three websites, identify (3) three projects that involved interdisciplinary and/or cross genre performances (find these examples on Youtube. Be prepared to share your findings in class.

**Due: October 7**

* 1. Classroom Rehearsal Observations:

Each student will observe and write a report on the rehearsal techniques of the given director. You are asked to observe a **middle school**, **high school** and **college** jazz ensemble rehearsal. A questionnaire sheet will be provided to facilitate your observations.

**Due: October 21**

* 1. Annotated Bibliography
     1. Each student will examine the following categories of books:
        1. Jazz History (5)
        2. Autobiographies (5)
        3. Improvisation books (5)
        4. Technique books (5)

**Due: November 4**

1. Develop a clinic handout on a topic of your choice. However, Dr. McCurdy must approve the topic. The hand out should include music excerpts or examples to support your topic. Example copies will be distributed in class. Your handout should include a bibliography, relevant websites, and pertinent recordings. Sample topics may include: 1) Rehearsal Techniques for the Jazz Ensemble/Jazz Choir, 2) Tips for the Beginning Drummer, 3) The Rhythm Section: Where Do I Start? 4) How To Choose A Guest Artist, 5) Integrating Jazz History in the Jazz Ensemble Rehearsal.

**Due: November 18**

1. Big Idea Presentation. Be prepared to present an oral presentation of your Big Idea. A guide sheet will be provided to help focus your project.

**Due: November 25**

1. Website Design: Each student will design (or outsource) their own website containing the following components:
   1. Home Page w/ Menu
      1. Bio
      2. Photo/Video gallery
      3. Sound cloud
      4. Contact information
      5. Music Performance Examples

**Due: December 2**

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**August 26 - Overview of Course**

**September 2 (Labor Day- no class)**

**September 9**

* Topics: Examination of the motives/rationale for teaching jazz; Qualities of a good jazz educator (Coker); philosophical issues
* Activities: 1) Develop a statement of philosophy of jazz education and a justification for the inclusion of jazz in a hypothetical teaching situation at the level of his/her teaching interest.
* History of Big Bands and Music Education

Articles: Jazz: A Place In Education, Response? By Harry Feldman

Jazz: A Place In Education? By Bert Konomitz

**Readings:** Dunscomb and Hill, Jazz Pedagogy. Pages, 6-27, 136-148, 295-297

Beeching, Beyond Talent: Creating A Successful Career in Music. Pages 22-41

Articles:History of Jazz Education by Kenneth E. Prouty (Blackboard)

**September 16**

* The Jazz Program/The Importance of Listening

1.How to listen

2.What to listen for!

3.Who to listen to!

4. Addressing scheduling problems

5.The Budget!

6.The Audition

7.Compiling audition times/ materials

8.Physical Set- Ups

* The State of Higher Education
  + 18th Century Teaching Model
  + Fear Based Education
  + Changing The Artistic Paradigm
  + Entrepreneurial Check-list

**Readings:** Dunscomb and Hill, Jazz Pedagogy. Pages, 28-61, 129-135

Beeching, Beyond Talent: Creating A Successful Career in Music. Pages 42-65.

Articles: *National Association of Jazz Educators* (MENC)

Feldman, Harry Allen. *Jazz: A Place in Music Education*. 1964

Konowitz, Bert. *In Answer to Jazz: A Place in Music Education.* 1964

**Assignment:** Craft an audition packet for high school big band (see black board for detailed instructions)

**September 23**

* Topics: The Rhythm Section
  + The function of the bass & drums
    - Drums- basic function
    - Bass- acoustic and electric
* Activities: 1) Compile an annotated bibliography of jazz ensemble and

rhythm section texts.

2) Rehearsal demo w/score preparation/rehearsal plan,

3) Review of selected videos (rhythm section inst.,

4) Jazz adjudication; adjudication of 2 bands

**Readings:** Dunscomb and Hill, Jazz Pedagogy. Pages, 62-76, 184-212, 213-226

Beeching, Beyond Talent: Creating A Successful Career in Music. Pages 66-104

Articles: Buyer, Paul. *Teaching The Drumset:* <https://jazzednet.org/Teaching_Jazz_Drumset_Paul_Buyer>

Sparks, Donald. Drum & Rhythm Section Tips.

<https://jazzednet.org/Drum_Set%20_Performance_Tips>

**September 30**

**Large & Small Jazz Ensemble Direction and Rehearsal Techniques**

* Topics: Repertoire; Rehearsal management
* Teach a tune by ear 4) Combo rehearsal demo
* Jazz Rehearsal Techniques

1. pacing the rehearsal
2. Score Preparation

B. The do's and don'ts of rehearsal

C. Score preparation

* Planning the Concert

A. Selecting a date (Reserving facilities)

B. The program

C. The concert check- list

**Readings:** Dunscomb and Hill, Jazz Pedagogy. Pages, 151-161, 184- 212, 213 -235, 236-272

**Articles:** McCurdy, Ron. *Rehearsal Strategies for the Big Band*. Yamaha: 1988

DiBlasio, Dennis: Jazz Ensemble Rehearsal Tips: 2016

<http://denisdiblasio.com/jazz-band-rehearsal-tips-2-rhythm-section-considerations/>

Parkinson, Michael: Insights Into the Jazz Ensemble Score Preparation. 2012

<http://www.jecohio.org/docs/morethantheblues.pdf>

**Assignment:** Score Preparation: Complete the guidelines from the following:

http://www.michaelpaganmusic.com/PDFs/Big\_Band\_Score\_Prep\_Guide.PDF (The score(s) will be provided)

**October 7**

**Repertoire and Programming**

* Jr/High School, College
* Topics: Philosophy of repertoire and programming; Programming considerations and special concerts; Survey of Sources: Repertoire music, Latin charts, Charts for teaching improvisation, “ear” (or “head”) charts; Networking; Considerations for music selection
* Activities: 1) Compile an annotated list of 10 charts, including various

styles and one “head/ear” tune/chart (must be able to play head from memory)

2) Plan a five-tune program for a real (or hypothetical) band;

consider ability levels, strengths and weaknesses, etc.; find and list corresponding recordings; list in sequence (annotations--tempo, problems, historical info., etc. for each tune) include soloists; consider various programming concepts discussed

3) Programming for the Jazz Ensemble?

* The Rhythm Section
  + Piano
  + Guitar

**Readings:** Dunscomb and Hill, Jazz Pedagogy. Pages, 162-183, 189-204, 227-235

**October 14**

Saxophone and Other Doubles

* The Sax Section
  + The role of each instrument
* Doubles
  + Flutes & Clarinets

**Readings:** Dunscomb and Hill, Jazz Pedagogy. Pages: 236-243

**October 7- Mid-Term Exam- Take Home- Due October 14th**

The Brass Section

* The trumpet section
* The trombone section

**Readings:** Dunscomb and Hill, Jazz Pedagogy. Pages: 244-259. 260-272

**October 21**

The Jazz Festival

* Publicity

1. Letters to area schools

2. Contracting artists

* The budget, The schedule, Selecting adjudicators
* Choosing guest artists
* Competitive vs. Non-Competitive Festivals

Vocal Jazz

* Basic concepts of working w/ singers
* Ensemble considerations

**Readings:** Dunscomb and Hill, Jazz Pedagogy. Pages: 284-292, 273-283

Articles:Bass, Lisa.Marathon Man of Jazz Education: An Interview with Billy Taylor. 1982

Marantz, Bart. How To Stage A Jazz Festival. 1982

McCurdy, Ron. President’s Message: IAJE 2002

**October 28**

**Pedagogy of Jazz Improvisation**

* Consider levels of instruction: Elementary/Jr. H.S., High School, College
* Topics: Survey of teaching materials; Ear vs. theory; Aural techniques; Time-feel & Articulation.
* Activities: 1) Annotated bibliography of 5 jazz improvisation texts 3) Review of selected jazz improvisation videos (links)

**Readings:** Dunscomb and Hill, Jazz Pedagogy. Pages, 95 118, 119-128

Articles: Riveire, Janine. *Using Improvisation As A Teaching Strategy. 2006*

Schroder, David. Approaches To Jazz Improvisation Instruction. 2002

Dobbins, Bill. *An Essential Element of Musical Proficiency. 1980*

**November 4**

**Crafting the Big Idea Project**

* What constitutes a Big Idea Project?
* The Creative Process
* Building Your Team
* Collaboration w/ other genres or disciplines within the arts

**November 11**

**Launching Your Big Idea Project**

* Choosing The Right Venue
* Marketing Your Project
* The Mailing List
  + Sources
* The Contract
* Legal Matters
  + Working with Estates
  + Partnerships?
* The Tech Rider

Reading: Beeching, Beyond Talent: Creating A Successful Career in Music. Pages 198-222.

Terteryan, Marina. 8 Lessons That Entrepreneurs and Startups Can Learn from Jazz Musicians:

https://jazzednet.org/8-Lessons-that-Entrepreneurs-and-Startups-Can-Learn-from-Jazz-Musicians

**November 18**

**Expanding Your Audiences**

* Artist in Residence
* Outreach Programs/ K-12 & Adult Audiences
* Community Programs
* Clinic/Big Idea Projects Presentations
* Funding Options

**Readings:** Beeching, Beyond Talent: Creating A Successful Career in Music. Pages 223-244.

Hancock, Herbie and Wayne Shorter. *An Open Letter To The Next Generation of Jazz Artist.* 2016

http://nesthq.com/wayne-shorter-herbie-hancock-open-letter/

**November 25**

* **Clinic/Big Idea Projects Presentations**

**December 2**

* **Clinic/Big Idea Projects Presentations**