MUSC 2530, 2540, 3210, 3220. Jazz Ensembles I, II, III, IV

Fall 2021

Weight .25

School of Fine Art and Music

**Course Description**

Course credit may be earned through participation in the jazz ensemble. Through the study and performance of selected jazz repertoire and practical skills, students develop the knowledge and ability to engage with the creative and technical requirements of jazz performance. Rehearsals and performances build upon the students' accumulated knowledge of musical techniques and skills, while study of repertoire develops awareness of historical and stylistic trends in jazz.

**Timetable**

Thursdays 7 to 9:50. Room 103. War Memorial Hall.

**Instructional Support**

Dr. Howard Spring( Director) [hspring@uguelph.ca](mailto:hspring@uguelph.ca). 112 Johnston Hall.

Brent Rowan (Teaching Assistant) [browan@uoguelph.ca](mailto:browan@uoguelph.ca)

**Learning Outcomes**

2000 level

At the end of this course students will be able to:

1. Learn pieces from the jazz repertoire by ear and perform them from memory. Kinds of pieces to be learned include blues, jazz standards, “Latin”, ballads, and modal. Pieces to be determined by instructor.
2. Perform this repertoire using standard jazz performance practices including swing, solo improvisation, and appropriate accompaniment. (voicings, comping, “walking”, time)
3. Be able to play sections of solos of established jazz musicians such as Miles Davis, John Coltrane etc., to be chosen from a list provided by the instructor.
4. Be able to play original improvised solos using ensemble repertoire.
5. This course will include reflective conversation and discussion on ensemble participation as preparation for professional musical performance.

3000 level

Same as 2000 level plus:

1. Compose and arrange a blues, a 32-bar “standard”-like piece, and modal piece, that will be played by the ensemble.
2. Conduct rehearsals for the performance of these pieces.
3. Create a playlist for and ensemble performance and lead a performance.
4. Transcribe complete jazz solos including the “changes” (chord progression).
5. Direct the ensemble including preparation for final performance.

**Assessments**

1. Performance assessments. (50%) One performance assessment every two weeks each worth 10% each for a total of 50%. These assessments will be individual at times and group-based at other times depending on the material being assessed.
2. Peer reviews. (10%) Students will write 100-word reviews of performances for assessments. These reviews will comment on the performance’s strengths and where the performance can be improved. This will be worth 2% each for a total of 10%
3. Final performance. (40%) At the end of the semester the ensemble will perform at an off-campus venue if possible.

**Schedule**

Week 1

2000

Performance practice: metronome work, time, swing, “Charleston” figures.

Repertoire: basic blues (melody for Freddie the Freeloader)

3000

Performance practice: time, swing, Charleston figures.

Repertoire: soloing on a blues.

Transcription: start first chorus of piano solo on “Freddie….”

Week 2

2000

Performance Practice: individual ‘hits’ moving through the bar, counting 2 and 4

Repertoire: continue with learning blues (changes for “Freddie the Freeloader”)

3000

Performance Practice: trading 4s.

Repertoire: “Freddie” as a modal piece. Sing roots of Freddie changes

Writing: basic arranging techniques, start to write arrangement for Freddie.

Compose a Bb blues.

FIRST PERFORMANCE ASSESSMENT

2000 level

Melody for Freddie the Freeloader

Good swing, accurate melody.

Harmony for Freddie the Freeloader

Voicings, arpeggios on horns.

3000 level.

Melody and two solo choruses on Freddie the Freeloader using modal concepts.

Blues composition

Week 3

2000 level

2 choruses of solo Freddie by ear; trading 4s

3000 level

3 choruses of solo on Freddie; trading 4s, 3s, 6s

Week 4

2000 level. Charleston figures and variations moving through the bar

Learn head to *So What* from recording.

Solo on Freddie with 2 and 4 background.

3000 level

Learn head to *So What* from recording and Miles’s first solo chorus.

Compose modal piece based on dorian mode.

SECOND PERFORMANCE ASSESSMENT

2000 level

Charleston figures moving through the bar with metronome on quarter notes and 2 and 4.

Solo on Freddie , one chorus, 2 and 4.

*So What* head.

3000 level

*So What* head and Miles’s first chorus, 2 and 4.

Solo improvisation on So What

Modal composition.

Week 5

2000 level

Dorian mode from D, Eb. G, C, F, in swing, 2 and 4

Min 7 voicings D, Eb, G, C, F.

3000 level

Dorian mode from D, Eb, G, C, F,

Minor 7th voicings with 9 and 11, arps as well.

Week 6

2000 level

*So What* head and Miles’s first chorus, one original chorus.

3000 level

*So What* head, two original choruses, trading 4s.

THIRD PERFORMANCE ASSESSMENT

2000 level

4 note arpeggios on minor 7th chords.

Charleston figures moving through bars for head of *Freddie*

Head and 1 chorus of *So What*.

3000 level

Trading 4s on *Freddie*  and *So What.*  2 solo chorus on Freddie

7 note arps on minor 7th chords.

Week 7

2000 level

Melody to *Cherokee.*

3000 level

Melody and changes to *Cherokee*

Week 8

2000 level

II-V-Is applied to *Cherokee*

3000 level

II-V-I and substitute applied to *Cherokee*

Cherokee head and changes as latin, ballad and burner

Composition based on chord changes for *Cherokee*

FOURTH PERFORMANCE ASSESSMENT.

2000 level

Cherokee head and one chorus as ballad

3000 level

Cherokee as Latin and “up”

“Cherokee” composition.

Week 9

2000

Head to Blue Monk.

Dominant chord types arpeggios and voicings.

3000

Blue Monk head and solo, 3 choruses.

Arrangement of Blue Monk.

Direct rehearsal of Freddie, So What, Cherokee

Week 10

2000

Solo on Blue Monk using dominant chord arpeggios and melodic enclosures

3000

Direct rehearsal of Freddie, So What, Cherokee, Blue Monk, original tunes, and arrangements.

FIFTH PERFORMANCE ASSESSMENT

2000

Blue Monk head and on chorus solo

3000

Blue Monk full performance.

Week 11

Preparation for final performance. How to practice individually (phrasing, musical ideas etc. How to practice as an ensemble. (Listening, trading, time,)

Week 12

Final Performance: Manhattan’s