

The SOMD Undergraduate Committee recommends the following four new course proposals for consideration by the SOMD faculty:

MUJ 275 Jazz Composition 1

Credits: 2

Catalog description:

Examination and application of contemporary compositional techniques utilized in jazz and commercial music idioms through the study of blues and simple song forms.

Rationale:

While a stand-alone offering, this course is a key component of a larger proposal to update and streamline our B.M. in Jazz Studies degree. At this point we do not offer any jazz/commercial composition courses. These courses will be unique to the SOMD curriculum, will help build the fundamental skill set needed for students to be successful professionally in this field, and address recurring deficiencies we have witnessed in studio writing skills among students entering our upper division jazz courses. While a stand-alone offering, this course is a key component of a larger proposal (TBA) to update and streamline our B.M. in Jazz Studies degree.

Primary proposer: Steve Owen

MUJ 276 Jazz Composition 2

Credits: 2

Catalog description:

The examination and application of contemporary compositional techniques utilized in jazz and commercial music idioms through the study and composition of simple song forms.

Rationale:

While a stand-alone offering, this course is a key component of a larger proposal to update and streamline our B.M. in Jazz Studies degree. At this point we do not offer any jazz/commercial composition courses. These courses will be unique to the SOMD curriculum, will help build the fundamental skill set needed for students to be successful professionally in this field, and address recurring deficiencies we have witnessed in studio writing skills among students entering our upper division jazz courses. While a stand-alone offering, this course is a key component of a larger proposal (TBA) to update and streamline our B.M. in Jazz Studies degree.

Primary proposer: Steve Owen

MUJ 440/540 Jazz Pedagogy & Practicum

Credits: 3

Catalog description:

Study of jazz pedagogy through discussion, observation, reading, listening, and practice. Topics include curriculum, rhythm section fundamentals, ensemble rehearsal strategies, and improvisation methods.

Rationale:

This is a revision of a course previously offered as MUE 639 Jazz Pedagogy & Practicum to make it a 400/500 level course so that both our undergraduates and graduates can participate. It is part of larger proposal to update and streamline our B.M. in Jazz Studies degree, and will allow pedagogy to play a more predominant role in the curriculum. Many of our graduates go on to become educators of one type or another. Some teach lessons in performance and improvisation, but many also work with small and large jazz ensembles. This course is needed in order to fulfill an important part of their professional training. This course would be a requirement for the BM Jazz Studies degree, ideally taken during Fall term of a students' junior year. This course would also be a requirement of the MM Jazz Studies degree ideally taken during the first year of studies, and of the Graduate Specialization in Jazz Pedagogy, ideally taken during the second year of studies.

Primary proposer: Paul Krueger

MUS 488/588 Analog Recording Techniques

Credits: 3

Catalog description:

Analog Recording using reel to reel tape machines provides students with a unique experience in not only sonic quality, but also artistic and technical decision-making due to the mechanical limitations presented by the analog format.

Rationale:

Analog recording at its roots is an example of extreme fundamentals within the recording studio. Recordings take place in real time, with little or no editing or cut and pasting as is the norm used in computer-based formats. Recordings are recorded in 2, 4, 8, 16, and 24 track formats.

This means one is limited by the number of tracks your machine can record, and the artistic and technical decisions you make are paramount to the results you achieve. You cannot simply fix the pitch, or add a multitude of tracks to fatten up your song. These decisions need to be made in advance, which requires greater preparation from the musicians/composers/artists.

This in-depth decision-making process gives the artists greater insight into their music, and ultimately can produce better performances and end results. MUS 488/588 will fit well into our growing Audio Production program, as it will be the only class of its kind teaching both the artistic and technical values of the Analog method.

Primary proposer: Lance Miller

Jazz Composition 1

MUJ 275

Meeting Time/Place: TBA

Professor: Steve Owen

Office: Music 352, phone 541-579-4556

Office Hours: TBA

Email: sowen@uoregon.edu

Course Description:

The examination and application of contemporary compositional techniques utilized in jazz and commercial music idioms through the study and composition of blues and simple song forms. Topics will include: rhythmic repetition and variation, harmonic extension and variation via functional harmony, developmental techniques as applied to single motives, and idiomatic/effective writing via common commercial notation practice. Students will engage through lectures, discussion, in-class directed and observed exercises, as well as model-based composition assignments based upon independent listening and analysis. For each student, the class will culminate in a self-produced recording project under studio conditions. Techniques learned in this class are essential to the development of more advanced skills in arranging and composing demanded by the field as a music educator and/or freelance musician.

Pre-Requisites

Before enrolling in this course, students must either pass MUJ 182 Jazz Performance Lab III, MUJ 270 Jazz Theory, the Jazz Studies Area Theory Placement Exam, or they must gain instructors' consent.

Position in Curriculum

This course is required for all BM Jazz Studies Majors. It is required to be taken before MUJ 480 Jazz Arranging I.

Goals:

Learning outcomes for a successful student would include:

- 1) Fluency in composing stylistically appropriate music in jazz and contemporary music genres
- 2) Competency in chord symbol and genre specific rhythmic notation as would be expected in a studio setting.
- 3) Ability to utilize commonly practiced techniques to realize students' own compositions.
- 4) Improved ability to independently research, analyze another artist's work and to incorporate learned information into their own creative process
- 5) The ability to write idiomatically for and to the skill level of instrumentalists
- 6) Practical skills needed to realize their music "within budget" in a studio setting.

Required Text/Materials

The University of Oregon: **Jazz Performance Lab Manual**

(This manual is available at the Duck Store and will be used as a reference book throughout the term.)

A **music manuscript book** for in-class work is also required.

A separate **packet of course materials** containing written exercises and composition assignments will be made available over Canvas.

Recommended: Access to a music notation software program: Finale, Sibelius, MuseScore, etc.

Class Logistics

Attendance, Preparation, and Participation. On-time attendance is mandatory at all class meetings. In order to participate fully in class discussion, students are expected to show up to class with all course materials as well as compositions and exercises in hand. Student will regularly be asked to share their work in-class.

Absences. You will be allowed 2 unexcused absences over the course of the term before your grade will be negatively affected. Any anticipated excused absence from class should be communicated in advance.

Assignments

Worksheets. Short written exercises will be due at every other class meeting demonstrating command of specific compositional “tools” as introduced in class and as utilized by various artists.

Compositions. Students will complete weekly composition assignments modeling techniques discussed in class and employed by artists whose work they have listened to and analyzed.

End of Term Recording Project. Allocated 20 minutes of studio time, each student will select 3 compositions written during the term to revise (if needed) in preparation for their personal recording session. Working with a recording engineer and a studio “orchestra,” the student composer will rehearse and conduct the session. With no prior rehearsal and budgeted exactly 20 minutes to record, clearly notated parts and succinct management of studio time are necessary for success.

Grading

Grade Distribution

Attendance and Participation	10%
Weekly Exercises	20%
Weekly Compositions	50%
Final Project	20%
<i>Quality of Compositions</i>	<i>(10%)</i>
<i>Idiomatic and Readable Parts</i>	<i>(5%)</i>
<i>Session Management</i>	<i>(5%)</i>

UO POLICIES

Accessible Education/Students with Disabilities: The University of Oregon is working to create inclusive learning environments. If there are aspects of the instruction or design of this course that result in disability related barriers to your participation, please notify us as soon as possible. You may also wish to contact the Accessible Education Center (formerly Disability Services) in 164 Oregon Hall at 346-1155 or uoacc@uoregon.edu or <http://aec.uoregon.edu/>.

Prohibited discrimination and sexual harassment: The UO is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic and dating violence, and gender or sex based bullying and stalking. Any UO employee who becomes aware that such behavior is occurring is obligated to report that information to their supervisor or the Office of Affirmative Action and Equal Opportunity. (Please see [Employee Reporting Obligations](#) on the Office of Investigations and Civil Rights Compliance (OICRC) website.)

The University Health Center and University Counseling and Testing Center can provide assistance and have a greater ability to work confidentially with students. If you wish to speak to someone confidentially, you can call 541-346-SAFE,

UO's 24-hour hotline, to be connected to a confidential counselor to discuss your options as confidential counselors are not deemed mandatory reporters. You can also visit the SAFE website at safe.uoregon.edu.

Academic Misconduct: The University Student Conduct Code (available at conduct.uoregon.edu) defines academic misconduct. Students are prohibited from committing or attempting to commit any act that constitutes academic misconduct. By way of example, students should not give or receive (or attempt to give or receive) unauthorized help on assignments or examinations without express permission from the instructor. Students should properly acknowledge and document all sources of information (e.g. quotations, paraphrases, ideas) and use only the sources and resources authorized by the instructor. If there is any question about whether an act constitutes academic misconduct, it is the students' obligation to clarify the question with the instructor before committing or attempting to commit the act. Additional information about a common form of academic misconduct, plagiarism, is available at <https://researchguides.uoregon.edu/citing-plagiarism>.

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Academic Disruption due to Campus Emergency: In the event of a campus emergency that disrupts academic activities, course requirements, deadlines, and grading percentages are subject to change. Information about changes in this course will be communicated as soon as possible by email, and on Canvas. If we are not able to meet face-to-face, students should immediately log onto Canvas and read any announcements and/or access alternative assignments. Students are also encouraged to continue the readings and other assignments as outlined in this syllabus or subsequent syllabi.

Mental Health and Wellness: Life at college can be very complicated. Students often feel overwhelmed or stressed, experience anxiety or depression, struggle with relationships, or just need help navigating challenges in their life. If you're facing such challenges, you don't need to handle them on your own--there's help and support on campus.

As your instructor if I believe you may need additional support, I will express my concerns, the reasons for them, and refer you to resources that might be helpful. It is not my intention to know the details of what might be bothering you, but simply to let you know I care and that help is available. Getting help is a courageous thing to do—for yourself and those you care about.

University Health Services help students cope with difficult emotions and life stressors. If you need general resources on coping with stress or want to talk with another student who has been in the same place as you, visit the Duck Nest (located in the EMU on the ground floor) and get help from one of the specially trained Peer Wellness Advocates. Find out more at health.uoregon.edu/ducknest.

University Counseling Services (UCS) has a team of dedicated staff members to support you with your concerns, many of whom can provide identity-based support. All clinical services are free and confidential. Find out more at counseling.uoregon.edu or by calling 541-346-3227 (anytime UCS is closed, the After-Hours Support and Crisis Line is available by calling this same number)."

Basic Needs: Any student who has difficulty affording groceries or accessing sufficient food to eat every day, or who lacks a safe and stable place to live and believes this may affect their performance in the course is urged to contact the Dean of Students Office (346-3216, 164 Oregon Hall) for support.

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Class Schedule

(Subject to Change)

Week 1

Class #1

Topics:

Blues Form and Construction

- Blues Progressions (Major & Minor)
 - Traditional Blues
 - B.B. King, *The Thrill is Gone*
 - R. Higginbotham, *Hi Heel Sneakers*
- Melodic Rhythm and Repetition
 - Single pitch melodies
 - Minor pentatonic and blues scale based melodies
 - Rhythmic Riffs
 - Rhythmic content

Repertoire Study/Analysis:

- AAA Melodic Construction:
 - J. Coltrane, *Slowtrane*
 - D. Gillespie, *Birk's Works*
 - S. Rollins, *Sonny's Mood*
- AAB Melodic Construction
 - Bessie Smith, *Back Water Blues*
 - J. Taylor, *Steamroller*
 - C. Brown, *Blues Walk*
 - S. Rodgers, *Short Stop*
- ABC Melodic Construction
 - J. Coltrane, *Some Other Blues*
- Variation in Blues Construction:
 - Muddy Waters, *Baby Please Don't Go*
 - S. Wonder, *Superstition*

Assignment(s): Blues Form Melodic Rhythm Worksheet

Class #2

Topics:

Blues Form and Construction

- Melodic Construction - Based on Blues Scales/Major & Minor Pentatonics:
 - R. Charles, *The Right Time*
 - K. Burrell, *Chitlin's Con Carne*
 - D. Bailey, *Comin' Home Baby*
 - M. Jackson, *Bag's Groove*
- In- Class Composition
 - 12 Bar Riff Based Blues Melodies

Composition Assignment:

Compose two 12-measure blues.

- Analyze and Model: C. Basie, *Splanky*
- Analyze and Model: H. Edison, *Centerpiece*

Week 2

Class #1

Topics:

Blues Form and Construction

Standard Jazz Blues Harmony

Melodic Construction - chord tone based melodies:

J. Coltrane, *Bessie's Blues*

M. Davis, *Blues by Five*

Common Rhythmic phrase structures as unifying devices

Assignment(s): Melodic Construction Worksheet

Class #2

Topics:

Blues Form and Construction

In- Class Composition

12 Bar chord tone based blues melody

Notation

Writing idiomatically for the rhythm section

Rhythm Section "Lead Sheets"

Writing idiomatic melodies for guitar, piano, and bass

Composition Assignments:

With the focus on melodic rhythm and repetition, write two blues melodies using chord tones only.

- Bass plays melody

- Guitar plays melody

Analyze and Model: S. Owen, *Blues by the Numbers*

Week 3

Class #1

Topics:

Blues Form and Construction

Variation in Basic Blues Progressions via Functional Harmony

Secondary Dominants

Tritone Substitutions

Deceptive Cadences

Cycle and Delayed Cycle Progressions

Melodic Construction

Major/Minor motives at the IV7 chord

Single motives "morphing" from major to minor

Transposition of single motives

Repertoire Study/Analysis:

Blues Progressions:

M. Davis, *Freddie the Freeloader*

D. Ellington, *Portrait of Mahalia Jackson*
C. Parker, *Blues for Alice*
J. Henderson, *Isotope*
S. Wonder, *Superstition*

Major/Minor Construction

L. Young, *Jumpin' with Symphony Sid*
O. Pettiford, *Blues in the Closet*
S. Rollins, *Tenor Madness*
C. Parker, *Buzzy*

Assignment(s): Transposition Worksheets

Class #2

Topics:

Blues Form and Construction

IV7 Motive Transposition

D. Ellington, *Things Ain't What They Used to Be*
J. Coltrane, *Blue Train*
T. Monk, *Blue Monk*
O. Coleman, *Turnaround*

Lead Sheet Notation

Writing idiomatic melodies for trumpet
Transposed parts/lead sheets for instruments written in Bb

In- Class Composition

Major/Minor Melodic Construction
IV7 Chord Melodic Transposition

Composition Assignments:

Two 12-measure blues using AAB phrase structure.

Motive based melody for trumpet - Major/Minor IV7 morphing
Analyze and Model: F. Hubbard, *Blues for Duane*

Motive based melody for trumpet - transposition of the motive at the IV7 chord
Analyze and Model: J. Smith, *Back at the Chicken Shack*

Week 4

Class #1

Topics:

Blues Form and Construction

Blues Progressions

Re-harmonization using functional harmony and harmonic landmarks

Developmental techniques as applied to rhythm and single motives

Repetition
Truncation
Elongation
Displacement
Augmentation
Diminution

Repertoire Study/Analysis:

Blues Melodies

T. Monk, *Straight No Chaser*

C. Parker, *Now's the Time*

J. Henderson, *The Kicker*

Assignment(s): Re-harmonization Worksheet/Rhythmic Development Techniques

Class #2

Topics:

Blues Form and Construction

In- Class Composition

Re-harmonization thru functional harmony and harmonic landmarks

Single motive melodic writing using rhythmic development techniques

Lead Sheet Notation

Writing idiomatic melodies for tenor saxophone

Transposed parts/lead sheets for instruments written in Bb

Composition Assignments:

One 12-measure blues

Over a standard jazz blues progression, write a single motive melody for tenor saxophone employing rhythmic developmental techniques.

Analyze and Model: S. Owen, *Blues Blue Blu*

Week 5

Class #1

Topics:

Simple Song Form Construction

Form

Periods, Double Periods, Phrase Groups

Binary, Rounded Binary, Ternary Song Forms

Contrafact Melodies

Simple melodic construction using chord tones and non-harmonic tones

Common practice techniques

Repertoire Study/Analysis:

Form Study

T. Dameron, *Lady Bird*

J. Coltrane, *Giant Steps*

Rogers & Hart, *Have You Met Miss Jones*

B. Golson, *Stablemates*

K. Dorham, *Lotus Blossom*

B. Wendel, *Backbou*

Contrafact Melodic Study

Simon & Marks, *All of Me*

O. Hammerstein/J. Kern, *All the Things You Are*

J. Lewis, *Afternoon in Paris*

T. Dameron, *Hot House*

C. Parker, *Donna Lee*
L. Tristano, *Lennie's Pennies*

Assignment(s): Non-Harmonic Tone Worksheet

Class #2

Topics:

Simple Song Form Construction

In- Class Composition
8 measure contrafact melodies
Lead Sheet Notation
Writing idiomatic melodies for trombone

Composition Assignments:

16-measure song in binary or rounded binary form
Modeling in-class repertoire, write a contrafact melody for trombone over an existing chord progression

Week 6

Class #1

Topics:

Simple Song Form Construction

Functional harmony and period and double period form
Antecedent and consequent phrasing via harmony and harmonic rhythm
Re-harmonizing existing progressions
Harmonic landmarks and phrasing
Review
Secondary Dominants
Tritone Substitutions
Deceptive Cadences
Cycle and Delayed Cycle Progressions

Repertoire Study/Analysis:

L. Morgan, *Ceora*
D. Ellington, *In a Sentimental Mood*
P. McCartney, *Blackbird*
Radiohead, *You*

Assignment(s): Functional Harmony Worksheet

Class #2

Topics:

Simple Song Form Construction

In- Class Composition
8 and 16 measure re-harmonizations using existing harmonic landmarks
Lead Sheet Notation
Writing idiomatic melodies for alto saxophone

Composition Assignments:

16-measure song in binary or rounded binary form

Re-harmonizing an existing progression, compose a contrafact style melody for alto saxophone.

Week 7**Class #1**

Topics:

Simple Song Form Construction

Melodic Rhythm

Repetition and formulas over AABA song form

Creating a Contrasting B Section

Melodic Rhythm

Harmonic Rhythm

Modulation to Closely Related/Remote Key Centers

Repertoire Study/Analysis:

V. Young, *My Foolish Heart*

A. C. Jobim, *One Note Samba*

J. Henderson, *Recordame*

D. Ellington, *Don't Get Around Much Anymore*

Assignment(s): Modulation Worksheet

Class #2

Topics:

Simple Song Form Construction

In- Class Composition

Modulation via:

Common-chord, Enharmonic, Chromatic Techniques

Lead Sheet Notation

Writing idiomatic melodies for baritone saxophone

Composition Assignments:

32-measure AABA song

Write a chord progression and melody for baritone saxophone that modulates to a closely related key. A and B sections melodies should be based upon identifiable rhythmic motives.

Week 8**Class #1**

Topics:

Simple Song Form Construction

Manipulation of a single pitched motive via common development techniques

“Spinning” a single motive to create melody – morphed or transposed

Repertoire Study/Analysis:

T. Monk, *Well You Needn't*
K. Dorham, *Blue Bossa*
S. Wonder, *Sir Duke*

Assignment(s): Motive Development Worksheet

Class #2

Topics:

Simple Song Form Construction

Expansion of Contrafact Technique
 Chord extensions and alterations as melodic landing points (chord tones)
 Insertion of Blues Vocabulary within harmonic landscape
In- Class Composition
 Extend single motives throughout 8-measure progressions
Lead Sheet Notation
 Writing for trumpet and tenor saxophone in combination

Composition Assignments:

32-measure AABA song

Write a chord progression and melody for trumpet and tenor saxophone that modulates to a closely related key. A and B sections melodies should be based upon identifiable motives that are manipulated via development techniques

Week 9**Class #1**

Topics:

Simple Song Form Construction

Additions to Simple Song Forms
 Introductions, Interludes, Endings
 Substitutions for the final I chord
 Pedal Points
 Cycle Progressions

Repertoire Study/Analysis:

H. Hancock, *Tell Me a Bedtime Story*

Assignments: Alternate Ending Worksheet

Class #2

Topics:

Simple Song Form Construction

In- Class Composition
 Introductions
Lead Sheet Notation
 Writing for trumpet and alto saxophone in combination

Composition Assignments:

Compose introductions, interludes, and endings to be added to your AABA compositions.

Week 10 (Dead Week)**Class #1**

(Review)

In-class assistance with project pieces

Class #2

(Review)

In-class assistance with project pieces

Week 11 (Finals Week)

End of Term Recording Project

Jazz Composition 2

MUJ 276

Meeting Time/Place: TBA

Professor: Steve Owen

Office: Music 352, phone 541-579-4556

Office Hours: TBA

Email: sowen@uoregon.edu

Course Description

The examination and application of contemporary compositional techniques utilized in jazz and commercial music idioms through the study and composition of simple song forms. The focus of this term of study is on non-functional harmony. Topics include: non-function harmony and root movements, harmonic rhythm and modal cadences, common chord types, chord extensions and alterations as melodic landing points, pan-diatonic and pan-triadic techniques, “slash” chords “add” chords, ostinatos, repetition and variation in melody writing, and idiomatic/effective writing via common commercial notation practice. Students will engage through lectures, discussion, in-class exercises, as well as model-based composition assignments based upon independent listening and analysis. For each student, the class will culminate in a self-produced recording project under studio conditions. Techniques learned in this class are essential to the development of more advanced skills in arranging and composing demanded by the field as a music educator and/or freelance musician.

Pre-Requisites

Before enrolling in this course, students must either pass MUJ 182 Jazz Performance Lab III, MUJ 270 Jazz Theory, the Jazz Studies Area Theory Placement Exam, or they must gain instructors’ consent.

Position in Curriculum

This course is required for all BM Jazz Studies Majors. It is required to be taken before MUJ 480 Jazz Arranging I.

Goals

Learning outcomes for a successful student would include:

- 1) Fluency in composing stylistically appropriate music in jazz and contemporary music genres
- 2) Competency in chord symbol and genre specific rhythmic notation as would be expected in a studio setting.
- 3) Ability to utilize commonly practiced techniques to realize students’ own compositions.
- 4) Improved ability to independently research, analyze another artist’s work and to incorporate learned information into their own creative process
- 5) The ability to write idiomatically for and to the skill level of instrumentalists
- 6) Practical skills needed to realize their music “within budget” in a studio setting.

Required Text/Materials

The University of Oregon: **Jazz Performance Lab Manual**

(This manual is available at the Duck Store and will be used as a reference book throughout the term.)

A **music manuscript book** for in-class work is also required.

A separate **packet of course materials** containing written exercises and composition assignments will be made available over Canvas.

Recommended: Access to a music notation software program: Finale, Sibelius, MuseScore, etc.

Class Logistics

Attendance, Preparation, and Participation. On-time attendance is mandatory at all class meetings. In order to participate fully in class discussion, students are expected to show up to class with all course materials as well as compositions and exercises in hand. Student will regularly be asked to share their work in-class.

Absences. You will be allowed 2 unexcused absences over the course of the term before your grade will be negatively affected. Any anticipated excused absence from class should be communicated in advance.

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Worksheets. Short written exercises will be due at every other class meeting demonstrating command of specific compositional “tools” as introduced in class and as utilized by various artists.

Compositions. Students will complete weekly composition assignments modeling techniques discussed in class and employed by artists whose work they have listened to and analyzed.

End of Term Recording Project. Allocated 20 minutes of studio time, each student will select 2 compositions written during the term to revise (if needed) in preparation for their personal recording session. Written independently, a third “Wildcard” piece, based upon models seen in or outside of the jazz idiom, will also be required. Working with a recording engineer and a studio “orchestra,” the student composer will rehearse and conduct the session. With no prior rehearsal and budgeted exactly 20 minutes to record, clearly notated parts and succinct management of studio time are necessary for success.

Grading

Grade Distribution

Attendance and Participation	10%
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that information to their supervisor or the Office of Affirmative Action and Equal Opportunity. (Please see [Employee Reporting Obligations](#) on the Office of Investigations and Civil Rights Compliance (OICRC) website.)

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Class Schedule

(subject to change)

Week 1

Class #1

Topics:

Class Introduction
Syllabus Review
“Modal” Composition
Construction and Characteristics of Major Scale Derived Modes

Repertoire Study/Analysis:

M. Davis, *So What*
J. Coltrane, *Impressions*
H. Hancock, *Maiden Voyage*
J. Coltrane, *A Love Supreme*
G. Evans, *Flamenco Sketches*
G. Evans, *Sunken Treasure*
E. Harris, *Freedom Jazz Dance*
J. Lovano, *Ft. Worth*
D. Gailey, *Palos Nuevos*
D’Angelo, *Chicken Grease*

Assignments: Mode Spelling and Identification Worksheet

Class #2

Topics:

“Modal” re-harmonization of an existing melody
“De-harmonization” of a functional melody

Repertoire Study/Analysis:

A. Scanlon, *Recordame* (re-harmonization)
S. Owen, *Night and Day* (re-harmonization)
C. Owen, *Beautiful Love* (re-harmonization)

Composition Assignments:

16 measure “composition:” Create a modal version of an existing melody.

Week 2

Class #1

Topics:

- Non-functional Harmony
 - Early practitioners of non-functional harmony in Jazz
 - Common chord types
 - Harmonic root movements, rhythm, and cadences
 - Unifying devices
- Review of lead sheet notation for guitar, piano, bass, drums

Repertoire Study/Analysis:

- B. Evans, *Time Remembered*
- F. Hubbard, *Little Sunflower*
- R. Carter, *Eighty-One*
- H. Hancock, *Butterfly*
- B. Hutcherson, *Herzog*
- F. Hubbard, *Red Clay*
- K. Lamar, *All the Stars*
- D'Angelo, *Africa*
- Radiohead,
- J. Zawinul (A Tribe Called Quest), *Young and Fine (Sampled on "Butter")*

Assignments: Non-Functional Worksheet

Class #2

Topics:

- Melodic rhythm and repetition
 - W. Shorter, *El Gaucho*
 - K. Scott, *Be Water*
- Harmonic rhythm creating a feeling of cadence
 - W. Shorter, *Speak No Evil*
 - W. Shaw, *Moontrane*
 - K. Garrett, *Two Down, One Across*
 - S. Wonder, *Part-Time Lover*
 - W. Shorter, *Fall*
- In-Class Composition
 - Non-Functional Progressions Alone - harmonic rhythm and cadences
 - Non-Functional Progressions w/ Chord Tone Melodies

Composition Assignments:

- Write a non-functional composition using binary form limited to a single chord quality (maj7, mi7, or sus4 chords) that cadences through harmonic rhythm.
-

Week 3

Class #1

Topics:

- Non-functional harmony
 - Chord w/ Alterations in Non-Functional Settings
 - Alterations to the maj7 chord
 - Altered Dominants as a Non-Functional Chord Type
- Melodic construction
 - Chord extensions and alterations as melodic landing points
- Non-harmonic tone - review
- Review of idiomatic writing for trumpet

Repertoire Study/Analysis:

- J. Henderson, *Inner Urge*
- W. Shorter, *Iris*
- W. Shorter, *ESP*
- D. Holland, *The Balance*
- F. Hubbard, *First Light*
- Radiohead, *Airbag*

Assignments: Chord Extension and Alteration Worksheet

Class #2

Topics:

- In- Class Composition
 - Unrestricted chord motion unified with melodic rhythm
 - 9ths, 11ths, 13ths as melodic focal points

Repertoire Study/Analysis:

- D. Berkman, Cells*

Composition Assignment:

“Cells” Model – A 16-measure non-functional composition limited to maj7, mi7, and sus4 chord qualities. The melody is to be based upon single rhythmic melodic motive and must highlight chord extensions.

Week 4

Class #1

Topics:

- Non-functional Harmony
 - Simple combinations of non-functional and functional harmony
 - Functional turnarounds and cadences in non-functional settings
- Developmental techniques and melodic motives
- Review of idiomatic writing for tenor saxophone

Repertoire Study/Analysis:

- J. Coltrane, *Like Sonny*

H. Hancock, *One Finger Snap*
W. Shorter, *El Gaucho*
J. Henderson, *Shade of Jade*
K. Scott, *Cycling Through Reality*

Assignments: Cycle and Delayed Cycle Substitution Worksheet

Class #2

Topics:

In- Class Composition
Non-functional progressions with functional turnarounds and cadences

Composition Assignment:

Compose a 16-measure piece using non-functional harmony that adds functional cadences and turnarounds.

Week 5

Class #1

Topics:

Non-functional Harmony
Pan-triadic technique and Slash Chords
Triads over bass notes as harmonic landing points
Consonance and dissonance
Phrasing through harmonic tension and release
Bass motion as a unifying device
Review of idiomatic writing for trombone

Repertoire Study/Analysis:

R. Brecker, *A Creature of Many Faces*
M. Brecker, *Not Ethiopia*
W. Shorter, *Endangered Species*
A. Parks, *Peaceful Warrior*
W. Shorter, *Fall*
B. Childs, *Quiet Girl*
K. Kirkland, *Midnight Silence*
J. Zawinul, *Young and Fine*

Assignments: Pan-Triadic Technique Worksheet

Class #2

Topics:

In- Class Composition
Re-harmonization of a given diatonic melody with pan-triadic techniques

Composition Assignment:

Write small song form composition modeling pan-triadic techniques and unifying bass motion

Week 6

Class #1

Topics:

- Non-functional Harmony
 - Diatonic melodies as a unifying structure
 - M. Schneider, *Last Season*
 - M. Schneider, *Gush*
 - A. Ferber, *Paris*
 - K. Scott, *The View from Above*
 - Quartal “Grips”
 - Quartal voicings over bass notes
 - Other common upper structures
 - Add2 chords
 - Add4 chords
- Review of idiomatic writing for alto and baritone saxophones

Repertoire Study/Analysis:

- J. Pastorius, *Havona*
- S. Owen, *Snowfall*
- B. Wendel, *Chorale*
- B. Wendel, *Clayland*

Assignments: Quartal, Add2, and Add4 Structures Worksheet

Class #2

Topics:

- In- Class Composition
 - Re-harmonizations of diatonic melodies using quartal grips, add2, & add4 chords

Composition Assignment:

- Write a small song form composition using quartal grips, and “add” chords.
-

Week 7

Class #1

Topics:

- Other unifying elements in non-functional settings
 - Common tone, bass (pedal or vamp)
 - M. Nock, *Doors*
 - J. Pastorius, *River People*
 - M. Schneider, *Gush*
 - Common tone, top voice (static)
 - R. Glasper, *Enoch's Meditation*
 - A. Parks, *Nemesis*
 - Common upper structure (static or arpeggiated)
 - W. Shorter, *Speak No Evil*
 - K. Wheeler, *¾ in the Afternoon*

Repertoire Study/Analysis:

W. Smith III, *Apollo*
D. Berkman, *Cells*
G. Clayton, *Envisionings*

Assignments: Common Tone/Upper Structure Worksheet

Class #2**Topics:**

Other unifying elements in non-functional settings
Major and minor pentatonic based melodies
Blues Scale based melodies
Symmetry in root movements

Repertoire Study/Analysis:

K. Wheeler, *Smatta*
W. Shorter, *Armageddon*

In- Class Composition
Minor pentatonic melodies w/non-functional progressions

Composition Assignment:

Write small song form composition using a common scale, upper structure, or bass pedal point as a unifying device.

Week 8**Class #1****Topics:**

Other unifying elements in non-functional settings
Ostinatos

Repertoire Study/Analysis:

J. Deutsch, *Serpico*
B. Childs, *Midland*
J. Nelson, *Peter Sellers*
J. Nelson, *The Architect*
J. Shaw, *Conclusion*
L. Oh, *Yoda*
D. Holland, *Prime Directive*

Assignments: Ostinato Worksheet

Class #2**Topics:**

Clave and Ostinatos
In- Class Composition
Creating and modifying ostinato patterns

Composition Assignment:

Compose a short form, non-functional piece using an ostinato based upon a clave

Week 9

Class #1

Topics:

The Music of Wayne Shorter

Assignments: Wildcard Project

Class #2

Topics:

The Music of Kenny Wheeler

Composition Assignment:

Wildcard Project

Week 10 (Dead Week)

Class #1

(Review)

In-class assistance with project pieces

Class #2

(Review)

In-class assistance with project pieces

UNIVERSITY OF OREGON

School of Music and Dance

MUJ 440 - COURSE SYLLABUS

COURSE TITLE: Jazz Pedagogy and Practicum

COURSE CREDIT: 3

DAYS/TIME/PLACE: MWF @ 9 am or TRF @ ? | Room 184

[CLASS ZOOM LINK](#)

FALL 2021

INSTRUCTOR: Paul Krueger

ZOOM OFFICE HOURS: TR 4 pm – 5 pm | F 10 am – 12 pm

CONTACT: 541.346.3777 | kruegerp@uoregon.edu

COURSE DESCRIPTION:

Through discussion, observation, reading, analytical listening, and practice, this course promotes the knowledge and skills needed to function as an educator/director of jazz ensembles. Topics include curriculum development, rhythm section technique and troubleshooting, small ensemble rehearsal strategies, conducting the big band, and improvisation methods. Students will be assigned readings on jazz pedagogy, study recordings that demonstrate the concepts discussed in class, and observe experienced educators conducting rehearsals and teaching lessons. Students will practice through lesson plan design, listening quizzes, and by teaching/directing other students in ensemble and individual settings.

PRE-REQUISITES

MUJ 182 Jazz Performance Lab or MUJ 270 Jazz Theory or Instructor's Permission

PRE-REQUISITE SKILLS & KNOWLEDGE

While all students are welcome, this course is designed (and required) for students seeking the BM in Jazz Studies or the MM in Jazz Studies and is not meant to be an "introduction" to jazz studies. It is expected that if a student registers for this course:

1. They are already listening to this music on a regular basis
2. They are already engaging in transcription studies on a regular basis
3. They have already participated in secondary and/or collegiate level jazz ensembles (small & large)
4. They have a background in jazz and commercial music theory
5. They have already been exposed to a variety of improvisation methods

LEARNING OUTCOMES

Upon completion of this course:

1. Students will be able to construct lesson plans with clear learning objectives, and effective teaching strategies and assessment methods.
2. Students will be able to identify and correct common problems in rhythm section performance, small ensemble performance, large jazz ensemble performance, and in individuals' improvised solos.
3. Students will be able to teach small jazz ensemble, large jazz ensemble, and individual performance studies at the secondary and collegiate level.

REQUIRED MATERIALS:

Students will need a pencil and three-ring binder or notebook for note-taking, and will need their primary instrument at every class.

REQUIRED TEXTS:

Jazz Pedagogy & Practicum Manual by Steve Owen and Paul Krueger

[Rhythm Section Workshop for Jazz Directors](#) (Teacher's Training Kit) by Shelly Berg, Lou Fischer, Fred Hamilton, and Steve Houghton

Other useful texts will be discussed in class, many of which are available through UO Libraries for further study.

GRADING

A+	97% - 100%
A	94% - 96.9%
A-	90% - 93.9%
B+	87% - 89.9%
B	84% - 86.9%
B-	80% - 83.9%
C+	77% - 79.9%
C	74% - 76.9%
C-	70% - 73.9%
D+	67% - 69.9%
D	64% - 66.9%
D-	60% - 63.9%
F	00% - 59.9%

Grades will be determined by the quality of student work and completion of the following assignments:

CLASS ATTENDANCE & PARTICIPATION (10% of grade)

TEACHING LABS & PRACTICUM (30% of grade)

LESSON PLANS, TEACHING REFLECTIONS, AND PEER REVIEWS (20% of grade)

READING & LISTENING QUIZZES (HOMEWORK) (20% of grade)

TEACHING OBSERVATIONS (20% of grade)

ATTENDANCE is required. Any unexcused absence may result in the drop of the student's grade by a letter. If a student has three or more unexcused absences, they may receive a failing grade.

LATE ASSIGNMENTS will be deducted by a letter grade for each day they are late. **MISSING ASSIGNMENTS** may result in a grade reduction as determined appropriate by the instructor, including the issuance of an incomplete or failing grade.

ASSIGNMENT DESCRIPTIONS

READING & LISTENING QUIZZES are assigned throughout the term and will be taken on Canvas. These quizzes will assess student understanding of topics covered in reading, analytical listening to recordings, error-detection skills, and more. Each is designed to take an hour or less.

TEACHING LABS & PRACTICUM include short, focused teaching practice opportunities to be done during class hours, as well as more extended rehearsals/lessons to be conducted outside of class, recorded on video, and turned in via Canvas.

Five **LESSON PLANS** are assigned throughout the term to aid in preparation for teaching labs and other practicum assignments. **TEACHING REFLECTIONS** help students to assess whether or not their own teaching methods and practices were effective. **PEER REVIEWS** help students to evaluate effective teaching strategies through critique of their classmates. All of these assignments may be completed on worksheets included in the Jazz Pedagogy & Practicum Manual.

Five **TEACHING OBSERVATIONS** are to be completed over the course of the term. Students must observe and review two large ensemble rehearsals, two small ensemble rehearsals, and one individual lesson.

NOTE: Students should be aware that the School of Music and Dance desires to discourage any sort of action that makes an individual feel uncomfortable or unwelcome. Students with concerns related to discrimination, bias, or sexual harassment are encouraged to contact the following office or offices should you wish to report such an incident and get help in resolving the incident.

- **Office of Affirmative Action and Equal Opportunity** | 677 E 12th Ave, Suite 452 | 541-346-3123 | aeo.uoregon.edu
- **Bias Response Team** | Office of the Dean, First Floor, Oregon Hall | 541-346-3216 | bias.uoregon.edu
- **Student Conflict Resolution Center** | 1691 Columbia Alley | 541-346-0617 | scrc.uoregon.edu
- **Counseling & Testing Center** | 2nd floor, University Health, Counseling, and Testing Center Building | 541-346-3227 | counseling.uoregon.edu
- **Sexual Violence Response and Support Services Coordinator** | 541-346-SAFE (7233) (available 24/7) | safe.uoregon.edu
- **ASUO Student Advocacy** | 337 EMU | 541-346-3722 | officeofstudentadvocacy.org

If you are registered with the Accessible Education Center, you should make an appointment with the instructor as soon as possible to discuss any course accommodations that may be necessary. To request accommodations, register for services at the Accessible Education Center.

- **Accessible Education Center** | 360 Oregon Hall | 541-346-1155 | aec.uoregon.edu

ACADEMIC MISCONDUCT

The University Student Conduct Code (available at conduct.uoregon.edu) defines academic misconduct. Students are prohibited from committing or attempting to commit any act that constitutes academic misconduct. By way of example, students should not give or receive (or attempt to give or receive) unauthorized help on assignments or examinations without express permission from the instructor. Students should properly acknowledge and document all sources of information (e.g. quotations, paraphrases, ideas) and use only the sources and resources authorized by the instructor. If there is any question about whether an act constitutes academic misconduct, it is the students' obligation to clarify the question with the instructor before committing or attempting to commit the act. Additional information about a common form of academic misconduct, plagiarism, is available at <https://researchguides.uoregon.edu/citing-plagiarism>.

INCLEMENT WEATHER

It is generally expected that class will meet unless the University is officially closed for inclement weather. If it becomes necessary to cancel class while the University remains open, this will be announced on Canvas and by email. Updates on inclement weather and closure are also communicated in other ways described here: <https://hr.uoregon.edu/about-hr/campus-notifications/inclement-weather/inclement-weather-immediate-updates>

ACADEMIC DISRUPTION DUE TO CAMPUS EMERGENCY

In the event of a campus emergency that disrupts academic activities, course requirements, deadlines, and grading percentages are subject to change. Information about changes in this course will be communicated as soon as possible by email, and on Canvas. If we are not able to meet face-to-face, students should immediately log onto Canvas and read any announcements and/or access alternative assignments. Students are also encouraged to continue the readings and other assignments as outlined in this syllabus or subsequent syllabi.

PROHIBITED DISCRIMINATION AND HARASSMENT REPORTING

Any student who has experienced sexual assault, relationship violence, sex or gender-based bullying, stalking, and/or sexual harassment may seek resources and help at safe.uoregon.edu. To get help by phone, a student can also call either the UO's 24-hour hotline at 541-346-SAFE [7244], or the non-confidential Title IX Coordinator/OICRC at 541-346-3123.

Students experiencing any other form of prohibited discrimination or harassment can find information and resources at investigations.uoregon.edu or contact the non-confidential Office of Investigations and Civil Rights Compliance at 541-346-3123 or the Dean of Students Office at 541-346-3216 for help.

As UO policy has different reporting requirements based on the nature of the reported harassment or discrimination, additional information about reporting requirements for discrimination or harassment unrelated to sexual assault, relationship violence, sex or gender based bullying, stalking, and/or sexual harassment is available in the [Employee Responsibilities section](#) of the Office of Investigations and Civil Rights Compliance website.

Specific details about confidentiality of information and reporting obligations of employees can be found at investigations.uoregon.edu/employee-responsibilities.

MANDATORY REPORTING OF CHILD ABUSE

UO employees, including faculty, staff, and GEs, are mandatory reporters of child abuse. This statement is to advise you that your disclosure of information about child abuse to a UO employee may trigger the UO employee's duty to report that information to the designated authorities. Please refer to the following link for detailed information about mandatory reporting: [Mandatory Reporting of Child Abuse and Neglect](#).

NOTE: The instructor of this class, as a Student Directed-Employee, will direct students who disclose sexual harassment or sexual violence to resources that can help and will only report the information shared to the university administration when the student requests that the information be reported (unless someone is in imminent risk of serious harm or a minor). The instructor of this class is required to report all other forms of prohibited discrimination or harassment to the university administration.

Week 1

INTRODUCTION

HOMEWORK

Class 1

Philosophical Foundations

Listening Quiz

What Makes a Great Solo? W. Marsalis

Class 2

Lesson Planning & Effective Teaching Strategies

Mock Lesson Plan

Building Curriculum

Class 3

Universal Topic: Time & Rhythm

Reading & Listening Quiz

Afro-Cuban Rhythms for Drum Set, F. Malabe

Clave Rhythms

Listening for Clave Playlist

Rhythmic Coordination

Metronome Games

Week 2

UNIT #1: RHYTHM SECTION

Class 4 (guest speaker)

Reading & Listening Quiz

Drum Set Technique

Excerpt from *Art of Bop Drumming*, J. Riley

Set-Up/Posture

Swing Feel Playlist

Fundamental Technique

Independence/Coordination

Class 5 (guest speaker)

Reading & Listening Quiz

Drum Set Topics

Rhythm Section Directors Workshop Chapter 1

Various Feels

Brushes Playlist

Class 6

Drum Set Topics

Listening Quiz

Sub-Rhythms

Sub-Rhythms Playlist & Set-Ups Playlist

Set-Ups

Week 3

Class 7 (guest speaker)

Bass Technique

Set-Up/Posture

Fundamentals & Tone Production

Technical Exercises

HOMEWORK

Reading & Listening Quiz

Excerpt from *The Low Down*, Danny Ziemann

History of Bass Playlist

Class 8 (guest speaker)

Bass Line Construction

Simple to Complex

Reading & Listening Quiz

Rhythm Section Directors Workshop Chapter 2

Bossa Playlist

Class 9

Piano

Voicings

Fundamentals & Technique

Reading & Listening Quiz

Rhythm Section Directors Workshop Chapter 3

Fusion Playlist

*SG Rehearsal
Observation #1 Due*
Friday @ 11:59 pm

Week 4

Class 10

Guitar

Voicings

Fundamentals & Technique

Reading & Listening Quiz

Rhythm Section Directors Workshop Chapter 4

Shuffle Playlist

Class 11

Teaching Demo - Rhythm Section Topics

Phrasing & Comping

Groove & Momentum

Troubleshooting Common Issues

Lesson Plan for Week 4 Teaching Lab

Reading & Listening Quiz

Rhythm Section Directors Workshop Chapter 5

Samba Playlist

Class 12

Teaching Lab

Teaching Reflection

Week 5

UNIT #2: SMALL GROUP REHEARSAL

HOMEWORK

Class 13

Dialogue Games

Polyrhythms/Hemiola

Reading & Listening Quiz

Rhythm Section Directors Workshop Chapter 6

Funk Playlist

Class 14

Pedal Points

Reading & Listening Quiz

Rhythm Section Directors Workshop Chapter 7

Ballad Playlist

Class 15

Teaching Lab

*SG Rehearsal
Observation #2 Due
Friday @ 11:59 pm*

Peer Review or Teaching Reflection

Week 6

Class 16

Rhythmic Gears

Metric Modulation

Lesson Plan for Week 6 Teaching Lab

Listening Quiz

Small Group Topics Playlist

Class 17

Intros/Interludes/Endings

Lesson Preparation

Listening Quiz

Intros/Interludes/Endings Playlist

Class 18

Teaching Lab

Peer Review or Teaching Reflection

Week 7

UNIT #3: BIG BAND REHEARSAL

HOMEWORK

Class 19

Brass Technique & Topics

Listening Quiz

Big Band Playlist

Class 20 (guest speaker)

Saxophone Technique & Topics

Listening Quiz

Big Band Playlist

BB Rehearsal
Observation #1 Due
Friday @ 11:59 pm

Class 21

Conducting the Big Band

Leading the Band

Rehearsal Structure

Listening Quiz

Big Band Playlist

Week 8

Class 22

Conducting the Big Band

Tuning Procedures

Air, Articulation, Attacks, Releases

Listening Quiz

Big Band Playlist

Class 23

Conducting the Big Band

Repertoire & Score Study

Rehearsal Preparation

Lesson Plan for Week 8/9 Teaching Lab

Score Preparation Assignment

BB Rehearsal
Observation #2 Due
Friday @ 11:59 pm

Class 24

Teaching Lab

Peer Review or Teaching Reflection

Week 9 Rehearsal Plan & Preparation

Week 9

Monday - Big Band Rehearsals

12 pm - 2 pm, Room 173

Class 25

Teaching Lab

Wednesday - Big Band Rehearsals

12 pm - 2 pm, Room 173

Thursday/Friday - Thanksgiving Break

No Classes

HOMEWORK

Peer Review or Teaching Reflection

Peer Review or Teaching Reflection

Week 9 Rehearsal Plan & Preparation

Peer Review or Teaching Reflection

Week 10

UNIT #4: IMPROVISATION

Class 26

Beginning Improvisation Methods

Beginning Improv Lesson Plan

Listening Quiz

Topics in Improvisation Playlists

Class 27

Intermediate Improvisation Methods

Intermediate Improv Lesson Plan

Reading & Listening Quiz

Topics in Improvisation Playlists

Creativity Triggers, S. Treseler

Individual Lesson
Teaching Video Due
Friday @ 11:59 pm

Class 28

Intermediate Improvisation Methods

Lesson Observation
Due
Friday @ 11:59 pm

Finals Week

Final Project Due

Small Group Rehearsal Plan/
Video/Reflection

Due Friday @ 11:59 pm

UNIVERSITY OF OREGON

School of Music and Dance

MUJ 540 - COURSE SYLLABUS

COURSE TITLE: Jazz Pedagogy and Practicum

COURSE CREDIT: 3

DAYS/TIME/PLACE: MWF @ 9 am or TRF @ ? | Room 184

[CLASS ZOOM LINK](#)

FALL 2021

INSTRUCTOR: Paul Krueger

ZOOM OFFICE HOURS: TR 4 pm – 5 pm | F 10 am – 12 pm

CONTACT: 541.346.3777 | kruegerp@uoregon.edu

COURSE DESCRIPTION:

Through discussion, observation, reading, analytical listening, review of educational resources, and practice, this course promotes the knowledge and skills needed to function as an educator/director of jazz ensembles. Topics include curriculum development, rhythm section technique and troubleshooting, small ensemble rehearsal strategies, conducting the big band, and improvisation methods. Students will be assigned readings on jazz pedagogy, study recordings that demonstrate the concepts discussed in class, and observe experienced educators conducting rehearsals and teaching lessons. Students will practice through lesson plan design, listening quizzes, and by teaching/directing other students in ensemble and individual settings.

PRE-REQUISITES

Admission to the MM Jazz Studies Degree or to the Graduate Specialization in Jazz Pedagogy -or- Instructor's Permission

PRE-REQUISITE SKILLS & KNOWLEDGE

While all students are welcome, this course is designed (and required) for students seeking the MM in Jazz Studies or the Graduate Specialization in Jazz Pedagogy, and it is not meant to be an "introduction" to jazz studies. For students completing the Graduate Specialization in Jazz Pedagogy but who have a limited background in jazz studies, it is recommended that they complete the following before registering for this class.

1. Two terms of MUE 609 Practicum
2. Three terms of MUP 635 Studio Instruction in Jazz Improvisation
3. Three terms of MUJ 690/691/692/695 or MUS 394 Latin Jazz Ensemble or MUS 394 Jazz Guitar Ensemble

Please speak with the instructor if you have questions or concerns about your ability to participate and succeed in this course.

LEARNING OUTCOMES

Upon completion of this course:

1. Students will be able to construct lesson plans with clear learning objectives, and effective teaching strategies and assessment methods.
2. Students will be able to identify and correct common problems in rhythm section performance, small ensemble performance, large jazz ensemble performance, and in individuals' improvised solos.
3. Students will be familiar with methods and resources available for teaching jazz at both the secondary and collegiate level.
4. Students will be able to teach small jazz ensemble, large jazz ensemble, and individual performance studies at the secondary and collegiate level.
- 5.

REQUIRED MATERIALS:

Students will need a pencil and three-ring binder or notebook for note-taking, and will need their primary instrument at every class.

REQUIRED TEXTS:

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[Rhythm Section Workshop for Jazz Directors](#) (Teacher's Training Kit) by Shelly Berg, Lou Fischer, Fred Hamilton, and Steve Houghton

Other useful texts will be discussed in class and/or recommended for review assignments. Many of these resources are available through UO Libraries.

GRADING

A+	97% - 100%
A	94% - 96.9%
A-	90% - 93.9%
B+	87% - 89.9%
B	84% - 86.9%
B-	80% - 83.9%
C+	77% - 79.9%
C	74% - 76.9%
C-	70% - 73.9%
D+	67% - 69.9%
D	64% - 66.9%
D-	60% - 63.9%
F	00% - 59.9%

Grades will be determined by the quality of student work and completion of the following assignments:

CLASS ATTENDANCE & PARTICIPATION (10% of grade)

TEACHING LABS & PRACTICUM (25% of grade)

LESSON PLANS, TEACHING REFLECTIONS, AND PEER REVIEWS (20% of grade)

READING & LISTENING QUIZZES (HOMEWORK) (15% of grade)

TEACHING OBSERVATIONS (15% of grade)

REVIEW OF METHODS & RESOURCES (15% of grade)

ATTENDANCE is required. Any unexcused absence may result in the drop of the student's grade by a letter. If a student has three or more unexcused absences, they may receive a failing grade.

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ASSIGNMENT DESCRIPTIONS

READING & LISTENING QUIZZES are assigned throughout the term and will be taken on Canvas. These quizzes will assess student understanding of topics covered in reading, analytical listening to recordings, error-detection skills, and more. Each is designed to take an hour or less.

TEACHING LABS & PRACTICUM include short, focused teaching practice opportunities to be done during class hours, as well as more extended rehearsals/lessons to be conducted outside of class, recorded on video, and turned in via Canvas.

Five **LESSON PLANS** are assigned throughout the term to aid in preparation for teaching labs and other practicum assignments. **TEACHING REFLECTIONS** help students to assess whether or not their own teaching methods and practices were effective. **PEER REVIEWS** help students to evaluate effective teaching strategies through critique of their classmates. All of these assignments may be completed on worksheets included in the Jazz Pedagogy & Practicum Manual.

Five **TEACHING OBSERVATIONS** are to be completed over the course of the term. Students must observe and review two large ensemble rehearsals, two small ensemble rehearsals, and one individual lesson.

Over the course of the term, each graduate student will also complete **REVIEWS OF AVAILABLE METHOD BOOKS AND EDUCATIONAL RESOURCES**. See the attached schedule for more information.

NOTE: Students should be aware that the School of Music and Dance desires to discourage any sort of action that makes an individual feel uncomfortable or unwelcome. Students with concerns related to discrimination, bias, or sexual harassment are encouraged to contact the following office or offices should you wish to report such an incident and get help in resolving the incident.

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- **Bias Response Team** | Office of the Dean, First Floor, Oregon Hall | 541-346-3216 | bias.uoregon.edu
- **Student Conflict Resolution Center** | 1691 Columbia Alley | 541-346-0617 | srcr.uoregon.edu
- **Counseling & Testing Center** | 2nd floor, University Health, Counseling, and Testing Center Building | 541-346-3227 | counseling.uoregon.edu
- **Sexual Violence Response and Support Services Coordinator** | 541-346-SAFE (7233) (available 24/7) | safe.uoregon.edu
- **ASUO Student Advocacy** | 337 EMU | 541-346-3722 | officeofstudentadvocacy.org

If you are registered with the Accessible Education Center, you should make an appointment with the instructor as soon as possible to discuss any course accommodations that may be necessary. To request accommodations, register for services at the Accessible Education Center.

- **Accessible Education Center** | 360 Oregon Hall | 541-346-1155 | aec.uoregon.edu

ACADEMIC MISCONDUCT

The University Student Conduct Code (available at conduct.uoregon.edu) defines academic misconduct. Students are prohibited from committing or attempting to commit any act that constitutes academic misconduct. By way of example, students should not give or receive (or attempt to give or receive) unauthorized help on assignments or examinations without express permission from the instructor. Students should properly acknowledge and document all sources of information (e.g. quotations, paraphrases, ideas) and use only the sources and resources authorized by the instructor. If there is any question about whether an act constitutes academic misconduct, it is the students' obligation to clarify the question with the instructor before committing or attempting to commit the act. Additional information about a common form of academic misconduct, plagiarism, is available at <https://researchguides.uoregon.edu/citing-plagiarism>.

INCLEMENT WEATHER

It is generally expected that class will meet unless the University is officially closed for inclement weather. If it becomes necessary to cancel class while the University remains open, this will be announced on Canvas and by email. Updates on inclement weather and closure are also communicated in other ways described here: <https://hr.uoregon.edu/about-hr/campus-notifications/inclement-weather/inclement-weather-immediate-updates>

ACADEMIC DISRUPTION DUE TO CAMPUS EMERGENCY

In the event of a campus emergency that disrupts academic activities, course requirements, deadlines, and grading percentages are subject to change. Information about changes in this course will be communicated as soon as possible by email, and on Canvas. If we are not able to meet face-to-face, students should immediately log onto Canvas and read any announcements and/or access alternative assignments. Students are also encouraged to continue the readings and other assignments as outlined in this syllabus or subsequent syllabi.

PROHIBITED DISCRIMINATION AND HARASSMENT REPORTING

Any student who has experienced sexual assault, relationship violence, sex or gender-based bullying, stalking, and/or sexual harassment may seek resources and help at safe.uoregon.edu. To get help by phone, a student can also call either the UO's 24-hour hotline at 541-346-SAFE [7244], or the non-confidential Title IX Coordinator/OICRC at 541-346-3123.

Students experiencing any other form of prohibited discrimination or harassment can find information and resources at investigations.uoregon.edu or contact the non-confidential Office of Investigations and Civil Rights Compliance at 541-346-3123 or the Dean of Students Office at 541-346-3216 for help.

As UO policy has different reporting requirements based on the nature of the reported harassment or discrimination, additional information about reporting requirements for discrimination or harassment unrelated to sexual assault, relationship violence, sex or gender based bullying, stalking, and/or sexual harassment is available in the [Employee Responsibilities section](#) of the Office of Investigations and Civil Rights Compliance website.

Specific details about confidentiality of information and reporting obligations of employees can be found at investigations.uoregon.edu/employee-responsibilities.

MANDATORY REPORTING OF CHILD ABUSE

UO employees, including faculty, staff, and GEs, are mandatory reporters of child abuse. This statement is to advise you that your disclosure of information about child abuse to a UO employee may trigger the UO employee's duty to report that information to the designated authorities. Please refer to the following link for detailed information about mandatory reporting: [Mandatory Reporting of Child Abuse and Neglect](#).

NOTE: The instructor of this class, as a Student Directed-Employee, will direct students who disclose sexual harassment or sexual violence to resources that can help and will only report the information shared to the university administration when the student requests that the information be reported (unless someone is in imminent risk of serious harm or a minor). The instructor of this class is required to report all other forms of prohibited discrimination or harassment to the university administration.

Week 1

INTRODUCTION

HOMEWORK

Class 1

Philosophical Foundations

Listening Quiz

What Makes a Great Solo? W. Marsalis

Class 2

Lesson Planning & Effective Teaching Strategies

Mock Lesson Plan

Building Curriculum

Class 3

Universal Topic: Time & Rhythm

Reading & Listening Quiz

Afro-Cuban Rhythms for Drum Set, F. Malabe

Clave Rhythms

Listening for Clave Playlist

Rhythmic Coordination

Metronome Games

Week 2

UNIT #1: RHYTHM SECTION

Class 4 (guest speaker)

Reading & Listening Quiz

Drum Set Technique

Excerpt from *Art of Bop Drumming*, J. Riley

Set-Up/Posture

Swing Feel Playlist

Fundamental Technique

Independence/Coordination

Class 5 (guest speaker)

Reading & Listening Quiz

Drum Set Topics

Rhythm Section Directors Workshop Chapter 1

Various Feels

Brushes Playlist

Class 6

Drum Set Topics

Listening Quiz

Sub-Rhythms

Sub-Rhythms Playlist & Set-Ups Playlist

Set-Ups

Week 3

Class 7 (guest speaker)

Bass Technique

Set-Up/Posture

Fundamentals & Tone Production

Technical Exercises

HOMEWORK

Reading & Listening Quiz

Excerpt from *The Low Down*, Danny Ziemann

History of Bass Playlist

Class 8 (guest speaker)

Bass Line Construction

Simple to Complex

Reading & Listening Quiz

Rhythm Section Directors Workshop Chapter 2

Bossa Playlist

Class 9

Piano

Voicings

Fundamentals & Technique

Reading & Listening Quiz

Rhythm Section Directors Workshop Chapter 3

Fusion Playlist

*SG Rehearsal
Observation #1 Due*
Friday @ 11:59 pm

Week 4

Class 10

Guitar

Voicings

Fundamentals & Technique

Reading & Listening Quiz

Rhythm Section Directors Workshop Chapter 4

Shuffle Playlist

Class 11

Teaching Demo - Rhythm Section Topics

Phrasing & Comping

Groove & Momentum

Troubleshooting Common Issues

Lesson Plan for Week 4 Teaching Lab

Reading & Listening Quiz

Rhythm Section Directors Workshop Chapter 5

Samba Playlist

Class 12

Teaching Lab

Teaching Reflection

Week 5

UNIT #2: SMALL GROUP REHEARSAL

HOMEWORK

Class 13

Dialogue Games

Polyrhythms/Hemiola

Reading & Listening Quiz

Rhythm Section Directors Workshop Chapter 6

Funk Playlist

Class 14

Pedal Points

Reading & Listening Quiz

Rhythm Section Directors Workshop Chapter 7

Ballad Playlist

Class 15

Teaching Lab

*SG Rehearsal
Observation #2 Due
Friday @ 11:59 pm*

Peer Review or Teaching Reflection

Week 6

Class 16

Rhythmic Gears

Metric Modulation

Lesson Plan for Week 6 Teaching Lab

Listening Quiz

Small Group Topics Playlist

Class 17

Intros/Interludes/Endings

Lesson Preparation

Listening Quiz

Intros/Interludes/Endings Playlist

Class 18

Teaching Lab

Peer Review or Teaching Reflection

Week 7

UNIT #3: BIG BAND REHEARSAL

HOMEWORK

Class 19

Brass Technique & Topics

Listening Quiz

Big Band Playlist

Class 20 (guest speaker)

Saxophone Technique & Topics

Listening Quiz

Big Band Playlist

BB Rehearsal
Observation #1 Due
Friday @ 11:59 pm

Class 21

Conducting the Big Band

Leading the Band

Rehearsal Structure

Listening Quiz

Big Band Playlist

Week 8

Class 22

Conducting the Big Band

Tuning Procedures

Air, Articulation, Attacks, Releases

Listening Quiz

Big Band Playlist

Class 23

Conducting the Big Band

Repertoire & Score Study

Rehearsal Preparation

Lesson Plan for Week 8/9 Teaching Lab

Score Preparation Assignment

BB Rehearsal
Observation #2 Due
Friday @ 11:59 pm

Class 24

Teaching Lab

Peer Review or Teaching Reflection

Week 9 Rehearsal Plan & Preparation

Week 9

Monday - Big Band Rehearsals

12 pm - 2 pm, Room 173

Class 25

Teaching Lab

Wednesday - Big Band Rehearsals

12 pm - 2 pm, Room 173

Thursday/Friday - Thanksgiving Break

No Classes

HOMEWORK

Peer Review or Teaching Reflection

Peer Review or Teaching Reflection

Week 9 Rehearsal Plan & Preparation

Peer Review or Teaching Reflection

Week 10

UNIT #4: IMPROVISATION

Class 26

Beginning Improvisation Methods

Beginning Improv Lesson Plan

Listening Quiz

Topics in Improvisation Playlists

Class 27

Intermediate Improvisation Methods

Intermediate Improv Lesson Plan

Reading & Listening Quiz

Topics in Improvisation Playlists

Creativity Triggers, S. Treseler

Individual Lesson
Teaching Video Due
Friday @ 11:59 pm

Class 28

Intermediate Improvisation Methods

Lesson Observation
Due
Friday @ 11:59 pm

Finals Week

Final Project Due

Small Group Rehearsal Plan/
Video/Reflection

Due Friday @ 11:59 pm

MUJ 540

Schedule of Method Book & Educational Materials Reviews
(for graduate students only)

Review formats and requirements for each review may be found in the Jazz Pedagogy & Practicum Manual.

Week 1

No Assignments Due

Week 2

Due Tuesday – Drum Set Method Book #1

Due Thursday – Drum Set Method Book #2

Week 3

Due Tuesday – Bass Method Books #1

Due Thursday – Bass Method Book #2

Due Friday – Piano Method Books #1

Week 4

Due Tuesday – Piano Method Book #2

Due Thursday – Guitar Method Book #1

Due Friday – Guitar Method Book #2

Week 5

Due Tuesday - Jazz Theory Book #1

Due Thursday – Jazz Theory Book #2

Week 6

Due Tuesday – Jazz History Book #1

Due Thursday – Jazz History Book #2

Week 7

Due Tuesday - Jazz Arranging Book #1

Due Thursday – Jazz Arranging Book #2

Week 8

Due Tuesday – Middle School Big Band
Repertoire Review (Four Charts)

Due Thursday – High School Big Band
Repertoire Review (Four Charts)

Week 9

Due Tuesday – College Big Band Repertoire
Review (Four Charts)

Week 10

Due Tuesday – Improvisation Method Book
#1

Due Thursday – Improvisation Method Book
#2

Analog Recording Techniques
University of Oregon School of Music and Dance
Lance Miller, instructor

Course Syllabus for

MUS 488/588

MUS488/588 Analog Recording Techniques

Instructor: Lance Miller / lancem@uoregon.edu

Location of classes: Rooms 182 and 190, UO School of Music & Dance

Time of class: FR 11a - 12:50p

Office Hour: Th 1-2 p.m.

Class format: Class will consist of lecture/discussions on a component of Analog recording, combined with hands-on techniques used in Analog recording.

Course Statement

The heart of recording began in radio stations with vinyl lathes and magnetic tape. Reel to reel tape machines recorded nearly every great song and album up until the 1990's when it was slowly replaced by digital technology. However, there exists a growing renaissance in Analog Recording due in large part to the sonic quality of the format vs. computer-based digital recording.

In addition to this sonic difference, Analog Recording presents a host of techniques and decisions that greatly affect the end result of a recording. Simply put, limitations provide inspiration.

By limiting a certain portion of the linear process of recording audio in an analog format with the fixed number of tracks, (often 24 tracks or less) you force the engineer/producer/artist to make more detailed decisions based on track usage, number of musicians, and technical strategies used. This can produce surprising outcomes. Often, because the entire song is generally recorded at once as opposed to cutting and pasting parts, (a common technique in digital audio) musicians are more focused as they know every take is the real deal.

Magnetic tape technology, learned from the Germans, resulted in rapid post-World War 2 improvements with analog techniques, both in practice and in results. "Mono" was replaced by stereo followed by multi-track recording technology. As contrary as it may seem, in the analog recording process, artistic involvement is enhanced by limitations of the technology. The analog sonic quality is very different from that of digital. Some note a "warmer" sound associated with analog while digital is often described as "cold". Performance imperfections are more common in analog, which lends to it being perceived as more real, more human. Analog recording technique is most important in the recording and mixing process. The recording engineer is involved at an artistic level during the entire process, whereas within the digital realm the engineer can impose mid-stream changes (or "fixes") simply with the click of a mouse. There are multiple studios that have opened up nationally and are analog-only. While the industry is not expected to return to analog as a majority, it is anticipated that analog will be a useful tool within the recording industry for decades.

In this class, we will create songs using **ONLY** analog equipment, on Mono, 2 track, 8 Track and 24 Track recorders.

This quote sums it up:

If you can't get a song down in 24 tracks, maybe it wasn't a very good song in the first place." - Larry Crane

Undergraduate Grading Criteria:

Your grade will be determined by your level of participation in the class, your attitude, your attendance and your ability to demonstrate that you understand the concepts and practices used in Analog recording. Tests will cover the materials in the lectures and online articles as well as vocabulary and live demonstrations.

Grading is based on the following percentages:

Active Attendance	=30%
Participation in discussions	=30%
Quizzes & Exams	=20%
In-class Presentations	=20%

Grading scale:

A+	= 99-100%
A	= 93-98%
A-	= 90-92%
B+	= 88-89%
B	= 83-87%
B-	= 80-82%
C+	= 78-79%
C	= 73-77%
C-	= 70-72%
D+	= 68-89%
D	= 63-67%
D-	= 60-62%
F	= 59% and below

Additional Graduate Student Project Requirement:

Graduate students will be required to complete an entire recording session using strictly analog equipment. An additional post-session document describing the procedure from concept through final mix of at least 5 pages is required. The focus of the project must be approved by the instructor.

Vocabulary location:

Additional information was derived from and is available at <http://www.sweetwater.com/expert-center/glossary>

Studio Etiquette: no smoking, eating or drinking will be allowed around the equipment.

Much of the equipment you'll be handling is expensive. Please handle with care.

Think about what it is you're about to do whenever plugging in, unplugging, turning on/off any equipment. Feedback and voltage spikes can damage speakers, mics and most importantly, ears.

• Week 1

An introduction to Analog Recording. This will include listening to recordings already made, basic functionality of an Analog recorder, and the mechanics of recording in this format.

We will also discuss the history of Analog Recording, and Analog vs Digital sonic quality and differences.

In addition, we will discuss maintenance of the machines.

• Week 2

Routing and connectivity of an Analog studio. To include:

Dolby Noise reduction

Tape Noise

Tape Speed and Quality

Tape Degradation

Setting up the mixer via the patch bay

Setting up FX units

Setting up headphone mixes

• Week 3

First recordings:

Mono, 2 track and multi-track using Les Paul's technique

Quiz

• Week 4

8 Track Recording

Prep for 24 Track recording

Track Bouncing

Punch-Ins/Overdubbing

• Week 5

24 Track Recording

• Week 6

24 Track Recording

Mid-term Exam

• Week 7

Tape Looping:

Examine the technique of looping an audio sample

(we will attempt to re-create Pink Floyd's "Money" loop)

Overdubs, track bouncing (combining tracks to free up more space on the tape)

• Week 8

Discuss Techniques of Mixing by Hand

Begin Mixing by Hand Projects

Continue Overdubbing as needed

• Week 9

Continue Mixing by Hand Projects

• Week 10

Finish Mixes

FINALS Week - Final Exam, and Final Mixes will be played, and critiqued.

Students should be aware that the School of Music and Dance desires to discourage any sort of action that makes an individual feel uncomfortable or unwelcome. Students with concerns related to discrimination, bias, or sexual harassment are encouraged to contact the following office or offices should you wish to report such an incident and get help in resolving the incident.

Affirmative Action and Equal Opportunity Office, 474 Oregon Hall, (541) 346-3123

Bias Response Team, 164 Oregon Hall, (541) 346-1139

Conflict Resolution Services, 164 Oregon Hall, (541) 346-0617

Counseling Center, 210 Health and Counseling Center, (541) 346-3227

Student Advocacy, 334 EMU, (541) 346-1141

If you are registered with the Office of Disability Services, you should make an appointment with the instructor as soon as possible to discuss any course accommodations that may be necessary. To request disability accommodations, register for services at the Office of Disability Services.

Office of Disability Services, 164 Oregon Hall, (541) 346-1155