MMED647/PMED647 Jazz Boot Camp
Summer 2015

Instructors
• Randy Kapralick - Lead Teacher (Chris Farr, Matt Gallagher, and Micah Jones - Guest Faculty)
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Required Texts/Materials
• Pencil, legal pad and folder for note-taking and hand-outs
• Any instrument(s) you feel comfortable reading and/or improvising on at an intermediate level or higher (piano, drum kit, and bass/guitar amps will be provided)
• Optional - Any specific big band charts or lead sheets that you would like to discuss in class

Pre-Assignment (to be handed in on the morning of the first day)
Print the score to “To You” by Thad Jones and follow along while listening to the track provided.
1) Write down three separate examples of musical concepts in the score that differ from the performance on the recording. (Don’t identify the same difference existing in multiple parts of the chart)
2) Identify an aspect of the chart that you think would be difficult for your students at first. What would you do to guide them through it?
3) Finally, what are the virtues of rehearsing a chart like this one? Can you name same of the broader, musical lessons to be taught while working on this chart with students?

Link to audio file: https://www.dropbox.com/s/bv6zzhyx3jb7suk/MMED647.LISTENING.01%20To%20You.mp3?dl=0

Program Objectives
Students completing graduate music education coursework through The University of the Arts...
• Understand the importance of standards-based education, quality design and assessment strategies, and foundational teaching methods
• Demonstrate the application of pedagogical and methodological means to teach music and employ effective teaching methods
• Utilize technology in diverse ways as a teacher and in support of student learning
• Communicate and collaborate with peers in diverse musical environments and school communities
• Are creative and innovative musicians who share these musical strengths with their learners through teaching
• Understand the diverse cultural, communal, and learning needs of 21st century students

Course Description
This course delves into many approaches that apply to teaching, learning and performing Jazz. Creating a nurturing and safe environment for creating is highly stressed. This course will focus on jazz history, big band and small group rehearsal techniques, reading and assessing big band literature, jazz theory, drilling theory in a group setting, creating a basic chart, beginning and advanced improvisation, investigating important players, creating jazz opportunities for non-traditional jazz instruments, transcribing players, tune learning, writing out and constructing solos, small group protocol and examining resources for teaching and instruction.
Student Learning Outcomes
At the conclusion of this graduate music education course, students will:
- Understand and use varied approaches to playing jazz that are age and developmentally appropriate for student musicians
- Understand the historical tenets of jazz, and iconic musicians of past and present in the jazz community
- Understand and use appropriate pedagogy, methodology and theory to support evolving jazz musicians at all educational levels
- Understand, use and produce appropriate methods for teaching improvisation to students of varying ages and levels of musicianship
- Understand, produce and perform basic charts and arrangements, solos, and performance needs of diverse jazz settings to support student musicianship in the jazz idiom

Grading Criteria and Assessment Methods
Course assessment, evaluation and grading is based upon three factors: (1) the completion of the pre-assignment, (2) active engagement in daily course studies and (3) in the completion of the final assignment/post-assignment.

Below is the rubric that will be utilized by faculty to assess and evaluate students in these three categories of learning and understanding.

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<tr>
<th></th>
<th>Basic</th>
<th>Average</th>
<th>Superior</th>
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<tbody>
<tr>
<td>Pre-assignment</td>
<td>Provides basic/unsatisfactory content and concepts in preparation for this course.</td>
<td>Accurately identifies content and concepts relevant to this course.</td>
<td>Demonstrates a deep understanding and preparation of content and concepts relevant to this course.</td>
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<td>During class formative assessments</td>
<td>Fails to actively engage in course content, application, and engagement of daily coursework.</td>
<td>Engages actively in course content and application of concepts in daily coursework.</td>
<td>Demonstrates a thorough and deep engagement in course content, application and understanding of daily coursework.</td>
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<tr>
<td>Final/Post-assignment</td>
<td>Does not adequately complete the final assignment. Assignment may have been submitted late. Poor organization and lack of depth of knowledge evidenced.</td>
<td>Final assignment/post-assignment evidences appropriate structure and organization, understanding of course goals and outcomes. It is submitted on time.</td>
<td>Final assignment/post-assignment is fluid and engaging. It is organized, well structured and clear, and evidences a deep understanding and application of course goals. It is submitted on time.</td>
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The Grading Policy can be found in the Course Catalogue.

Academic Integrity Policy
A primary tenet of this course is to prepare students for professional responsibilities as teachers. The timely arrival to class as well as the daily preparation and engagement in course studies is essential.

University policy on Academic Integrity may be found in the UArts catalog.

If students are not clear about what constitutes plagiarism, you might recommend Introduction to Research and Documentation available on the University Libraries website.

Absences
Due to the compressed nature of the five-day intensive course structure, absences from class will not be accepted. Students who arrive late to class or leave early will be held accountable for missed time through additional assignments to be completed outside of course hours.

Technology
Policies on Technology may be found in the Course Catalogue.
**Class Format**
All summer music studies courses that meet in-person are five-day intensive courses typically running for 8 hours per day. Students are responsible for preparation of materials, for engaging in course content as per the course description, and in being responsive to completion of pre and post coursework as detailed in the course outline. Courses offered online may be in a different format and may run for a longer amount of time, specific to the needs and intents of the course content.

**Educational Accessibility**
Students who believe they are eligible for course accommodations under the ADA or Section 504 or have had accommodations or modifications in the past, should contact the Office of Educational Accessibility at 215-717-6616 or access@uarts.edu to arrange for appropriate accommodations and to obtain an accommodations letter, if applicable. Faculty can provide course accommodations/modifications only after receipt of an approved accommodations letter from the Office of Educational Accessibility. Accommodation letters can be provided to qualified students at any time during the semester, but grades earned before the faculty receives the letter cannot be changed.

**Course Outline**

*Monday, June 29*
Faculty and students start the day with introductions and share background information and goals for the course. Small ensemble coaching and beginning improvisation techniques will be the topics for most of the day.

*Tuesday, June 30*
Big Band will be the topic for most of the second day including discussions on influential big bands, style, chart selection, how and where to acquire big band charts, and a focus on the brass section. Matt Gallagher will be our special guest for the day.

*Wednesday, July 1*
Understanding why and how to implement transcribing into your teaching method. From simple to complex, elements of jazz theory will be discussed including common chord progressions and the recognition and construction of bebop vocabulary.

*Thursday, July 2*
Day 4 will center on woodwinds and more advanced improvisational methods as Chris Farr joins us for the day. Topics will include doubling, articulation, identifying important players to learn from, and how to inspire your students to experiment with improvisation.

*Friday, July 3*
The last day will primarily focus on all elements of the rhythm section as Micah Jones joins us. Topics will include comping, soloing, reading and understanding rhythm section charts, and being comfortable addressing the rhythm section regardless of your level of expertise.

**Post-Assignment (due one week after last day of class)**
I will construct a post-assignment based on all of the material presented in class. The nature and details of this assignment will be given to you on the last day of class.