

# Jazz Pedagogy Resource

\*Note: Many of these Assessment Strategies and pedagogical tools can be applied to both ensembles with/without slight adjustment depending on the levels of your players and ensembles.

Ensemble Type:	Pedagogical Tools	Assessment Strategies
<b>High School Large Ensemble</b>	<p>1) Listen, Listen, Listen.</p> <ul style="list-style-type: none"> <li>• “The first step should be to listen to as many approaches to improvisation on a specific tune as you can find. It is important for the nonjazz musician to hear many different approaches in order to open his or her ears and intellect to what is possible” (Meadows, 42)</li> <li>• An integral part of jazz is listening. Students need to listen to jazz in order to get an ear for style.</li> </ul> <p>2) Playing Recordings of Jazz Standards in class that Students are Learning.</p> <ul style="list-style-type: none"> <li>• This is a simple idea, but I think it can be effective. Since so much of jazz is about listening playing recordings in class consistently will help foster that appreciation and love of listening to jazz music.</li> <li>• Doing this at the start of class as students come in and set up their stands and instruments will help get them thinking in the style before they start to rehearse it.</li> </ul> <p>3) Scale Exercises</p> <ul style="list-style-type: none"> <li>• “Jazz improvisers must be able to play within many scales as they implement their improvisational ideas and apply these scales spontaneously to the correct harmonic situation” (Meadows 43)</li> <li>• These scales can be played by individuals over chord progressions to practice improv basics.</li> </ul>	<p>1) Record performances and rehearsals and use this to as a means for students to reflect</p> <ul style="list-style-type: none"> <li>• Assessment as Learning, students are practicing self-assessment and taking an active role in developing knowledge, skills, and understanding.</li> </ul> <p>2) Composing and Notating a Solo</p> <ul style="list-style-type: none"> <li>• This can be done in the context of an ensemble piece, or a jazz standard.</li> <li>• Will teach students how to take creative and musical risks and improvise within a set style.</li> </ul> <p>3) Critique playing in a partner setting</p> <ul style="list-style-type: none"> <li>• Students will critique both their own and a partner playing in a video or class presentation setting.</li> <li>• This will teach students to be active listeners, give feedback in a constructive way, and teach musical techniques and concepts they learn every day.</li> <li>• Opportunities for self-reflection</li> </ul>
<b>High School Small Ensemble</b>	<p>1) Call and Response Exercises</p> <ul style="list-style-type: none"> <li>• Have students practice a call and response exercise to a set of general parameters.</li> </ul>	<p>1) Composing for a Jazz Combo</p> <ul style="list-style-type: none"> <li>• Teachers can use this to assess students understanding of jazz</li> </ul>

	<ul style="list-style-type: none"> <li>This will allow students to work on improvisation, musical communication between ensemble members, listening, and development of their ensemble sound.</li> </ul> <p>2) Composing for a Jazz Combo</p> <ul style="list-style-type: none"> <li>Students can use this to explore specific styles/genres of jazz, personal voice in music, and creativity. The combos would also be able to perform these pieces which could result in a jazz night of student compositions!</li> </ul> <p>3) Listening and Playing!</p> <ul style="list-style-type: none"> <li>It is beneficial for students to play with standard recordings. This way they can better learn the style from the great musicians of jazz.</li> <li>Also, an opportunity to practice active listening while playing which will build ensemble skills and music communication skills.</li> </ul>	<p>theory and style. Also help students to build their creativity in classroom settings.</p> <p>2) Transcription of a solo from a jazz standard by a particular musician</p> <ul style="list-style-type: none"> <li>This teaches students active listening, learning standard material from jazz greats, and aural skills.</li> <li>Also, a chance for students to look in depth at standard musicians playing styles.</li> </ul> <p>3) Practice Journal</p> <ul style="list-style-type: none"> <li>This practice journal will focus on the skills the student is developing outside of group rehearsal time. What are they listening to and what techniques are they practicing on their own to improve their ensemble playing and musical knowledge, skills, and understanding?</li> </ul>
<p><b>Middle School Large Ensemble</b></p>	<p>1) Improv Challenge</p> <ul style="list-style-type: none"> <li>Set a weekly, or month challenge for your students to record themselves improvising. This will be submitted and then posted anonymously. Each student will have a chance to listen and vote for their favorite. This will give students a chance to build confidence in improvising for their peers and in building their own musical voice.</li> </ul> <p>2) Sharing small parts of improv over time</p> <ul style="list-style-type: none"> <li>Students will share and improvise in a scaffolded way. First with sharing two notes, then a bar, two bars, a solo section, etc. This will slowly build individual confidence</li> </ul>	<p>1) Jazz Research Project</p> <ul style="list-style-type: none"> <li>Students will explore a specific jazz genre and look at the historical background, key musicians and standards of the genre, and specific musical techniques that make up the style.</li> </ul> <p>2) Listening Log for Weekly Recordings</p> <ul style="list-style-type: none"> <li>The listening log will be used to answer the following: what you did/did not like, stylistic aspects present, and any imagery/ideas/thoughts/emotions the music made you think of.</li> </ul>

	<p>and create a safe space for taking musical risks.</p> <p>3) Weekly Recordings for Listening</p> <ul style="list-style-type: none"> <li>• Create a weekly recording list. This can be as simple as one or two pieces listed on a board in the classroom. A great way to encourage students to listen to jazz music and a chance to have discussions about each recording.</li> </ul>	<ul style="list-style-type: none"> <li>• This is designed to get students to actively listen to jazz music so they may apply the things they are hearing to their own playing.</li> </ul> <p>3) Repertoire List</p> <ul style="list-style-type: none"> <li>• Students will create small repertoire lists for a large ensemble jazz band. This will help students do more than just increase their jazz repertoire it will have students exploring music they are interested in playing and get them excited about jazz.</li> </ul>
<p><b>Middle School Small Ensemble</b></p>	<p>1) Listen and watch high school jazz combos</p> <ul style="list-style-type: none"> <li>• This can help inspire students to stick with jazz, show them the power of study, and give them more musical example to learn from</li> <li>• Also, a great way to form relationships with high school teachers in the district and increase their future program involvement</li> </ul> <p>2) Guest jazz musicians</p> <ul style="list-style-type: none"> <li>• Bringing in guest performers/combo who can play for the class, teach style, and play with the small ensembles. It is good to bring in experts especially when I am not an expert in the field. Also, this is a great way to connect with the music community in and around the area I am teaching in.</li> </ul> <p>3) Accompaniment exercises</p> <ul style="list-style-type: none"> <li>• Have students practice not only how to be a soloist in a jazz combo setting, but also support the soloist with accompaniment.</li> </ul>	<p>1) Rehearsal Log</p> <ul style="list-style-type: none"> <li>• Students will log their rehearsals with their combos. This will help them keep track of things they have worked on and developed. Also allows the educator to monitor progress and inform about what the students may need more instruction on.</li> </ul> <p>2) Program Notes</p> <ul style="list-style-type: none"> <li>• Students will take an active role in connecting their audience to the music they are playing and introducing themselves. While also providing opportunities to research their pieces and present them in a succinct and professional way.</li> </ul> <p>3) Concert Review</p> <ul style="list-style-type: none"> <li>• Getting students out and listening to jazz in the community. An opportunity for them to listen, reflect, and make concrete observations of what they are hearing.</li> </ul>

**Ensemble Type:**

**Repertoire**

**Recordings**

## High School Large Ensemble

### Swing

“Bye, Bye Blackbird”- arr. Kris Berg (Grade ME)

- This is a nice relaxed swing arrangement of a classic jazz standard. This can be used to introduce students to the genre and get them familiar with reading and playing swung rhythms.

“Abracadabra” - Larry Barton (Grade ME)

- This upbeat in your face swing chart is an excellent way to get students learning and exploring jazz swung rhythms at a faster more challenging tempo. It may provide some challenges but if successful will really help students get excited about jazz.

“After You've Gone” - Turner Layton/arr. Rich Sigler (Grade ME)

- Medium swing piece to contrast the “relaxed” and “in your face” tempo of other selections. This tune features shout chorus and solo sections to help students explore their role as both an individual and ensemble member in jazz band.

### Latin

“El Tigre” - Jeff Jarvis (Grade M)

- This chart is written in song style (heard often in salsa music) and features syncopated rhythms and active rhythm section parts. Students will learn and explore syncopations in jazz and how those figures contribute to style and feel

“The Squirrel from Pasadena” - Chris Sharp (Grade ME)

- This tune is a different take on the jazz standard “The Girl from Ipanema.” It is written in the identical key with the same chord sequence. This is a great chance for students to learn bossa nova and explore how jazz music and standards can change and influence other jazz music.

“Danza del Carcayú”- Kris Berg (Grade M)

- *Sing Sing Sing* – Benny Goodman:

[https://www.youtube.com/watch?v=r2S1I\\_ien6A](https://www.youtube.com/watch?v=r2S1I_ien6A)

- Fast paced and high-energy samba. This chart provides room for solos and a trading section between ensemble and drummer. This is a great chance for students to develop the skill of listening and playing at the same time and adapting and stealing ideas from other ensemble members. Students will use this to communication in jazz music and learn to take musical risks that fit within the correct style.

Funk

“No Spring Chicken”- Kris Berg (Grade M)

- This chart is funky and groovy. This tune has the option for written solos to provide scaffolded learning opportunities to students so they can comfortably experiment with improvising and taking musical risks over time.

“Got You (I Feel Good)”- James Brown/arr. Allen Gray (Grade M)

- This high-energy well-known tune is a great way to introduce a junior jazz ensemble to funk as they may already be familiar with it. We can discuss as a class the way the groove in the rhythm section fits within the funk style.

“Compared to What” - arr. John Wasson (Grade M)

- This funk tune features interplay between sections of the band, students will use this to explore their role within the ensemble as well as the way musicians communicate with each other in jazz ensemble settings.

High School Small Ensemble

Middle School Large Ensemble

Middle School Small Ensemble

Resources:

Meadows, E. (1991). Improvising Jazz: A Beginner's Guide. *Music Educators Journal*, 78(4), 41-44. Retrieved October 20, 2020, from <http://www.jstor.org/stable/3398336>