

Fall 2012 Syllabi, James Levy

MUS 1571/72 Jazz Piano

MUS 2072 Jazz Piano (adv)

MUS 2173 Jazz Musicianship

MUS 1071 Jazz Band

Mus 2072 Jazz Perf. Tech. - Piano (2 credits)

Course Description

Study at this level will encourage and enhance the student's advancement and increasing depth and breadth of study in: technique, repertoire representing diverse periods, styles and traditions, and an integrated writing/research/ listening component. As a prerequisite to this class students should have completed all the objectives of 0 level Jazz piano study.

Expected Learning Outcomes and Course Objectives

On completing study of Jazz piano at the 100 level the student will be able to:

Musicianship and Performance

1. Sightread a lead sheet, being able to play a stylistically appropriate version of the melody, solo with control over expression/energy and comp along interactively for another soloist.
2. Play exercises that utilize chord voicings and typical jazz licks around the circle of 5ths.
3. Play, at least, all the tunes from the 100 level Instrumental Jazz Repertoire List.
4. Play the blues with a walking bass style, be able to sing guide tones and blues scales.
5. Play a basic set of montunos and Latin bass line exercises.
6. Participate in a select ensemble, begin to write and arrange for the ensemble, be able to "sit in" at the jam session and lead the ensemble.

Critical Understanding

7. Be able to explain how the various components of Jazz piano study fit together.
8. Succinctly explain an arrangement to a band and then lead the group's execution of the song and be able to follow most standard arrangement forms without any explanation.
9. Say what the form of the song is, the key, the style and cite several recorded versions used as a reference.

Readings – suggested readings on page 5 of *Steps to the Real Book*.

Department of Music Performance Study Attendance Policy

Lessons per semester = 13

Faculty are not obligated to schedule make-up lessons for those missed due to student absences, either excused or unexcused, (including illness, vacation, etc.). Excused absences can include religious holidays, poor health, (with a note from the health center or other medical professional), family emergency, or other events determined in advance by the faculty. There will no negative impact on a student's grade for excused absences.

In the event of instructor cancellation, a make-up date will be scheduled.

Faculty and students should agree upon the best means of communicating attendance information.

If a student registers after the first (or second) scheduled lesson, that lesson (or lessons) will not be taught, nor count against the student's grade or attendance.

An instructor may substitute one instructor-led event for a lesson, such as a studio recital or workshop.

Unexcused absences will effect a semester grade in the following manner:

-One unexcused absence – the impact on the semester final grade will be at the discretion of the instructor.

-Two unexcused absences – the grade will be lowered by one full grade (ex. from A to B)

-Each subsequent absence – lowers the grade one incremental step (ex. from B to B-)

General Lesson Protocol

Students are expected to attend every lesson having all printed materials and a pencil. Be a few minutes early and be well-prepared.

Course Requirements

Repertoire

Minimum of eight tunes selected from 100 level Instrumental Jazz Repertoire List. Accompanying exercises as appropriate.

Texts - *Steps to the Real Book* (free from instructor's website JamesLevyMusic.com); *The Real Book* Hal Leonard, 6th ed.; *A New Approach Volume 1*, Jamey Aebersold; recordings as directed by the instructor.

Listening/video assignment – at the bottom of www.jameslevymusic.com/MP3Tree.htm

Jam Session – Regular attendance at and participation in the jam session (Fridays noon - 2pm in room B-120) is expected of all students studying Jazz Performance Techniques. This is a performance event. You must know your tune(s), and have them ready for a complete performance, with all the preparation that is required to achieve that end. Students should attend at least one professional jazz performance per semester.

Grading Policy

Only a student who has made truly excellent progress will be given an A. In this studio to earn an A you must engage in the study of piano and jazz performance at both the technical and intellectual level. Your lessons will be successful in direct relationship to the amount and quality of time spent practicing and preparing for your lesson each week.

All students will receive 4 formal evaluations during the semester, each counting for 25% of your final grade. This first evaluation will take place the 2nd or 3rd lesson, it will be based on your performance of previous semesters' work. The last three evaluations will take place on the 6th, 9th and final lessons and will be based on 1) performance of circle of 5ths exercises 2) performance of new tunes learned from the repertoire list, generally with Aebersold play alongs and 3) performance of solo material with an emphasis on the display of a variety of piano textures.

At 100 level, each semester culminates in a required performance exam, usually scheduled early in the exam period.

*Lessons = 50% of final grade, given by instructor
*Performance exam = 33% of final grade, determined by 3-person panel
*Ensemble = 17% of final grade, given by ensemble coach

Academic Integrity

I personally support the GW Code of Academic Integrity. It states: "Academic dishonesty is defined as cheating of any kind, including misrepresenting one's own work, taking credit for the work of others without crediting them and without appropriate authorization, and the fabrication of information." For the remainder of the code, see: "<http://www.gwu.edu/~ntegrity/code.html>"

Support for Students Outside the Classroom

DISABILITY SUPPORT SERVICES (DSS)

Any student who may need an accommodation based on the potential impact of a disability should contact the Disability Support Services office at 202-994-8250 in the Marvin Center, Suite 242, to establish eligibility and to coordinate reasonable accommodations. For additional information please refer to: "<http://gwired.gwu.edu/dss/>"

UNIVERSITY COUNSELING CENTER (UCC) 202-994-5300

The University Counseling Center (UCC) offers 24/7 assistance and referral to address students' personal, social, career, and study skills problems. Services for students include:
crisis and emergency mental health consultations
confidential assessment, counseling services (individual and small group), and referrals

Security

In the case of an emergency, if at all possible, the class should shelter in place. If the building that the class is in is affected, follow the evacuation procedures for the building. After evacuation, seek shelter at a predetermined rendezvous location.

Syllabus

Mus 1571/1572

Email: jimlevy@gwu.edu

Professor James Levy

Jazz Performance Tech. - piano

Music Office 202-994-6245

Studio B-108 202-994-6246

Mus 1571/1572 Jazz Perf. Tech. - Piano (1 or 2 credits)

Course Description

Study at this level will reflect a rigorous balance of technical advancement, repertoire depth, and an integrated academic component. As a prerequisite to this class students should read at a fundamental level and have basic piano technique.

Expected Learning Outcomes and Course Objectives

On completing study of Jazz piano at the 0 level the student will be able to:

Musicianship and Performance

1. Display basic hand ear coordination at the keyboard by way of sing along improvisation using a limited choice of notes.
2. Sightread eighth note syncopated rhythms.
3. Fluently play triads and sevenths chords though all keys through the circle of descending 5ths.
4. By ear extemporize arrangements to simple folk tunes.
5. Read and perform songs from a lead sheet.
6. Play ~15 songs from the 0 level Instrumental Jazz Repertoire List.
7. Play along with the Jamey Aebersold tracks for most of the songs from the 0 level IJRL.
8. Play and sing the blues in a solo “boogie woogie” style.
9. Participate in a select ensemble and “sit in” at the jam session.

Critical Understanding

9. Succinctly explain an arrangement to a band and then lead the group’s execution of the song.
10. Say what the form of the song is, the key, the style and cite a recorded version which has been used as a reference.

Readings – suggested readings on page 5 of *Steps to the Real Book*.

Department of Music Performance Study Attendance Policy

Lessons per semester = 13

Faculty are not obligated to schedule make-up lessons for those missed due to student absences, either excused or unexcused, (including illness, vacation, etc.). Excused absences can include religious holidays, poor health, (with a note from the health center or other medical professional), family emergency, or other events determined in advance by the faculty. There will no negative impact on a student’s grade for excused absences.

In the event of instructor cancellation, a make-up date will be scheduled.

Faculty and students should agree upon the best means of communicating attendance information.

If a student registers after the first (or second) scheduled lesson, that lesson (or lessons) will not be taught, nor count against the student’s grade or attendance.

An instructor may substitute one instructor-led event for a lesson, such as a studio recital or workshop.

Unexcused absences will effect a semester grade in the following manner:

-One unexcused absence – the impact on the semester final grade will be at the discretion of the instructor.

-Two unexcused absences – the grade will be lowered by one full grade (ex. from A to B)

-Each subsequent absence – lowers the grade one incremental step (ex. from B to B-)

General Lesson Protocol

Students are expected to attend every lesson having all printed materials and a pencil. Be a few minutes early and be well-prepared.

Course Requirements

Repertoire

1 credit lesson – Minimum of four tunes selected from 0 level Instrumental Jazz Repertoire List. Ability to improvise using concepts appropriate to level. Accompanying exercises as appropriate.

2 credit lesson – Minimum of eight tunes selected from 0 level Instrumental Jazz Repertoire List. Accompanying exercises as appropriate.

Texts - *Steps to the Real Book* (free from instructor's website JamesLevyMusic.com); *The Real Book* Hal Leonard, 6th ed.; *A New Approach Volume 1*, Jamey Aebersold; recordings as directed by the instructor.

Listening/video assignment – at the bottom of www.jameslevymusic.com/MP3Tree.htm

Jam Session – Regular attendance at and participation in the jam session (Fridays noon - 2pm in room B-120) is expected of all students studying Jazz Performance Techniques. This is a performance event. You must know your tune(s), and have them ready for a complete performance, with all the preparation that is required to achieve that end. Students should attend at least one professional jazz performance per semester.

Grading Policy

Only a student who has made truly excellent progress will be given an A. In this studio to earn an A you must engage in the study of piano and jazz performance at both the technical and intellectual level. Your lessons will be successful in direct relationship to the amount and quality of time spent practicing and preparing for your lesson each week.

All students will receive 4 formal evaluations during the semester, each counting for 25% of your final grade.

This first evaluation will take place

- for 1st semester students, the 3rd or 4th lesson, it will be based on your mastery of the basic 5-part practice plan.
- for 2nd and 3rd semester students, the 2nd or 3rd lesson, it will be based on your performance of previous semesters' work.

The last three evaluations will take place on the 6th, 9th and final lessons and will be based on 1) performance of circle of 5ths exercises 2) performance of new tunes learned from the repertoire list, generally with Aebersold play alongs and 3) performance of solo material, especially the 12-bar blues.

100% of your grade is given by the instructor, based on the above criteria.

For students playing a performance exam for admission to 100 level study, 100% of your grade is given by the instructor, based on the above criteria. Your exam at this juncture is only for advancement and receives no grade. Each unexcused absence may result in the deduction of 1/2 letter grade.

Academic Integrity

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Security

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Syllabus
Mus 2173
Email: jimlevy@gwu.edu

Professor James Levy
Jazz Musicianship
Music Office 202-994-6245
Studio B-108 202-994-6246

Mus 2173 Jazz Musicianship

Course Description

This course prepares the student for the song writing course (Jazz Harmony MUS 070) through

- 1) Learning a set of 36 archetypal melodies, being able to solfege them, be able to write them down and harmonize them.
- 2) Developing the ability to sing and play basic accompany chords on the piano. Singing is an important part of the class.
- 3) The study of music-theoretical concepts, especially the use of Roman Numeral Analysis (RNA) in combination with the idea of Substitution Sets.
- 4) The analysis and assimilation of a small selected group of Jazz standards through group study and discussion of lead sheets including singing the various parts in solfege.

Students should bring to this class

- 1) basic music reading and notation ability
- 2) the ability to play (at least) all major and minor triads on the piano
- 3) knowledge of diatonic and some chromatic solfege,
- 4) at least a passing acquaintance with the great names of Jazz.

Expected Learning Outcomes and Course Objectives

On completing study of Jazz piano at the 0 level the student will be able to:

Musicianship and Performance

1. Notate and harmonize any simple melody that the student can sing.
2. Sing the blues.
3. Diagram and analyze the hierarchial harmonic structure of a jazz standard.

Critical Understanding

4. Explain the hierarchial nature of jazz harmony.
5. Categorize melodies according to tonal range.
6. Rework the basic diatonic harmony of the given folksongs so that it has a jazz standard texture.

Texts - *Steps to the Real Book* (free from instructor's website JamesLevyMusic.com); *The Real Book* Hal Leonard, 6th ed.; *A New Approach Volume 1*, Jamey Aebersold; recordings as directed by the instructor. A book of staff paper, ideally a slim 3 ring binder so you can easily photocopy assignments for me to review.

Grading Policy

Grade is determined by 4 quizzes (15% each) and a final exam (40%). All quizzes and exams may have both a performance component (singing and keyboard) as well as a written section.

All students please e-mail me with the following information:

- 1) your year in school
- 2) previous musical experience, courses, lessons, bands etc.
- 3) a sample of titles, from your MP3/CD/Tape collection, with particular attention to Jazz.

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Syllabus

Mus 1071

Email: jimlevy@gwu.edu

Rehearsals, Mon 8:30-10:30,

B-160

Professor James Levy

Jazz Band (aka King James

and the Serfs of Swing

Music Office 202-994-6245

Mus 1071 Jazz Band**Course Description**

The band concentrates on Jazz from the 1920's and 1930's with an emphasis on Ellington, Basie and Calloway. It is important for band members to own recordings of these bands and to actively listen to them and to study them. All members of the band should be actively engaged in developing their skills as improvising soloists. Attendance at the Friday noon jam sessions is an ideal forum for this development. In rehearsal, the sax and brass sections learn to improvise riffs together, both as backgrounds to other soloists, and also as a way of creating "head" arrangements.

The band's objective is not only to present the best possible musical renditions, but also to perform in such a way that is conducive to swing dancing, and to always give a presentation that is entertaining.

It is a requirement that you own a metronome. It is also helpful to have some jazz play along sets such as Vol 1. Jazz: How to Play and Improve, or Vol 54: Maiden Voyage available from Jamey Aebersold (Jazzbooks.com)

Expected Learning Outcomes and Course Objectives

On completing study of Jazz band the student will be able to:

Musicianship and Performance

1. Demonstrate proper rehearsal behavior.
2. Perform a set of swing band repertoire drawn from the bands of Basie, Ellington and other bands of the classic swing era.
3. Solo over the blues form.
4. Extemporize "riffs," that is background figures, behind a soloist.

Department of Music Performance Study Attendance Policy

Please bear in mind that attendance at rehearsals is not just for you to learn your part, but for your part to be present so that the other musicians can learn how your part fits in with theirs. Missing a rehearsal also means that you don't know what improvised developments have taken place that night. Your grade in this course is decided 50% by attendance and 50% by my assessment of your performance.

An unexcused absence occurs when you give me less than 24 hours notice or when the reason for the absence is not worthy (in my opinion). If you play 1st trumpet, lead alto, drums or bass you must get a substitute for yourself and you must get your sub approved by me.

(Syllabus Levy Mus 1071 P.2)

Jam Session – Regular attendance at and participation in the jam session (Fridays noon - 2pm in room B-120) is expected of all students studying Jazz Performance Techniques. This is a performance event. You must know your tune(s), and have them ready for a complete performance, with all the preparation that is required to achieve that end. Students should attend at least one professional jazz performance per semester.

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