

Syllabus

Mus 1571/1572

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Jazz Performance Techniques - Saxophone

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Fall 2012 Mus 1571/1572 Jazz Performance Techniques - Saxophone (1 or 2 credits)**Course Description**

Jazz Performance Techniques at the 1500-level is individual instruction focusing on instrumental technique, theoretical knowledge, musicianship skills and historical performance practices of the jazz idiom. Study at this level will reflect a rigorous balance of technical advancement, repertoire depth, and an integrated academic component. Specific points of emphasis are:

1. Reading – developing fundamental skills and sight reading.
2. Technique – developing practical knowledge of the basic elements of saxophone playing to include proper playing habits, correct posture and playing position.
3. Repertoire – playing a variety of literature and styles with an understanding of the proper technique associated with those styles.
4. Improvising – develop an understanding of the underlying theoretical concepts of song forms, chord structure/progression and soloing "in key" using blues/pentatonic/diatonic scales, etc. Use of chromaticism and more complex harmonic concepts will be introduced as the student progresses into their second and third semesters of Jazz Performance Techniques.

Expected Learning Outcomes

On completing study at the 1500-level in Jazz Performance Techniques students will be able to:

Musicianship

Display and use practical musicianship skills both in prepared pieces and in sight-reading from a lead sheet.

Make meaning of chord progression/ symbols for improvisation.

Technique

Understand the mechanics of consistent tone production.

Apply technical knowledge towards the preparation of repertoire, written and improvised.

Repertoire

Perform all 15 selections from 1500-level repertoire list representing contrasting styles and eras, i.e. blues, swing, latin, straight-eighth

Performance

Display consistent saxophone technique.

Maintain quality and strength of tone production through range of instrument.

Use knowledge of the period style, the musical affect and performance practice to achieve a basic level of informed expression. This will include knowing the melody, lyrics, chord changes, intros and endings, rhythmic hits, bass lines, and any other elements required for a typical performance of the 1500-level repertoire list.

Participate in a select ensemble.

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Critical Understanding

Articulate performance choices that demonstrate an understanding of historical and stylistic context.

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 be no negative impact on a student's grade for excused absences.

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

Faculty and students should agree on 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, workshop, or jam session.

Unexcused absences will affect 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–)

Course Requirements

Repertoire and Methods

Students are expected to learn a minimum of five tunes selected from attached 1500-level repertoire list and complete a minimum of eight etudes from the Lennie Niehaus Jazz Conception book (or similar volume). Learning a tune means knowing the melody, lyrics, chord changes, intros and endings, rhythmic hits, bass lines, and any other elements required for a typical performance.

Jam Session Attendance

All students are required to attend and participation in the Friday Jam Session a minimum of six times per semester. In the event of a class schedule conflict, a comparable number of performance or events may be approved by the instructor.

Research/ writing assignment

Research a particular jazz style, artist or recording. Specific guidelines will be given by the instructor.

Transcription

Beginning in the second semester of Jazz Performance Techniques study, all students will be required to transcribe a melody and/or improvised solo by a major jazz artist. The length and difficulty of this assignment will increase each semester as the student progresses.

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General Lesson Protocol

Students are expected to attend every lesson with their instrument in functioning order, music and materials, and a pencil. Be on time and well-prepared.

Grading

Final studio grade will be determined by:

Mid-term assessment = 30%

Final assesment = 30%

Research/ transcription assignments = 30%

Jam session attendance = 10%

Progress in Lessons

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 saxophone 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.

University Policy on Religious Holidays:

Students should notify faculty during the first week of the semester of their intention to be absent from class on their day(s) of religious observance;

Faculty should extend to these students the courtesy of absence without penalty on such occasions, including permission to make up examinations;

Faculty who intend to observe a religious holiday should arrange at the beginning of the semester to reschedule missed classes or to make other provisions for their course-related activities

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:

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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.

PERMANENT INSTRUMENTAL JAZZ STUDIES REPERTOIRE LIST

15/1700-LEVEL, SEMESTERS 1-3

1. ALL BLUES*
2. ALL OF ME*
3. AUTUMN LEAVES* (keys of Emi, Gmi)
4. BLUE BOSSA
5. CANTALOUPE ISLAND
6. DO NOTHING TIL YOU HEAR FROM ME*
7. HONEYSUCKLE ROSE*
8. I GOT RHYTHM*
9. KILLER JOE
10. MERCY, MERCY, MERCY
11. SO WHAT/ IMPRESSIONS
12. SONG FOR MY FATHER
13. SUMMERTIME*
14. BLUES (Blue Monk, C Jam Blues, Centerpiece, Chitlins Con Carne, Freddy Freeloader, Sonnymoon For Two, Straight No Chaser)
15. MINOR BLUES (Birk's Works, Equinox, Mr. PC, Stolen Moments)

Jazz Studies students are required to learn at least 5 tunes per semester from the above list in while studying at 15/1700-Level. Students must know all tunes, including at least two blues and minor blues heads, by the end of the 3rd semester in order to advance to 2000-Level.

A minimum of 3 tunes will be called at random from the list for the 2000-Level entrance exam at the end of the 3rd semester. Students will demonstrate the ability to improvise and will be expected to know the melody, lyrics, chord changes, intros and endings, rhythmic hits, bass lines, and any other elements required for a typical performance of the tunes.

* Indicates songs also on the Vocal Jazz Studies 15/1700-Level list