

Model Syllabus
Mus 1572
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Professor Alejandro Lucini
Jazz Performance Techniques
Music Office 202-994-6245
Rm: B-160

Fall 2012

Mus 1572 Jazz Perf. Technique 2 Credits

Course Description

Study at this level will reflect a rigorous balance of developing technique advancement, broadening of repertoire depth, and individual lessons that will foster preparation for performance, knowledge of reading and playing skills necessary for a drummer to function in an GW ensemble.

Expected Learning Outcomes

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

1. **Musicianship:** Use basic practical musicianship skills in sight-reading .
Demonstrate basic understanding of dynamic markings.
2. **Technique:** develop practical knowledge of the basic elements of Jazz-Drums/Percussion playing to include:
 - Proper playing habits
 - Correct posture and playing position
 - Demonstrate knowledge of rudiments: open roll, closed roll, (5 stroke, 7 stroke, 9 stk.), flams, paradiddles, drags, rudimental solo.
 - Critical understanding and performance of Jazz , Latin, Modern styles as listed bellow.
3. **Repertoire:** play a variety of literature and styles with an understanding of the proper technique associated with those styles
 - 1 credit lesson – *Minimum of four songs: two from the swing and Be-bop era, one demonstrating knowledge of Afro-Cuban styles and one from the Brazilian Music repertoire. Two of these must be played from memory and one must be read with chart.*
 - 2 credit lesson – *Minimum of six songs: two from the Be-bop era, one from the Post-Bop era, one song from Modern Fusion Jazz, two songs demonstrating knowledge of Afro-Cuban styles and two from the Brazilian Music repertoire. Three of these must be played from memory. One of these must be played from memory and one must be read with chart*
4. **Performance**
 - Demonstrate an emerging understanding of drum/percussion technique, and an ability to perform using that technique.
 - Demonstrate an emerging knowledge of period style, musical affect and performance practice.
5. **Critical Understanding**
 - Articulate performance choices that demonstrate a beginning understanding of historical context.
 - Speak with a basic ability to synthesize information about performance choices.

Department of Music Performance Study Attendance Policy

Attendance

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 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-)

Course Requirements (these requirements will be adjusted accordingly for 1 or two credits)

- Completion of 100% of materials assigned each week.
- Attendance of Friday Jam Sessions
- Attendance of one professional performance assigned by teacher and a one-page term paper about the performance.
- Listening/video assignment – Four, as assigned by instructor (with specific writing or other expected activity)
- Tests: One mid term evaluation, one final exam and four pop quizzes held throughout the semester.

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

One listening, concert report or another similar assignment at the discretion of the teacher. Research repertoire as assigned.

General Lesson Protocol

Students are expected to attend every lesson with their sticks, music and materials in a 3-ring binder, 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%

Each lesson is graded based on the previous weeks assignment and that grade is assigned based on the rubrics attached to this syllabus, which will include over the course of the semester the following components related to the expected learning outcomes:

- Musicianship assignments
- Technical exercises
- Repertoire that is meeting preparation and performance goals
- Reading/writing assignments
- Listening assignments

Progress in Lessons

Only students who make truly excellent progress will receive an A. To earn an A in this studio, you must engage in the study of drums and percussion at both the technical and intellectual levels. Your success is directly related to the quantity and quality of your preparation each week, your willingness to experiment, take risks, and use your imagination to achieve the most expressive musical outcome possible. Students are expected to practice daily for a minimum time equivalent to their lesson length.

University Policy on Religious Holidays

1. 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;
2. Faculty should extend to these students the courtesy of absence without penalty on such occasions, including permission to make up examinations;
3. 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 of 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
- <http://gwired.gwu.edu/counsel/CounselingServices/AcademicSupportServices>

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.

Resources

For questions about departmental requirements, majoring or minoring in Music, credit and curriculum issues: Schedule an appointment with a full-time Music faculty member, details on hours are on the bulletin board outside the office. The earlier you seek guidance on a possible major or minor, the more likely the requirements can be integrated with your other studies.

General assistance: Department office staff Joshua and Megan can help with anything.

Gelman Library: Check out the collection of CDs and music. Listening is a wonderful way to improve your aural skills.

You are in the middle of a very artistic city. The department office sends emails with performance announcements to the student listserv; student discounts are frequently available. Check the bulletin boards and office doors throughout the department for concert announcements. Most Smithsonian museums offer concert series, as does the Library of Congress.

All communication from your performance instructor and the music department is through your GW email account. Please plan on checking this account regularly and responding promptly.

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, Sonny Moon 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

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Mus 2072
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Professor Alejandro Lucini
Jazz Performance Techniques
Music Office 202-994-6245
Room: B 160

Fall 2012

Mus 2072 (2 credits)

Course Description

Study at this level will reflect a rigorous balance of advancement in technique, repertoire representing diverse periods, drum styles and traditions with a transcription/listening/research/performance component.

Expected Learning Outcomes

1. **Musicianship:** Use mature and practical musicianship skills in performance.(ie;consistent sight reading, dynamics, and articulation.)
2. **Technique:** Demonstrate mature knowledge of articulation of Jazz-Drums/Percussion playing to include:
 - Proper playing habits
 - Correct posture and playing position
 - Accuracy(consistent timing)
 - Dynamics
3. **Repertoire:**
 - Develop a repertoire that represents the music styles of jazz and its different periods(ie. Swing, bebop, modern jazz, fusion, funk), Latin American/Caribbean music(Brazilian/Cuban) and other international music.
 - Perform all 15 selections from 2000-level repertoire list(bellow) representing contrasting styles and eras, i.e. blues, swing, latin, straight-eighth.
4. **Research/Writing:** Students will have at least two transcription assignments and attend at least two concerts, one involving jazz and the other involving Latin American/International music. A one page paper describing the concert (ie; music style, name of songs, student impression, how it contributed to student education)is required.
5. **Performance**
 - Display consistent drumming technique.
 - Use knowledge of the period style, the musical effect and performance practice to achieve an advanced level of informed expression. This will include knowing the melody, form, chord changes, intros and endings, ensemble hits, bass lines, and any other elements required for a performance of the 2000-level repertoire list and assigned tunes.
 - In addition to the 2000 level repertoire ,students will be required to perform one song from the Post-Bop era, one song from Modern Fusion Jazz, two songs demonstrating knowledge of Afro-Cuban styles and two from the Brazilian Music repertoire. Three of these must be played from memory. One of these must be played from memory and one must be read with chart
 - Students will participate in a select ensemble.
6. **Critical Understanding**

Articulate performance choices that demonstrate an understanding of historical context.

Speak with a basic ability to synthesize information about performance

choices.

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.

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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)

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Course Requirements

- Completion of 100% of materials assigned each week.
- Attendance of Friday Jam Sessions (min. of six)
- Attendance of two professional performances (one involving jazz and the other involving Latin American/International music) and a one-page term paper describing the performances. (ie; music style, name of songs, student impression, how it contributed to student education)
- Transcription: Complete two transcription assignments.
- Tests: One mid term evaluation, one final exam and four pop quizzes held throughout the semester.
- Student will perform all songs from the 2000 level jazz repertoire list attached below.

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.

Repertoire and Methods

Students are expected to learn all tunes selected from attached 2000-level repertoire list, as well as specific repertoire assigned by instructor.

All method books are assigned at the beginning of the semester.

Research/ writing assignment

Research a particular jazz style, drum-set artist or recording, including attendance of any master class.

Transcription

All students at the 2000 level will be required to transcribe a drum/percussion solo, or excerpt in either Jazz or Latin styles in the related musical era of study in the current semester.

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%

Each lesson is graded based on the previous weeks assignment and that grade is assigned based on the rubrics attached to this syllabus, which will include over the course of the semester the following components related to the expected learning outcomes:

- Musicianship assignments
- Technical exercises
- Repertoire that is meeting preparation and performance goals
- Reading/writing assignments
- Listening assignments

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 drums 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.

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PERMANENT INSTRUMENTAL JAZZ STUDIES

REPERTOIRE LIST

2000-LEVEL, SEMESTERS 4-6

SEMESTER 4 (or 1st semester at 100-level)

1. ANTHROPOLOGY*
2. BEAUTIFUL LOVE*
3. BLACK ORPHEUS
4. TAKE THE A TRAIN*
5. THERE WILL NEVER BE ANOTHER YOU*

BLUES: BILLIE'S BOUNCE*, NOSTALGIA IN TIMES SQUARE

SEMESTER 5

1. ALL THE THINGS YOU ARE
2. MY FAVORITE THINGS
3. NIGHT AND DAY*
4. A NIGHT IN TUNISIA
5. THERE IS NO GREATER LOVE*

BLUES: BLUES FOR ALICE, TWISTED

SEMESTER 6

1. ALONE TOGETHER*
2. BLUESETTE
3. HAVE YOU MET MISS JONES*
4. INVITATION
5. YOU STEPPED OUT OF A DREAM*

BLUES: GOODBYE PORKPIE HAT, ISOTOPE

Jazz Studies students are required to learn all 5 tunes and 2 blues variations from the above lists for each semester studying at 100-Level.

A minimum of 3 tunes will be called at random from the appropriate list for the performance exam at the end of each semester studying at 100-Level. 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 100-Level list

ASSIGNMENTS
Fall 2007 – MUS 100

Snare Drum (every two weeks)

Vic Firth, Advanced Etudes and Duets
#3, #11, #12, #13, #16, #18, #22

Drum-set Solos

Chapter 14: Jazz Drummer Workshop – Riley

- 1) Max Roach
- 2) Billy Higgins
- 3) Pilly Joe
- 4) Elvin Jones→ comping, soloing
- 5) Tony Williams→comping hat

Jazz: Times Play Along

- 1) El trane
- 2) Speed Bumps Ahead
- 3) Blind Faith

Fast Jazz Playing: Two fold→Up tempo on Beyond Bop p 24

Drum and Bass: with hat on 2 & 4→Objective: swing variations
Drum and Bass Grooves

Brushes:

- 1) Clockwise, counter clockwise
- 2) Rudiments on brushes, stick control, singles, doubles
- 3) Effects with brushes
- 4) Double time playing on half-time groove
- 5) Ballads
- 6) Play Along Art of Bop: Again and Again
- 7) Listening: Chick Corea “Three Quartets” CD

Soloing:

- 1) Loop, click→drum machine
- 2) Sequence
- 3) Comp with Hits

New Orleans Drumming:

- 1) Ragtime
- 2) Brass Bands
- 3) Bass Drum Patterns
- 4) Bass & Cymbal
- 5) CD track 18 pg. 22

Transcriptions:

- 1) Drummer
 - a. Phylly Joe
 - b. Papa Joe
 - c. Tony
 - d. Elvin

- 2) Modern Drummers
 - a. Tain Watts
 - b. Bill Steward
 - c. Brian Blade

Modern Jazz Playing:

- 1) Elvin triplets: how to use triplets
- 2) 2 over 3, 3 over 4, odd meter playing
- 3) Fast swing. Riley Ideas & Drum and Bass ideas, mix the two
- 4) Reading charts
 - a. Big Band Book
 - b. Comping the Melody on Jazz Standards

Swing in 3, 6

Phrasing:

- 1) transcriptions
- 2) analyze different drummers: isolate small parts
- 3) John Riley Books

Funk Playing:

- 1) Go Back to Go Forward
- 2) James Brown
- 3) Gospel
- 4) David Garibaldi: Linear Playing, the Code of Funk
- 5) Chaflee Book
- 6) Weckl Book

Odd Meter:

Playing in 5, 7, 3, 9

Swing, Straight eights, sixteenths

Independence:

Clave: Horacio, Tito's book

Brazilian: tamborim clave, Baião clave, syncopation reading in triplets

Swing: subdivisions, syncopation book

Latin Music on Drums:

- 1) 6/8 Rhythms: Malabe
- 2) Bolivia, Peru, Argentina
 - a. Argentina: Chacarera, Zamba
 - b. Peru: Guaino, Marinera, Festejo, Lando Suzana track 1 & 2, Alcatraz #9
 - c. Bolivia: Cuecas→Kaluyo Perez
- 3) Brazil: Samba Fast, Odd meter samba 3, 5, 7, street samba, maracatú, maracatú-funk, Baião, Forró, Frevó Frevo en Maceió
 *(Egberto's time, Up tempo swing relationship; Latin Real Book, Drum and Bass Relationship.
- 4) Cuba: Comparsa
- 5) Dominican Republic: Merengue

Learning Percussion Instruments

Mambo Playing:

- 1) More Tito Puente
- 2) Funkifying the Clave