Jazz was born on the streets, grew up in the clubs, and will die—so some fear—at the university. Facing dwindling commercial demand and the gradual disappearance of venues, many aspiring jazz musicians today learn their craft, and find their careers, in one of the many academic programs that now offer jazz degrees. School for Cool is their story. Going inside the halls of two of the most prestigious jazz schools around—at Berklee College of Music in Boston and the New School for Jazz and Contemporary Music in New York—Eitan Y. Wilf tackles a formidable question at the heart of jazz today: can creativity survive institutionalization? Few art forms epitomize the anti-institutional image more than jazz, but it’s precisely at the academy where jazz is now flourishing. This shift has introduced numerous challenges and contradictions to the music’s practitioners. Solos are transcribed, technique is standardized, and the whole endeavor is plastered with the label “high art”—a far cry from its freewheeling days. Wilf shows how students, educators, and administrators have attempted to meet these challenges with an inventive spirit and a robust drive to preserve—and foster—what they consider to be jazz’s central attributes: its charisma and unexpectedness. He also highlights the unintended consequences of their efforts to do so. Ultimately, he argues, the gap between creative practice and institutionalized schooling, although real, is often the product of our efforts to close it.

Written by an experienced and diverse lineup of veteran jazz educators, Teaching School Jazz presents a comprehensive approach to teaching beginning through high school-level jazz. Thoroughly grounded in the latest research, chapters are supported by case studies woven into the narrative. The book therefore provides not only a wealth of school jazz teaching strategies but also the perspectives and principles from which they are derived. The book opens with a philosophical foundation to describe the current landscape of school jazz education. Readers are introduced to two expert school jazz educators who offer differing perspectives on the subject. The book concludes with an appendix of recommended audio, visual, digital, and written resources for teaching jazz. Accompanied by a website of playing exercises and audio examples, the book is invaluable resource for pre- and in-service music educators with no prior jazz experience, as well as those who wish to expand their knowledge of jazz performance practice and
Kenneth H. Phillips, Ph.D., is Professor of Music and Director of Graduate Studies in Music Education at Gordon College and Professor Emeritus of the University of Iowa. An award-winning researcher and teacher, he has been recognized by the National Association of Music Education (MENC) as one of the nation's most accomplished music educators. Dr. Phillips is the author of Teaching Kids to Sing (Schirmer Books/Thompson), Basic Techniques of Conducting (OUP), and Directing the Choral Music Program (OUP), and has written over 90 articles published in leading music education journals. He has made numerous presentations of his research throughout the United States, and in Canada, China, Australia, and New Zealand.

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The purpose of this study examined high school band directors and college music educators' attitudes in regard to implementing curricula requirements for music teacher training programs in jazz education, as well as personal and professional characteristics to current and past jazz cultures in music education. In addition, high school band directors and college music educators were also asked to evaluate specific teaching skills and competencies necessary for preparing music education students to teach jazz as an essential part of their teaching responsibilities in Kansas' schools. Primary participants in this study included high school band directors (N=175) randomly selected from each of the six districts based upon geographical location in Kansas: (1) Northeast, (2) North-central, (3) Northwest, (4) Southeast, (5) Southcentral, and (6) Southwest, and college music educators (N=50) from eight Kansas institutions that were members of the National Association of Schools of Music (NASM), and offer degrees in music education. The survey in this study used modified questions and statements that focused on teaching instead of performance as highlighted in an existing research instrument by Walter Barr (1974), "The Jazz Studies Curriculum." Data compared between both studies revealed similar findings. A descriptive method of research was used and designed to provide structured responses. The survey was divided into five sections, included frequencies, rating scales, mean scores, yes-no questions and 3-point Likert type questions. Data collected from this study described the following: background characteristics, teaching skills and experiences, competencies for music education majors, and jazz education as it relates to teacher preparation in Kansas. Results from this study indicated that high school band directors and college music educators agreed that the current music education programs in Kansas were not preparing music education majors to teach jazz in the public schools. Respondents were asked to provide opinions related to jazz and jazz course requirements for music education majors graduating and applying for teacher certification. Respondents were also asked to provide
statistical information regarding the prioritization of courses in jazz pedagogy, jazz ensemble, jazz history, jazz theory, jazz keyboard and jazz improvisation with regards to essential skills and competencies needed for public school teaching. Tables were utilized to show statistical data and comparisons. Implications from this study included the need for more teacher preparation in jazz education.

The result of an international event celebrating the second UNESCO International Jazz Day held on April 30 2013 at the University of Padova, Italy, this book represents the development of a project begun some years before to investigate the issue of improvisation, considered as a multi-faced concept and practice. The initial focus of this project was to discuss the different meanings attributed to the concept of improvisation, starting from questioning the common misunderstanding which interprets improvisation as a naïve behaviour rather than high-level performance. According with these premises, Education as Jazz represents a metaphor and a challenge, exploring the potential of jazz conceived not only as kind of music or art, but rather as a mix of values, attitudes, and skills fundamental in everyday life and in human development. As such, the book adopts an interdisciplinary perspective and a multidimensional approach. According to the rationale of the UNESCO International Jazz Day, which highlights the role of jazz in promoting peaceful societies, intercultural dialogue, gender equality, and innovative spirit, this book offers a concrete educational resource and theoretical framework oriented towards a new pedagogy for freedom.

This volume was the first published jazz teaching method. One of America's greatest musician-teachers, David Baker, shows how to develop jazz courses and jazz ensembles, with lesson plans, rehearsal techniques, practice suggestions, improvisational ideas, and ideas for school and private teachers and students.

Ken Prouty argues that knowledge of jazz, or more to the point, claims to knowledge of jazz, are the prime movers in forming jazz's identity, its canon, and its community. Every jazz artist, critic, or fan understands jazz differently, based on each individual’s unique experiences and insights. Through playing, listening, reading, and talking about jazz, both as a form of musical expression and as a marker of identity, each aficionado develops a personalized relationship to the larger jazz world. Through the increasingly important role of media, listeners also engage in the formation of different communities that not only transcend traditional boundaries of geography, but increasingly exist only in the virtual world. The relationships of “jazz people” within and between these communities is at the center of Knowing Jazz. Some groups, such as those in academia, reflect a clash of sensibilities between historical traditions. Others, particularly online communities, represent new and exciting avenues for everyday fans, whose involvement in jazz has often been ignored. Other communities seek to define themselves as expressions of national or global sensibility, pointing to the ever-changing nature of jazz's identity as an American art form in an international setting. What all these communities share, however, is an intimate, visceral link to the music and the artists who make it, brought to life through the medium of recording. Informed by an interdisciplinary approach and approaching the topic from a number of perspectives, Knowing Jazz charts a philosophical course in which many disparate perspectives and varied opinions on jazz can find common ground.

This book explores the meaning and value of music in children's lives, based upon their expressed thoughts and actual musicking behaviors in school and at play. Blending standard education field experiences with ethnomusicological techniques, Campbell
demonstrates how music is personally and socially meaningful to children and what values they place on particular musical styles, songs, and functions. She explores musical behaviors in various contextual settings—in the outdoor garden of the Lakeshore Zebras' preschool, in Mr. Roberts' fifth grade classroom, on a school bus, at home with the Anderson family, in the Rundale School cafeteria, at the Toys and More Store. She documents in narrative forms some of the "songs in their heads", balancing music learned with music "made", and intentional, purposeful music with natural music behavior. From age three to tween-age, children are particularized by gender race, ethnicity, and class, and their soundscapes are described for the contexts, functions, and meanings they make of music in their lives. Treading through the individual cases and conversations is the image of the "universal child" children's culture that transcends localities, separates them from adults, and defines them as their own community of shared beliefs and practices. Songs in Their Heads is a vivid and engaging book that bridges the disciplines of music education, ethnomusicology, and folklore. Designed as a text or supplemental text in a variety of music education methods courses, as well as a reference for music specialists and classroom teachers, this book will also appeal to parents interested in understand and enhancing music making in their own children.

Book for teachers and students of jazz

This book offers compelling new perspectives on the revolutionary potential of improvisation pedagogy. Bringing together contributions from leading musicians, scholars, and teachers from around the world, the volume articulates how improvisation can breathe new life into old curricula; how it can help teachers and students to communicate more effectively; how it can break down damaging ideological boundaries between classrooms and communities; and how it can help students become more thoughtful, engaged, and activist global citizens. In the last two decades, a growing number of music educators, music education researchers, musicologists, cultural theorists, creative practitioners, and ethnomusicologists have suggested that a greater emphasis on improvisation in music performance, history, and theory classes offers enormous potential for pedagogical enrichment. This book will help educators realize that potential by exploring improvisation along a variety of trajectories. Essays offer readers both theoretical explorations of improvisation and music education from a wide array of vantage points, and practical explanations of how the theory can be implemented in real situations in communities and classrooms. It will therefore be of interest to teachers and students in numerous modes of pedagogy and fields of study, as well as students and faculty in the academic fields of music education, jazz studies, ethnomusicology, musicology, cultural studies, and popular culture studies.

Teaching Music through Performance in Jazz continues in the best tradition of the Teaching Music series, bringing together insights from top jazz educators and invaluable analysis of the best repertoire published for jazz ensembles of all skill levels. This book is the ideal tool for anyone seeking a deeper understanding of the preeminent music for jazz ensembles by seminal jazz composers. In addition, leading jazz educators and musicians contribute chapters on topics such as: "Why Teach Jazz?" by Wynton Marsalis; "A Multi-Cultural approach to Jazz Education" by Ronald Carter; "Rehearsal Techniques: A holistic approach integrating composition, improvisation, theory, and cultural considerations in the rehearsal" by Ron McCurdy; "The rhythm section: The band within the band" by Reginald Thomas; and "Promoting a high school jazz band" by Ron Modell. In addition, this book includes Teacher Resource Guides to more than 65 of the top jazz charts, broken down into developing, intermediate, and advanced categories. Each Teacher Resource Guide includes vital information on the composer, the composition, historical background, technical requirements, stylistic considerations, musical elements, form and structure, listening suggestions, and additional references. Teaching Music through
Performance in Jazz is an essential resource for jazz leaders at all levels and a major contribution to the jazz field. -- from dust jacket.

See the joys, challenges, and exciting possibilities associated with jazz ensemble improvisation with Teaching Improv in Your Jazz Ensemble: A Complete Guide for Music Educators. Zachary B. Poulter presents scholarly research, professional performance techniques, and nuts-and-bolts rehearsal strategies, all of which will help teachers bring the joy of improvisation more fully into the jazz ensemble class. Over 180 arrangements of jazz standards are indexed to correlate with the sequence of improvisation study. Complete lead sheets are provided for each chart so you can determine the exact improvisational requirements of the charts before purchasing them. Using this invaluable resource, you can design an effective sequence for teaching improvisation, and then reinforce it with correlating jazz ensemble charts. Learn how to design a sequence of instruction, interpret chord symbols, rehearse improvisation in a group format, and assess jazz improvisation. Also learn about the philosophy and history of the educational jazz ensemble. See how to integrate different types of resources into a cohesive improvisation curriculum from the resource guide. Uniquely designed to help jazz ensemble directors make the most of the many different improvisation resources available today, this book will be a vital reference for school jazz ensemble directors, as well as in college and university jazz pedagogy courses.

This dissertation aims to explore and describe, in ethnographic terms, some of the principal formal and non-formal environments in which jazz music is learned today. By elucidating the broad aesthetic, stylistic, and social landscapes of present-day jazz pedagogy, it seeks to encourage the revitalization and reorientation of jazz education, and of the cultural spaces in which it takes place. Although formal learning environments have increasingly supported the activities of the jazz community, I argue that this development has also entailed a number of problems, notably a renewal of racial tensions spurred on by 1) the under-representation of non-white students and faculty, especially black Americans; 2) the widespread adoption of 'color-blind' methodologies in formal music-learning environments, which serve to perpetuate ambivalence or apathy in the addressing of racial problems; 3) a failure adequately to address cultural studies related to the black heritage of jazz music; and 4) the perpetuation of a narrow vision of jazz music that privileges certain jazz styles, neglects others, and fails to acknowledge the representative intersections between jazz and related forms of black music. The study seeks to answer two main questions: What is the nature of the twenty-first-century learning environment? Moreover, how do cultural and racial dynamics affect the ways in which jazz is taught and understood in formal and non-formal settings? My proposition is that teaching jazz as a part of a broad spectrum of black musical styles and cultural traditions, which I shall call the black musical continuum, provides solutions for the dearth of cultural competency and narrow vision of jazz found in many learning environments. Through a continuum theory, I seek to provide a framework for viewing, teaching, learning, and performing jazz that situates it within the larger socio-cultural context of black American music. I argue that such a reorientation toward African-American cultural studies will help jazz musicians, jazz educators, and school administrators better understand how to solve problems of racial disparity and cultural awkwardness or ineptitude in both formal and non-formal environments. Chapter 1 elucidates significant problems that arise from the lack of attention to appropriately targeted cultural competency within jazz education, with particular attention to the racial tensions within jazz programs and the praxis of color-blindness. Chapter 2 draws upon ethnographic methods, notably as promoted by Guthrie P. Ramsey Jr. and Bruno Nettl, to construct a critical ethnography of jazz learning environments at the turn of the twenty-first century. Chapter 3 provides the ethnographic study of a Jamey Aebersold Summer Jazz Workshop, to explain the workings of a unique milieu that influences not only how jazz is taught in schools around the
world, but also how the music is culturally perceived and understood within and outside of academia. Chapter 4 delves deeper into the Aebersold Workshop community to examine dynamics of race and gender in that environment. Chapter 5 provides a second ethnographic study, conducted in New Orleans, Louisiana, in which I explore the intersection between non-formal and formal jazz learning environments by shadowing jazz trumpeter Mario Abney. The final chapter synthesizes data from these three ethnographies and explores the administrative and curricular implications of the study.

The Routledge Companion to Jazz Studies presents over forty articles from internationally renowned scholars and highlights the strengths of current jazz scholarship in a cross-disciplinary field of enquiry. Each chapter reflects on developments within jazz studies over the last twenty-five years, offering surveys and new insights into the major perspectives and approaches to jazz research. The collection provides an essential research resource for students, scholars, and enthusiasts, and will serve as the definitive survey of current jazz scholarship in the Anglophone world to-date. It extends the critical debates about jazz that were set in motion by formative texts in the 1990s, and sets the agenda for the future scholarship by focusing on key issues and providing a framework for new lines of enquiry. It is organized around six themes: I. Historical Perspectives, II. Methodologies, III. Core Issues and Topics, IV. Individuals, Collectives and Communities, V. Politics, Discourse and Ideology and VI. New Directions and Debates.

Improbasen is a Norwegian private learning centre that offers beginner’s instrumental tuition within jazz improvisation for children between the ages of 7 and 15. This book springs out of a two-year ethnographic study of the teaching and learning activity at Improbasen, highlighting features from the micro-interactions within the lessons, the organisation of Improbasen, and its international activity. Music teachers, students, and scholars within music education as well as jazz research will benefit from the perspectives presented in the book, which shows how children systematically acquire tools for improvisation and shared codes for interplay. Through a process of guided participation in jazz culture, even very young children are empowered to take part in a global, creative musical practice with improvisation as an educational core. This book critically engages in current discussions about jazz pedagogy, inclusion and gender equity, beginning instrumental tuition, creativity, and authenticity in childhood.

(Meredith Music Resource). A "must have" exciting collection of favorite tips from 57 of today's most outstanding educators, performers, and industry pros in the jazz education world. This is an ideal source that contains proven successful suggestions that will not only aid the teacher/director from junior high school to university levels, but the conductor and performer novice to professional! Performance tips on instrument technique, rehearsals, programming, technology, improvisation and much more! Enjoy this quick-to-read enjoyable book that will inform and inspire creativity and improvement at all levels. Sample recipes include: Jamey Abersold, legendary jazz educator and publisher, NEW Jazz Master and LeJENd of Jazz Education Honoree, Advanced Jazz Improve, How to Cook! ; John Clayton, Grammy award winning Bassist and composer, JEN Vice-President Left Hand Bass-ics ; Dennis DiBlasio, jazz saxophonist with Maynard Ferguson and others, arranger, composer, educator, Get Started Improvising by Using a Single Scale-Heat, Simmer, Boil! ; Diane Downs, founder and artistic director of the renowned Louisville Leopard Percussionists, All About the Blues! ; Dr. Lou Fischer, co-founder/past president of the Jazz Education Network, performer, composer, author, Big Band Shake 'n Bake Successful Performance Tips ; Dan Haerle, faculty/Regents professor in Jazz studies at the UNT 25 years, LeJENds of Jazz Education recipient, Expand Your Palette a taste of Voicings ; Dave Liebman, NEA Jazz Master, LeJENd of Jazz Education, award winning performer, lecturer, author, Beyond the Music Jazz Education in the Century of Change ; Darmon Meader, distinguished vocalist,
arranger, and saxophonist, founder/performer New York Voices, Stir, Don't Shake Recipe for Vocal Improv; Bob Mintzer, 23-year member of Yellowjackets, Grammy award-winning big band leader and composer of big band music performed globally, Spice Up your Life with Music words from one who knows! ; Dr. Gary Motley, recognized by National Endowment for the Arts, Great American Jazz Piano Competition, and American Composers Forum, Jazz and the iPad Add this to your Menu! ; Dr. Larry Ridley, educator, performer, authors and is founder/executive director for the African-American Jazz Caucus, Inc., (AJC), Jazz Gumbo, sage advice ; Paris Rutherford, Regents Professor Emeritus of Jazz, Univ. of North Texas 30 years, author, arranger, LeJENds of Jazz Education recipient, Recipe for Arranging Amazing Vocal Jazz Goodies.

Jazz is often described as America's true 'classical music', the cogent questions are why jazz, why now, and why here? This book explores these questions through the narratives of two New Zealand-born jazz educators who have made considerable contributions in post-secondary settings. It takes a critical look at their musical lives, and the influence that experience, context and self-perception has on their teaching philosophies.

(Meredith Music Resource). This book provides one huge "room" where everyone can gather to ask questions on the art of rehearsing and listen to answers from people who know. It includes chapters by Caleb Chapman, John Clayton, Jose Antonio Diaz, Curtis Gaesser, Antonio Garcia, Gordon Goodwin, Roosevelt Griffin III, Sherrie Maricle, Ellen Rowe, Roxanne Stevenson, Steve Wiest, and Greg Yasinitsky.

The same notes can sound square or swinging, depending on how the music is phrased. This revolutionary book shows how many people misunderstand jazz phrasing and shows how to replace stiff phrasing with fluid lines that have the right jazz feeling. In this book, master pianist Hal Galper also shows how get that feeling of forward motion and also how to use melody guide tones correctly, how to line up the strong beat in a bar with the strongest chord notes, and much more!

A Living Jazz Legend, musician and composer David Baker has made a distinctive mark on the world of music in his nearly 60-year career—as player (chiefly on trombone and cello), composer, and educator. In this richly illustrated volume, Monika Herzig explores Baker's artistic legacy, from his days as a jazz musician in Indianapolis to his long-term gig as Distinguished Professor and Chairman of the Jazz Studies department at Indiana University. Baker's credits are striking: in the 1960s he was a member of George Russell's "out there" sextet and orchestra; by the 1980s he was in the jazz educator's hall of fame. His compositions have been recorded by performers as diverse as Dexter Gordon and Janos Starker, the Beaux Arts Trio, the Composer's String Quartet and the Czech Philharmonic. Featuring enlightening interviews with Baker and a CD of unreleased recordings and Baker compositions, this book brings a jazz legend into clear view.

"Roth Family Foundation music in America imprint"--Prelim. p. before t.p.
The Jazz Rhythm Section is a detailed overview of an important part of the ensemble.

In this supplement to his much-acclaimed Now's the Time: Teaching Jazz to All Ages, music educator Doug Goodkin continues his groundbreaking work in combining jazz education with the dynamic pedagogy of Orff Schulwerk. Here he offers 35 new roots and jazz blues pieces tried and tested by children and adults and aimed for children from preschool through middle school. A CD of his student ensembles playing the arrangements is included. Also includes sample lesson plans, fully notated scores for Orff Ensemble, tips for piano teachers, children's games, vocal blues and 22 classic jazz tunes.

DVD provides over three hours of audio and video demonstrations of rehearsal techniques and teaching methods for jazz improvisation, improving the rhythm section, and Latin jazz styles.

This volume was the first published jazz teaching method. One of America's greatest musician-teachers, David Baker, shows how to develop jazz courses and jazz ensembles, with lesson plans, rehearsal techniques, practice suggestions, improvisational ideas, and ideas for school and private teachers and students.

Written by a jazz teacher for jazz teachers, The Real Jazz Pedagogy Book is based on the premise that successful jazz teachers must be constantly working four main areas: 1) the wind instruments--including tone production, intonation, and section playing skills; 2) playing styles correctly--such as rhythmic and time feel approach, articulation approach, and phrasing; 3) the rhythm section--playing the instruments, time feel and concept, coordination of comping, harmonic voicings, drum fills and setups, stylistic differences; and 4) the soloists--developing improvisational skills (both right brain and left brain), jazz theory, the ballad soloist, and the vocal soloist. Ray Smith, who has taught and directed jazz ensembles, including the acclaimed Brigham Young University group, Synthesis, and given private lessons for over forty years, also discusses the details of running school programs. Smith's YouTube channel complements The Real Jazz Pedagogy Book.

The vibrant world of jazz may be viewed from many perspectives, from social and cultural history to music analysis, from economics to ethnography. It is challenging and exciting territory. This volume of nineteen specially commissioned essays provides informed and accessible guidance to the challenge, offering the reader a range of expert views on the character, history and uses of jazz. The book starts by considering what kind of identity jazz has acquired and how, and goes on to discuss the crucial practices that define jazz and to examine some specific moments of historical change and some important issues for jazz study. Finally, it looks at a set of perspectives that illustrate different 'takes' on jazz - ways in which jazz has been valued and represented.

This book provides guidance on starting a jazz-oriented program in conjunction with any existing program. Organized in six levels from Beginner to Advanced, it is suitable for any age or grade level and is designed so students and teachers can work at their own pace. Developed by the International Association for Jazz Education Curriculum Committee. A publication of IAJE and MENC.