

JAZZ PEDAGOGY – MUSE 565 -

Spring 2026

Rm 117

Monday - Wednesday – 9 – 9:50am

Instructor – Mark Buselli

Jazz/School of Music

email: mbuselli@bsu.edu

Office hours – Friday 10am – 11am

Required Text – *The Real Jazz Pedagogy Book* – Ray Smith

Handouts from various sources posted on Canvas.

The purpose of this course is to assist all music educators to become more effective jazz educators.

Course Objectives:

This course is designed to prepare the student for successful teaching experiences in jazz at the middle, high school and beginning college levels. Students will gain insight into performance and rehearsal techniques for instrumental and vocal jazz ensembles. They will receive information necessary to instruct middle and high school age musicians. In addition, approaches for teaching jazz theory, history, and improvisation will be discussed. After completion of this course you will be able to deliver instruction based upon the National Standards for Music Education as presented by MENC and adopted in March of 1994.

Graduate students will organize all instrument demonstrations.

Grade criteria:

50% Attendance/Class participation (attendance at Jazz concerts – listed below)

Attendance – you get TWO absences. After that your grade goes down a half letter for every class you miss.

30% Philosophy Paper

20% Notebook

Notebooks: In a standard three-ring binder, you need to keep all class notes and handouts. In addition, include brochures, concert programs, jazz program letters/memos, etc. This will provide you with a good source of information to which you can refer to in the future. Notes need to be typed! Your notebook will be handed in and graded at the end of the semester. Un-typed notes and/or a notebook without dividers (“piano”, “saxophone”, “conducting”, etc.) WILL NOT be accepted. It is hoped that you will continue to add to this personal resource as you continue your career.

Philosophy Paper: On Wednesday, April 29th you will be asked to turn in a paper that outlines your philosophy of what you feel a jazz program should include and how it

should be structured. You'll need to be realistic with regard to: number of faculty, number of students, degrees offered, facilities, budget and equipment.

Address the following areas: Course content, Skill level at completion of course/degree, Number of performances, and choice of venues.

Grading criteria for academic classes (theory, improvisation, history, jazz techniques, etc.), and for ensembles. Texts or materials utilized. Number of class meetings and length of each class. Sectional procedure, audition procedure, challenge procedure. Consider policies with regard to tardiness, attendance, attitude, effort, grading, prerequisites, corequisites. Graduate level courses? Majors, minors, certificates, or non-major status? Recitals, Juries etc. What is to be included on each? And Anything else you deem important.

Given all semester to write, this paper should urge you to think about areas of administering and teaching in a jazz program that you may not have previously considered. Throughout the semester, ask questions and gather information as you begin to put your thoughts down on paper. The length of your paper will be dictated by your satisfaction that you have written down all that you feel is necessary.

Attendance: Your presence at each class is vital and expected. Since there is so much material to cover, information will be presented only once. If you miss a class, it is YOUR responsibility to gather the information missed.

Note: If classes are missed, it is the responsibility of the STUDENT to notify the instructor in advance of the absence and to get copies of missed notes and handouts from the instructor.

Assigned reading: There will be material found in your assigned reading that will not be presented in class. Your reading assignments are a way of augmenting the information presented in class. Do NOT get behind in your reading assignments. Not only will you have too much to do at the end, but you will also be "out of the loop" on class discussions when material appearing only in assigned reading and handouts is discussed. Note: You are expected to have read each assigned reading prior to the class during which it will be discussed.

Grading:

A	100 – 94%
A-	94 – 90%
B+	90 – 87%
B	87 – 84%
B-	84 – 80%
C+	80 – 77%
C	77 – 74%
C-	74 – 70%
D+	70 – 67%
D	67 – 64%
D-	64 – 61%
F	61 – 0%

Class Schedule (**Subject to change**)

Week 1 – No class ... Jazz 1 is in CHILE!

Week 2- Mon. Jan. 12th – Class meets Monday at 9am to get syllabus.
Talk about syllabus, goals, teaching (history, myths) etc.

READING: David Baker Handouts pp. 12-23

HW – Read Chapters 2 – 4 (pgs. 7-19 Tone, Intonation, Blend)

Wed. Jan. 14th - Discuss reading assignment

HW – Read chapters 5-6 (pgs. 21 – 26 Section, Mutes and Doubling)

Week 3 - Mon. Jan. 19th - NO CLASS – MLK day

Wed. Jan. 21st - Discuss reading assignment

HW – Read chapters 7-8 (pgs. 29-42 Time, Swing)

Week 4 - Mon. Jan. 26th - Discuss reading assignment

HW – Read chapter 9 (pgs. 43-63 Swing articulation)

Wed. Jan. 28th Discuss reading assignment

Week 5 - Mon. Feb. 2nd – Still discussing Swing articulation

HW – Read chapter 10 (pgs. 64 – 70 Other Styles)

Wed. Feb. 4th - Rhythm section sets up to play (Discuss reading assignment)

HW – Read chapter 11 (pgs. 71-74 Ballad playing)

Week 6 - Mon. Feb 9th – (Rhythm Section sets up – Play ballads)

HW – Read chapters 12-13 (pgs. 75-90 Rehearsing, Sight reading)

Wed. Feb. 11th Discuss reading assignment

HW – Read chapter 14 (pgs. 93-102 Rhythm section)

Week 7 - Mon. Feb 16th Listening Day – Listen to music (Rhythm sections)

HW – Read chapters 15-16 (Rhythm section material)

Wed. Feb. 18th Rhythm section players set up to play and talk

HW – Read chapters 17-18 (Even more rhythm section material)

Week 8 - Mon. Feb 23rd - Rhythm section players set up to play and talk

HW – Read chapters 19 -20 (pgs. 125 – 153 – this will be a 2-week period)

Wed. Feb. 25th (Touch on Jazz theory, guide tones, scales, chords)

HW – same reading as above.

Week 9 - (Mon. March 2nd - Wed. March 4th **SPRING BREAK – NO CLASS**)
HW – Read chapter 21 (pgs. 155-178 – different tune forms)

Week 10 - Mon. March 9th - Jazz Improvisation (more playing with rhythm section)
HW – Read chapters 22-23 (pgs. 179 – 193 Featured soloist and vocals)
Wed. March 11th - Discuss reading
HW – Read chapter 24 (pgs. 197-200 Programming for Concerts/Festivals)

Week 11 - Mon. March 16th ZOOM MEETING with Bethany Robinson (former Director at Noblesville now at Purdue)
Wed. March 18th Discuss chapter 24
HW - Read chapter 25 (pgs. 201-205 Performance and competition)

Week 12 - Mon. March 23rd - Discuss chapter 25
HW – Read Appendix A,B,C
Wed. March 25th - Discuss Appendix A,B,C
HW – No Reading (Learn instrument transpositions – Alto, Tenor, Bari, Soprano saxes, Flute, Clarinet, Trumpet, Flugelhorn, Trombone, Bass, Guitar)

Week 13 - Mon. March 30th - Discuss transpositions
NO HW – You should have started your paper by now.
Wed. April 1st - Score study (Don't be an April Fool)
HW – Pick a chart to rehearse out of the jazz library

Week 14 - Mon. April 6th – Each talk about sections in your chart and how you will rehearse them.
NO HW – You should have started your paper by now
Wed. April 8th - ZOOM MEETING with Jim Butz (Former director of Ben Davis)

Week 15 – Mon. April 13th – How to start a combo program
HW – Find times to rehearse your chart with Jazz 1 on either April 27 or April 29th.
Wed. April 15th - Budgets, Money, Online classes
NO HW

Week 16 – Mon. April 20th – Practice rehearsing your chart in class. 5 minutes each.
Wed. April 22nd – More rehearsal for your chart. QUESTIONS about anything.

Week 17 – Mon. April 27th – JAM SESSION – Learn how to structure and play! Bring your instruments. We will play.
Wed. April 29th – Turn in your papers.

THE FOLLOWING IS A LIST OF JAZZ CONCERTS WHERE YOUR ATTENDANCE IS MANDATORY.

Tuesday Feb 3rd – Sursa Hall – 7:30pm (YES, a Tuesday this year)

Tuesday April 7th – Combo concert – Hahn Hall 5:30pm

Tuesday April 14th – Combo concert – Hahn Hall 5:30pm

Wed. April 22nd – Sursa Hall – 7:30pm

University Rules on withdrawals, incompletes, cheating and plagiarism are strictly observed. Specifically this means:

- a. If I have proof of cheating or plagiarism, I will give you the grade of “F” on that exam or paper and will report the incident to the dean of students.
- b. After the automatic “W” date I will give you a “W” if and only if your work to this point is passing (D or better). No “W’s” are given during the last 2 weeks of class.
- c. I will give the grade of Incomplete if and only if you meet ALL of the following conditions:
 - 1) You have to miss class during the last 2 weeks of the semester because of illness or equivalent stress.
 - 2) You have documented proof such as a physician’s note.
 - 3) Your work to this point is passing (D or better)

"If you need course adaptations or accommodations because of a disability, if you have emergency medical information to share with me, or if you need special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible. My office location and hours are: Room 117E – TBA”

Students of the university must conduct themselves in accordance with the highest standards of academic honesty and integrity. Academic dishonesty will be treated in accordance with the “Student Academic Ethics Policy”. Please see the Student Code in the BSU Student Handbook.

Freedom of Expression:

In this course, we are committed to fostering a learning environment that values intellectual diversity, encourages free expression, and promotes open inquiry. As members of the Ball State Community, we treat each person in the Ball State community with civility, Courtesy, compassion and dignity and respect and learn from differences in people, ideas, and opinions.

Title IX:

Ball State University is committed to providing a safe and inclusive learning environment for all students. If you or someone you know has experienced sexual harassment – including sexual assault, dating violence, domestic violence, or stalking, please know that you are not alone. The University offers support services and resources. For more information or to report an incident, please visit bsu.edu/titleix or contact the Title IX Coordinator at 765-285-1545 or titleix@bsu.edu

As your instructor, I am a mandatory reporter under the Title IX policy and required to report any information I receive about possible sexual harassment. This includes information shared in class discussions, assignments, or private conversations.

University Grade Appeal Policy:

If you believe you received a final course grade that does not reflect your performance due to fairness or a procedural issue, you have the right to file an appeal within 5 school days after final grades are posted by the Office of the Registrar.

Generative AI Statement:

If you use generative AI to write your final paper then you have completely missed the point of studying Jazz and how to teach it. The final paper is about YOUR ideas, YOUR dreams, and YOUR proposals.