

**Graduate Course Number:** 7273

**Course Title:** Vocal Jazz Extravaganza!

**Days/Times of Online/Zoom Meetings:**

Tuesday Evenings, June 6 - July 25, 2023, 7:00 PM – 8:00 PM (CT)

**Number of Credits for the course:** 3 graduate credits

**Instructor Information:**

Instructor: Daniel Gregerman  
Phone Number: (847) 331-8625  
Email: [dangregerman@gmail.com](mailto:dangregerman@gmail.com)  
Office Hours: Tuesdays, 8:00 PM – 9:00 PM or by appointment

“This Syllabus is a general outline of the course and is subject to change upon notification to the students during a regular class session.”

**Student Engagement Statement:**

Pre-Course Work: Students are expected to purchase the required text for the class, “Rehearsing the Vocal Jazz Ensemble” and read the Forward as well as the “Philosophy” section of three of the contributing authors of choice.

Throughout the course there will be weekly readings and short writing responses. In addition, students will read each other’s online entries and respond to them. A more detailed syllabus will be presented on the first day of class with complete timelines.

**Course Description:**

This class will deal with the many elements involved in rehearsing a vocal jazz ensemble. Ability levels will range from beginning, with little or no knowledge to advanced. Topics to be included, but not limited to, will be getting started, style, literature, rehearsal techniques, improvisation, sound systems, jazz piano skills, communications, public relations, and much more. Each student will also be given several free digital resources from different vendors and publishers.

**Guest Speakers:**

Andrew Dahan (Niles North High School, Skokie IL)  
Roger Emerson (Professional Composer, Arranger and Educator)  
Greg Jasperse (Western Michigan University, Kalamazoo, MI)  
Connaitre Miller (Howard University, Washington, D.C.)  
Natalie Wilson (Grass Valley Elementary School, Camas, WA)

<u>Student Learning Outcomes</u>	<u>Outcomes Assessments</u>
<p>1. Students will be able to develop their own philosophy on Vocal Jazz, while challenging and comparing their own philosophies to others enrolled in the course.</p> <p>2. Students will be able to examine their audition processes and evaluate their personal rehearsal preparation.</p> <p>3. Students will be able to design a comprehensive and equal leadership program for their ensemble(s).</p> <p>4. Students will be able to have a better understanding of various styles in vocal jazz and how to teach them.</p> <p>5. Students will develop a diverse library of listening and performance literature that can be utilized in their choral programs</p>	<p>1. Students will each develop their personal philosophy and share it with the class. Each student will then comment on a least three other students work.</p> <p>2. Students will demonstrate a complete audition process and discuss what would be included and the reasoning behind these decisions. Each student will then comment on at least three other students work.</p> <p>3. Students will design a student leadership program for their program with justification for their decisions. Each student will then comment on st least three other students works.</p> <p>4. Students will write a lesson plan introducing a new style to their ensemble(s). Each student will then comment on at least three other students work.</p> <p>5. Students will prepare a detailed list of suggested listening for their ensemble(s) as well as design two programs with literature. Both of these will have justifications as to why the recordings/pieces were chosen.</p>

**Program-Level Outcomes Addressed:**

Outcomes addressed will include but are not limit to:

Challenging your own philosophy

Justifying purpose behind the audition process

Feeling more comfortable with improvisation

Understanding how to teach the different styles of jazz

Knowledge of the use and importance of the sound system

What can professional development and professional organizations do for you

Expanding your knowledge of listening

Gaining greater knowledge on vocal jazz literature

**Course Requirements and Assessment:**

All assignments for this class will require the students to read at least three other classmate postings and respond to them.

**Pre-Course Work** - Purchase the textbook and read the Forward as well as the “Philosophy” section of three of the contributing authors of choice.

**Week 1** – Getting to know you project, (who you are and what is your program like)

**Week 2** – Philosophy writing project.

**Week 3** – Construction of the audition process.

**Week 4** – Choice Week: Recorded Improvisation Assignment or  
Written Assignment on Style & Interpretation

**Week 5** – Written project: Developing a Leadership Program

**Week 6** – Written assignment on Professional Development/Organizations & Conferences.

**Week 7** – Preparation of a listening list and possible literature list for your program.

**Week 8** – Final Project of selecting literature and designing two concerts for your program.

**Grading Breakdown:**

Attendance = 50%

Homework = 20%

Feedback to Classmates – 20%

Final Project = 10%

Grading Scale to be used: A =90-100, B=80-89, C=70-79, D=60-69, F=<50

**Instructional Materials:**

Required Text: Rehearsing the Vocal Jazz Ensemble

<https://giamusic.com/store/resource/rehearsing-the-vocal-jazz-ensemble-book-g10833>

**Course Bibliography:**

Required Text: Rehearsing the Vocal Jazz Ensemble

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Other materials will be distributed by the instructor as needed.

**Course Calendar or Schedule:**

Tuesday, June 6, 2023	Philosophy (Rehearsal, Overall, and Ensemble Size)
Tuesday, June 13, 2023	Auditions and Rehearsal Preparation/Warm-Ups
Tuesday, June 20, 2023	Vocal Technique/Production/Pedagogy
Tuesday, June 27, 2023	Improvisation and Style/Interpretation
Wednesday, July 5, 2023	Rhythm/Time/Feel & Leadership
Tuesday, July 11, 2023	Sound System & Prof. Development/Lifelong Learning
Tuesday, July 18, 2023	Literature for Listening & Performance
Tuesday, July 25, 2023	Other Topics to Be Determined

**Attendance Policy:**

Students are expected to attend all classes. Those unable to attend a class will discuss a make-up project with the instructor.

### **Candidate Conduct**

***“An important part of VanderCook’s Conceptual Framework and Candidate Dispositions and Outcomes is the focus on professionalism and character. Specific descriptors include participation as well as attendance, flexibility in the face of changing circumstances and institutional needs, the commitment to continual personal development, self-reflection and growth, respect for the academic community and the individuals and resources of that community, and behavior, speech and dress that is appropriate and respectful in the educational environment. Failure to observe standards of professional behavior may result in referral to the Standards Committee and/or the appropriate dean. Consistent concerns in this area will have an impact on successful completion of the program.”***

### **Health and Safety**

VanderCook College of Music is committed to providing a safe and healthy environment for study and work. Basic information regarding the maintenance of health and safety within the contexts of practice, performance, teaching and listening is provided throughout the academic year. Health and safety information specific to this course will be addressed. It is the responsibility of each individual musician to take an active role in making informed decisions to help maintain their own health and safety.

### **Academic Honesty**

“Candidates are expected to maintain the highest standards of integrity in their academic work. Failure to do so will jeopardize a candidate’s success in the program. Examples of academic dishonesty include:

- Presenting another’s words, music, or concepts as your own by failing to acknowledge or properly cite the source.
- Communicating or receiving answers or information to/from another in a testing situation.
- Consulting notes or any other source of answers/information in a testing situation, unless the instructor authorizes such access.
- Making available or accessing tests or quizzes from current or previous classes unless explicitly authorized by the instructor.
- Bringing, by any means, answers or information into a testing situation except as explicitly authorized by the instructor.
- Collaborating or turning in jointly produced work on any test or assignment that is intended to reflect individual effort.”

### **Plagiarism**

“Plagiarism means taking someone else’s words, ideas, data or work and presenting them as your own. This could mean an exact duplication of someone else’s work without proper citation of the source, or it could mean you present it with only small changes and do not cite the source. Plagiarism can occur in art, music, literature, or technology – really in any area of intellectual work.

All work submitted should be properly credited to the original source of the information or idea whether the source is a book, Internet site, article, or any other medium. In written work, quotation marks or block indentations show direct quotations and the source must be cited. If information that is not common knowledge is paraphrased or summarized from a source, that source (including websites) must be cited. Failure to do so in academic assignments represents cheating and carries the appropriate penalties.

Copyright compliance is the goal of VanderCook College. Information to help with clarification of what constitutes fair use of copyrighted material, including photocopying, is on permanent reserve in the Ruppel Library.

No candidate should expect to receive a passing grade on any test or assignment that reflects dishonesty or academic irregularity. Cheating in any form may result in failure of the class and academic expulsion.”

### **Disability Statement**

“If a student has a disability which might interfere with that student’s ability to function in this course it is the responsibility of that student to notify the instructor at the beginning of the course.”