

SCHOOL OF FINE ART AND MUSIC
Fall Semester 2015
MUSC*2530-01/2540-01
INSTRUMENTAL ENSEMBLES I/II
JAZZ ENSEMBLE



DRAFT

CONDUCTOR: TBA
TIME: Thursday, 7:00 – 9:30pm
LOCATION: MacKinnon Building, Room 203
OFFICE: TBA
PHONE: TBA
EMAIL: TBA
OFFICE HOURS: By Appointment

**AUDITION SIGN-UP SHEETS ON THE BULLETIN BOARD OUTSIDE
MACKINNON ROOM 210**

CONCERT DATE: TBA

CALENDAR DESCRIPTION:

MUSC*2530 F,W [0.25]

The study and performance of selected instrumental music through participation in one of the School's ensembles: Chamber Ensemble, Concert Winds, Contemporary Music Ensemble, Jazz Band, or the Early Music Ensemble. In order to register for an ensemble, the student must arrange for an audition with the School of Fine Art and Music.

Auditions will be held prior to the first day of classes each Fall and Winter semester.

Students must check with the School of Fine Art and Music for audition dates. Students are encouraged to audition for an ensemble in the Fall semester and to participate in it for both Fall and Winter semesters. Not all ensembles will be able to accept new members in Winter. Consult the School of Fine Art and Music for further information.

Restriction(s): Successful completion of an audition. Instructor consent required.

MUSC*2540 F,W [0.25]

A continuation of MUSC*2530

Prerequisite(s): MUSC*2530

Restriction(s): Instructor consent required.

COURSE DESCRIPTION:

The class will focus on jazz performance. Our long-term goal is to build a repertoire of key compositions from the jazz canon, and gain the ability to improvise on these

compositions in a confident manner. Our improvising at this stage should reflect the earliest (and arguably most important) developments of jazz music’s rich history. In other words, by semester end you need to be well versed in key styles and tenets of early jazz (swing, blues, bebop, ballad playing, etc).

Our more immediate goal is two-fold: 1) to give an excellent/confident performance at this semester’s jazz concert;” 2) to gain the necessary skills for a high quality performance.

LEARNING OUTCOMES:

The students will learn to perform and accompany within an improvising Jazz group. Students will also learn appropriate methods for navigating chord changes and gain familiarity with standard Jazz repertoire.

METHOD OF EVALUATION:

Participation -----	40%
Musical Development -----	40%
Journal of Lines/Ideas -----	10%
Transcription Assignment -----	10%

Concepts broached this semester:

Blues Lines	Bebop Minor 6 th Scales
Pivots	Diminished Chords and Approaches
“Forward Motion”	Augmented Chords and Approaches
Aural listening and learning	(whole tone)
Back-Phrasing	II V I Lines
Scatting (not-only for singers)	I VI II V I Lines
“Working the grid” (Linking up your melodic ideas)	Memorizing tunes
Enclosures	III VI II V Lines
Clichés	Harmonic/Melodic Minor
Triplets	Ear Training (recognizing chord movement)
Chromatic half steps (chromaticism)	Tri-tone Substitutions
Rhythm Changes (Cycles)	Rhythming
Guide Tone Lines	“Play what you hear.”
Bebop Dominant Scales	
Bebop Major 6 th Scales	

This course also aims to cultivate skills important to jazz performance...

- Listening
- Transcribing
- Practising
- Sharing/Ensembles/Getting good together
- Competing
- Understanding the rich history....

Listening:

Listening to jazz is central to learning. Our listening should take on two parts.

- 1). Live performance.
- 2). Classic recorded performances.

Live Performance:

We are extremely lucky to be near to Toronto. As student musicians we have a tremendous amount of good (and inexpensive) listening opportunities at our disposal.

Toronto has...

- A great symphony (rush seats are available).
- Lots of good blues bands and clubs (Danny Marks—The Original Stormy Monday Jam--- Every Monday @ The Silver Dollar—486 Spadina Ave.), also check out Chicago's and Grossman's.
- Good Latin bands and clubs (Rick Lazar and Samba Squad).

And lots of GREAT JAZZ...

(Apologies to anyone I've forgotten).

- Piano:** Don Thompson, Mark Eisenman, Dave Restivo, Bernie Senensky, Robert Botos, Brian Dickinson, Gary Williamson, Frank Falco, David Braid, Doug Riley.
- Guitar:** Lee Wallace, Geoff Young, Kim Ratcliffe, Lorne Lofsky, Ted Quinlan, Reg Schwager, David Occhipinti.
- Bass:** Don Thompson, Kieran Overs, Michael Dunn, Roberto Occhipinti, Steve Wallace, Al Henderson, Neil Swainson.
- Trumpet** Jake Wilkinson, Chase Sanborn, Bryden Baird, Steve McDade, Kevin Turcotte, Guido Basso.
- Saxophone:** Phil Dwyer, Mike Murley, Perry White, Kelly Jefferson, Bob Mover, Kirk Macdonald, Chris Mitchell, Pat LaBarbera, Alex Dean, Rick Wilkins.
- Trombone:** Al Kay, Terry Promane, William Carn, Josh Brown, Rob McConnell.
- Drums:** Mark Kelso, John Sumner, Barry Elmes, Kevin Dempsey, Norman Marshall Villeneuve, Anthony Michelli, Jessie Baird, Davide Dorenzo, Terry Clarke.
- Singers:** Bonnie Brett, Michael Dunston.

Classic Recorded performances.

- Piano:** Sonny Clarke, Barry Harris, Bill Evans, Wynton Kelly, Art Tatum, Oscar Peterson, McCoy Tyner, Herbie Hancock, Bud Powell, Phineas Newborn Jr., Duke Ellington, Count Basie, Chick Corea.
- Guitar:** Mark Elf, Sonny Greenwich, Pat Martino, Mark Whitfield, Grant Green, Peter Bernstein, Wes Montgomery, Johnny Smith, Joe Pass, Charlie Christian, Django Reinhardt, Barney Kessel, Herb Ellis, Jimmy Ponder, Rene Thomas, Reg Schwager, Lenny Breau, Lorne Lofsky, Gene Bertoncini, Frank Vignola, Kenny Burrell, Bruce Foreman, Howard Alden, Jimmy Bruno, John Pizzarelli, George Benson and Ed Bickert.
- Bass:** Ron Carter, Ray Brown, Scott LaFaro, Jimmy Garrison, Paul Chambers, Major Holley.
- Trumpet:** Dizzy Gillespie, Miles Davis, Clark Terry, Freddie Hubbard, Nat Adderley, Blue Mitchell, Chet Baker.

- Saxophone:** Charlie Parker, Sonny Stitt, Sonny Rollins, Sonny Criss, Dexter Gordon, Jackie McLean, John Coltrane, Lester Young, Stan Getz, Zoot Sims, Al Cohn, Gerry Mulligan, Paul Desmond, Ben Webster, Coleman Hawkins, Ike Quebec, Joe Henderson, Johnny Griffin, Wardell Gray, Gene Ammons, Clifford Jordan.
- Trombone:** Bill Harris, J.J. Johnson, Kai Winding, Frank Rosolino, Al Grey, Slide Hampton.
- Drums:** Art Blakey, Jimmy Cobb, Jo Jones, Philly Joe Jones, Tony Williams, Connie Kay, Ed Thigpen.
- Singers:** Eddie Jefferson, Mark Murphy, Ella Fitzgerald, Billie Holiday, Sarah Vaughn, Anita Oday, Jimmy Scott.

TRANSCRIPTION:

Transcribing is arguably the quickest, most efficient, most fun, and most valuable method to learn to play jazz successfully. Everybody does it (did it) and so should you. Although it is good to write down your transcriptions, it is most valuable to play the transcription, memorize and utilize particular passages and match the artist's phrasing, approach and time feel. Rather than attempt to transcribe 18 choruses of John Coltrane (and getting frustrated and giving up), I suggest learning a single phrase at a time. Start with a player whose improvisatory ideas are direct and not overly complicated (Sonny Clark, Sonny Stitt, Charlie Christian, Paul Desmond, Lester Young, Louis Armstrong for example).

For our purposes here you will need to hand in and be able to perform one transcription by semester's end. The transcription should be a minimum of 12 bars (one chorus through a blues) or one chorus of a standard 32-bar form. You need my approval for your choice of transcription before you begin.

JOURNAL:

To "kick-start" the transcribing process, all students are required to keep a journal of transcribed lines and ideas. You are required to transcribe and be able to play one transcribed phrase each week. The idea can be as short as one bar long.

PRACTICE: Suggested Reading

- *The Art of Practicing: A Guide to Making Music from the Heart* by Madeline Bruser, Yehudi Menuhin.
- "Practice is the price of proficiency" (Emmet Fox).
- "Music is a language, and like any other language, people speak with different accents. An accent is not something you pick up from a book; it's an aural concept. When you listen to someone improvise, the notes that are played are only half the story" (Hubert Laws).

Practice is key to improvement. Instead of trying to practice in 8-hour marathon sessions, I suggest a consistent and concerted effort for perhaps two or three forty-five (45) minute sessions.

Things to Practice:

From John Birks "Dizzy" Gillespie (To Be or Not to Bop)...

- I. Mastery of Instrument - "Important because when you think of something to play, you must say it quickly because you don't have time to figure how, chords changing so quickly."
- II. Style - "Which I think is the most difficult to master in as much as there are not too many truly distinctive styles in all of jazz."

- III. Taste - "Is a process of elimination. Some phrases that you play may be technically correct but do not portray that particular mood that you are trying for."
- IV. Communication - "After all, you make your profession jazz because first, you love it and secondly, as a means of livelihood. So if there is no direct communication with the audience for which you are playing.....there goes your living."
- V. Chord Progressions - "As there are rules that govern you biologically and physically, there are rules that govern your taste musically. Therefore, it is of prime interest and to one's advantage to learn the keyboard of the piano, as it is the basic instrument for Western music which jazz is an integral part of."
- VI. Rhythm - "Which includes all of the other attributes because you may have all of these other things but don't have the rhythmic sense to put them together, then it would negate all of your other accomplishments."

Sharing/Ensembles/Getting good together

Jazz is a communal art. Unless you plan on a career of solo piano/guitar performance you will be playing with people. You need to know how to interact with your musical colleagues, encourage each other, set up a support network and share knowledge. Guitarist Mark Elf talks about learning on the bandstand with Billy Mitchell and Lou Donaldson. Their experience and encouragement was central to his musical development. In this class you are expected to work well with your colleagues and those in your ensemble. You will progress at an advanced rate if you share your knowledge base and are receptive to the ideas of others.

Understand the rich history:

Jazz music has a rich history. Blues, boogie-woogie, swing, bebop, modal jazz, free jazz "new thing," modernism, jazz rock, fusion and contemporary jazz (among other styles) are easily at our disposal in recorded form. In this class, I expect a comprehensive understanding of jazz music history. I'm not interested in dates, names and places, but rather an ability to play different styles, emulate key musicians and know where certain musical phrases (that you have transcribed) are from.