

# Ellington Jazz Ensemble Syllabus 2018-19

**Course Title:** Jazz Ensemble 1-2, 3-4, 5-6, 7-8

**Grade Levels:** 9-12

**Prerequisites:** Audition

**Instructional Vision:** We believe it is a moral imperative that we create passionate learning partnerships that engage all students in rigorous and relevant instruction in preparation for postsecondary experiences in the arts.

**Description:** In this course, students will study in depth big band repertoire, transcription, Jazz theory and improvisation. Students will perform throughout the year in various adjudications, concerts and festivals.

## **Dr. Reynolds' contact information (email preferred)**

**Email:** jreynolds@sandi.net

**Office:**(619) 470-0555 (x228)

**Cell:** (619) 709-1847

## **Objectives**

1. Students will work to improve the following on his or her instrument: tone, articulation, finger/sticking technique, breathing (wind instruments), body use (posture)
2. Students will perform appropriate level big band repertoire in the appropriate idiomatic style.
3. Students will learn the history of big band repertoire including its composers, bandleaders and musicians.
4. Students will develop a deep understanding of groove and musical form as related to each individual piece.
5. Students will learn to improvise over the chord progressions in the tunes the band will perform.
6. Students will learn relevant chord/scale theory in order to assist them in becoming more proficient improvisers and well-rounded musicians.
7. Students will perform solo transcriptions along with the original recording.
8. Students will participate in local and national Jazz festivals.

## Activities

1. Rehearsing and performing tunes in the big band repertoire
2. Tone, technique, body use and intonation development exercises
3. Sight reading
4. In-class assignments, theory quizzes and performance tests
5. Guided listening, research, recording and class discussion
6. Transcription projects
7. Juries

## Equipment Required

- Instruments: Students are **strongly encouraged** whenever possible to purchase or rent an instrument for the school year. If needed, we can provide an instrument, but our inventory is **very** limited.
- Music and theory worksheets will be provided by the teacher.
- Music binder and sheet protectors will be provided by the teacher.
- Sheet music - students will be given **one (1)** copy of each piece of music. If you lose your music, you are responsible to print an additional copy. Students will receive a link to Dropbox where all music will be uploaded. Students will lose participation points for the day if music is not present at rehearsal.
- Mutes: All trumpets and trombones will need mutes at every rehearsal and performance. It is strongly recommended you purchase your own. SCPA will provide the necessary mutes on a loan basis if necessary. The following mutes are recommended:
  - Cup - Humes and Berg
  - Harmon (trumpet only) - JoRal
  - Straight - Denis Wick or Bach
  - Plunger - find one at local hardware store
  - Hat - provided by SCPA
- Doubles: All saxophones will be required to learn clarinet as their primary double instrument. Alto and tenor will use traditional B flat clarinets and baritone will learn bass clarinet. The ability to double greatly increases the depth and breadth of repertoire that we can perform.

## Grading Policy

All grades will be based on **participation**. **Participation** falls into the following categories:

- **Learning your part (25%)**
  - Notes
  - Rhythms
  - Dynamics
  - Key signatures
  - Articulations
  - Solos (improvisation)
- **Preparation (25%)**
  - Having your **instrument** at all rehearsals/performances
  - Having a **pencil** at all rehearsals/performances
  - Having your **music** at all rehearsals/performances
- **In-Class Participation (25%)**
  - Being on time and ready to play
  - Staying on task
  - Staying off your phones
  - Working silently on your part when other sections are being rehearsed
  - Listening and making suggestions to make the group better
- **Learning your scales/rudiments, Google Classroom tests (25%)**
  - At tempo

At the end of each 6-week grading period, you will write one paragraph and give yourself a grade in each category. If your grade is *lower* than what I think it should be, I will raise it accordingly. If it is *higher* than what I think it should be, I will lower it and give you a written explanation.

Name \_\_\_\_\_

Period \_\_\_\_\_

## Jazz Studies 6-Week Self-Assessment

### Learning your part(s)

- Notes
- Rhythms
- Dynamics
- Key signatures
- Articulations
- Solos (improvisation)

Grade \_\_\_\_/100

### Preparation (100 points)

- Having your **instrument** at all rehearsals/performances
- Having a **pencil** at all rehearsals/performances
- Having your **music** at all rehearsals/performances

Grade \_\_\_\_/100

### In-Class Participation

- Being on time and ready to play
- Staying on task
- Staying off your phones
- Working silently on your part when other sections are being rehearsed
- Listening and making suggestions to make the group better

Grade \_\_\_\_/100

### Learning your scales/patterns, Google Classroom tests (100 points)

- At tempo
- Proper articulation
- Good intonation/sticking patterns

Grade \_\_\_\_/100

\*\*\*Write one paragraph on the back of this sheet explaining the areas on which you will improve during the next grading period.

### **Additional Grading:**

In class performance (25 pts. X 18 weeks)	450 points
Transcription Projects (end-of-semester)	200 points each
Professionalism (10 pts. X 18 weeks)	180 points
Juries (end-of-semester)	300 points

At the end of each 6 weeks: 100-91% of total points = A, 90-81% of total points = B  
80-71% of total points = C, 70-61% of total points=D, 60% and below=F

### **Late Work**

Assignments that are turned in late will be docked 10% per day late. Sickness and/or family emergency will be the only exceptions for late work. Please submit work on time.



**DON'T BE  
LATE!**

### Citizenship Marks:

Citizenship marks are indicators of habits that embody the characteristics of great Scholars, Citizens, Professionals, and Artists. They are reflections on of the general behavior, attitudes, values, and habits of an individual student in the school community as it pertains to our SLOs of being an exemplary Scholar, Citizen, Professional, and Artist. These marks are indices of the student's ability to participate effectively in a democratic society. They are not a measure academic performance. Yet the qualities of a great SDSCPA citizen often yield high achieving SDSCPA scholars.

	San Diego SCPA Citizenship Expectations
E	0 tardies and unexcused absences, students always exhibit positive energy for learning. Students maintain a strong work ethic for learning and courteous demeanor toward staff, peers. Excellent students are collaborative and cooperative with their peers and SDSCPA community. They maintain a self-directed passion for learning and encourage others to adopt similar habits of mind. They are respectful for the diversity of the community and encourage others to do the same. Student turns in assignments on time 100% of the time.
G	1-2 tardies and no unexcused absences. Students regularly exhibit positive energy for learning toward learning. Students maintain a strong work ethic and courteous demeanor toward others. Students maintain a strong work ethic for learning and courteous demeanor toward staff, peers. Excellent students are collaborative and cooperative with their peers and SDSCPA community. They maintain a self-directed passion for learning and encourage others to adopt similar habits of mind. They are respectful for the diversity of the community. Student turns in 90% of assignments by due date.
S	3 tardies, and/or 1 unexcused absence. Students exhibit pleasant energy for toward learning. Student may be compliant and complacent but not share an enthusiastic work ethic and consistent courteous demeanor toward others. Satisfactory students need a sparing reminder to be self-directed and participatory in learning. Student turns in 80% of assignments by due date.
N	4 tardies, and/or 1 unexcused absence. Students may not regularly exhibit positive energy for learning. Students do not uphold a strong and consistent work ethic toward learning.. More attention to classroom behavior required for academic success. Student turns in 70% of assignments by due date.
U	4 or more tardies, and or 2 or more unexcused absences. Students do not regularly exhibit positive energy for learning. Students do not uphold a strong and consistent work ethic toward learning. More attention to classroom behavior is required for academic success. Student turns in less than 60% of assignments by due date.

## **Remind**

Remind is a MANDATORY smartphone/computer app that we will use frequently. All students and parents must download this app and subscribe to my class. **Class code: EJE18**

## **Google Classroom**

Our Google classroom code is **6se6prq**. Add this class as this is where assignments, etc. will be uploaded.

## **Tardies**

Roll will be taken as soon as each bell rings. Students will then have 5 minutes to warm up and set up all the necessary materials for rehearsal. Students will be marked tardy if they are either late to class as roll is called or late to their seat to begin rehearsal once the 5-minute warm up is concluded. Students who are late will have their citizenship grade lowered.

## **Absences**

Unless you are ill, there is no reason to be absent from rehearsal. As Jazz Ensembles are chamber groups, one's absence greatly affects the ability of the ensemble to hold a productive rehearsal. **Unexcused absences from any concert or performance will result in an automatic F at the semester grade and the student will be removed from the group. The **ONLY** circumstance in which one may be absent from a concert is illness or family emergency, accompanied by a doctor or parent note.**

## **Professionalism**

SCPA has a very strong tradition of Jazz education. As the benefactors of those who have come before you, it is your responsibility to uphold the reputation of SCPA in all manners. This means that every time you come to class, perform in a show, travel to a Jazz festival, etc., you are to conduct yourself as a professional. No vulgarities or disrespectful behavior will be tolerated. Your grade will be immediately adversely affected if you cannot behave in a professional manner.

## **Section Leaders**

Each section (trumpet, trombone, saxophone, rhythm) will have a designated section leader. Section leaders will meet in Dr. Reynolds' office on the first Tuesday of each month during lunch to discuss the progress and struggles of each section. Section leaders will provide valuable feedback to aid the group's advancement and are expected to go above and beyond the norm.

## **Class Rules**

- No food in class. Water only. SCPA has a serious ant problem. Students who eat food in class will be cleaning my room during lunch and after school. **DO NOT** dispose of food inside the classroom. Please use the large trash cans outside.
- One-door entrance and exit - although the classroom has multiple entry and exit doors, students will enter and exit through the rear door of the classroom. This will minimize classroom distractions. Do not knock or bang on non-entrance doors. They will not be opened for you. Violation of this policy will result in the lowering of citizenship grades.
- Music Library/Storage Rooms: Students are not permitted in any of these rooms at any time. This is a new school-wide policy that will be enforced rigorously. Jazz basses and drum equipment will be stored in music lab 2.
- No cell phones/headphones during rehearsal. Cell phones (mp3 players, video games, etc.) will be confiscated and your parents must come and get them from me.
- Good rehearsal etiquette - play when I tell you to play, stop when I tell you to stop.
- Bathroom breaks are permitted by permission only. **Students must render their cellphones as their bathroom pass.** Students taking cell phones to the bathroom will have their phones confiscated.

## **Discipline Policy:**

1. A verbal warning will be given.
2. A second verbal warning along with an email and/or text message to parent/guardian will be made.
3. A referral to the counselor's office will be given.

**\*\*\* Any physical or verbal assault against another student or teacher will result in an immediate referral to the principal and may result in suspension and/or expulsion.**

## **Performance Exams (Assessments)**

Performance exams will be given throughout the year. There will be weekly exams for scales and small repertoire selections. All assignments should be video-recorded and submitted via Google Drive using your student account.

## **Juries**

At the end of the semester, each student will perform a jury. Students will perform their juries in small combos (2-3 horns plus rhythm section). Students are responsible for securing musicians for their own combo performances. Students will perform a tune of their choice from the "100 Must Know Tunes" list on the wall. See Dr. Reynolds if you need a lead sheet, etc. The song



selection **must** be memorized. Juries will take place during finals week and students will be graded on the following:

### **Presentation**

This is your chance to shine. Dress appropriately, introduce the tunes with relevant facts. Introduce the band members, etc.

### **Musicianship**

This includes basics such as intonation, playing in time, with balance, etc.

### **Improvisation**

Your ability to navigate the chord changes and the form of the tune is imperative. You must demonstrate that you can improvise in time with appropriate chord/scale relationships. You need not be virtuosic in order to play a good improvised solo.

### **Rehearsal Process**

A good rehearsal is one in which we achieve measured goals together. To that end, I expect you to actively engage and participate, not just in playing, but with your verbal feedback. It is everyone's responsibility to improve the performance level of the group during each rehearsal. If you have an idea, please share it with the group. Rehearsal can be a fun and challenging experience or it can be an arduous and painful one. I need your help to make all rehearsals upbeat and productive.

### **Jam Sessions**

Students can earn extra credit by attending Jam sessions throughout San Diego. There are many that are all ages and are a great opportunity to listen to others, practice tunes and make connections. Proof of attendance (i.e. picture with host of Jam session) is required. Each jam session is worth 10 points extra credit.

### **After-School Sectionals**

**All students will be required to have a sectional after school once per week from 2pm-4pm.**

A professional coach will be present to aid students in technical development on their

instrument. **Attendance will be taken via ASSET'S sign-in sheets.** Students who miss a sectional will have their citizenship grade lowered and may be removed from the group.

### **Transcription Projects**

At the end of each semester, students will be required to perform a transcription of his or her choice. It is strongly advised that you choose a solo by someone who plays your instrument as this will help you to develop technical and musical fluency. **Each transcription must be a minimum of 24 measures and will be performed from memory along with the original recording.** There are many free written transcriptions available for every instrument on the internet, although it is strongly advised that you transcribe the solo by ear directly to your instrument. Students **must** choose a solo from the following musicians:

**Saxophone:** Sidney Bechet, Johnny Hodges, Ben Webster, Coleman Hawkins, Lester Young, Paul Gonsalves, Earl Bostic, Charlie Rouse, Stan Getz, Dexter Gordon, Paul Desmond, Jimmy Heath, Cannonball Adderley, Benny Golson, Sonny Rollins, Sonny Stitt, Charlie Parker, Wayne Shorter, Joe Henderson

**Trumpet:** Louis Armstrong, Roy Eldridge, Harry "Sweets" Edison, Rex Stewart, Ray Nance, Harry James, Dizzy Gillespie, Fats Navarro, Clifford Brown, Chet Baker, Art Farmer, Donald Byrd, Lee Morgan, Nat Adderley, Miles Davis, Wynton Marsalis

**Trombone:** Kid Ory, Miff Mole, Jack Teagarden, Jimmy Harrison, Lawrence Brown, Juan Tizol, Joe "Tricky Sam" Nanton, Tommy Dorsey, Trummy Young, J.J. Johnson

**Bass:** Jimmy Blanton, Oscar Pettiford, Milt Hinton, Ray Brown, Paul Chambers, Charles Mingus, Percy Heath, Sam Jones, Walter Page, Rufus Reid, Curly Russell, Arvell Shaw

**Piano:** Duke Ellington, Count Basie, Ray Bryant, Dave Brubeck, Nat "King" Cole, Oscar Peterson, Chick Corea, Tadd Dameron, Jimmy Durante, Bill Evans, Gil Evans, Tommy Flanagan, Red Garland, Vince Guaraldi, Herbie Hancock, Barry Harris, Earl Hines, Thelonious Monk, Ahmad, Jamal, Hank Jones, Wynton Kelly, John Lewis

**Guitar:** Charlie Christian, Freddie Green, Joe Pass, Tal Farlow, Jimmy Raney, Barney Kessel, Ed Bickert, Wes Montgomery, Kenny Burrell, Grant Green

**Drum set:** Louie Bellson, Ed Blackwell, Joe Chambers, Kenny Clarke, Jimmy Cobb, Jack DeJohnette, Baby Dodds, Elvin Jones, Jo Jones, Pete LaRoca, Mel Lewis, Shelly Manne, Butch Miles, Sonny Payne, Buddy Rich, Max Roach

### **Instrument Loans**

All students are encouraged to buy or rent their own instrument. Stores close to SCPA offer rent-to-own programs for less than \$20 per month. Students who cannot rent or purchase their

own instrument will be provided an instrument by CCMS (Community Council for Music in the Schools). Students will be issued a form that the student and his/her parents will sign. **CCMS instruments are not to be taken home until the form and fee have been returned with proper signatures.**

### **Private Lessons**

Although students will learn a great deal from the music faculty at SCPA, there is no substitute for private lessons. Top students of all ensembles at SCPA take private lessons. All students are encouraged to seek out a private teacher in their area for weekly or bi-monthly lessons. Group lessons are often available to help defer some of the cost. The list of private teachers is available at the end of this syllabus.

### **Ellington Jazz Ensemble Calendar (dates will be added as the year progresses)**

<b>Event and Venue</b>	<b>Date and Time</b>
Guest Artist, Kenny Rampton, Grand Theater	November 16, 7pm
Mainstage Holiday Concert, Grand Theater	12/17-12/19
JEN Conference, Grand Sierra Resort, Reno	1/10-1/13
Juries, IMI	1/21-1/25
Essentially Ellington Regional, UNLV	1/31-2/1
Mainstage Show, "It's About Time" Grand Theater	3/11-3/16
Essentially Ellington	5/9-5/11
Cabaret***	Dates/Times TBD
Swing Dance Fundraiser	Dates/Times TBD
SCPA Jazz Ensembles @ Dizzy's	Dates/Times TBD

## **SCPA Jazz Performance Rubric**

### **Tone**

- 4) Tone is full, rich and characteristic of instrument through all ranges.
- 3) Tone is characteristic of instrument. Slight variation in tone quality throughout all ranges of instrument.
- 2) Tone quality is inconsistent between passages and in all registers. Noticeable lack of proper air support.
- 1) Constant thin, unfocused or forced sound.

### **Pitch**

- 4) All pitches are performed accurately and in tune.
- 3) Most pitches are performed accurately and in tune.
- 2) Many pitches are inaccurate.
- 1) Numerous incorrect pitches.

### **Rhythm**

- 4) All Rhythms are performed stylistically accurate.
- 3) Most Rhythms are performed accurately with some stylistic concerns.
- 2) Many rhythms are inaccurate.
- 1) Numerous incorrect rhythms.

### **Interpretation**

- 4) Stylistically accurate, musical performance. Excellent use of phrasing, style articulation and dynamics.
- 3) Some passages lack musical effect. Phrasing, style, articulations and dynamics are appropriate most of the time.
- 2) Rigid performance. Lacks musical phrasing and style. Inconsistent dynamics, articulations.
- 1) Non-musical performance. Style is underdeveloped, not attention to dynamics, phrasing, articulation or dynamics

### **Improvisation**

- 4) Excellent solo with well developed ideas following chord changes in an appropriate style.
- 3) Excellent solo with some good ideas well developed that follow the chord changes.
- 2) Many musical ideas presented, but are undeveloped or do not accurately follow the changes.
- 1) Most musical ideas inappropriate, undeveloped or with little basic understanding of changes.

### **Sight Reading**

- 4) All pitches, rhythms and dynamics were correct. Student maintained steady tempo throughout.
- 3) Most pitches, rhythms and dynamics were correct. Student maintained mostly steady tempo throughout.
- 2) Some pitches, rhythms and dynamics were correct. Tempo was often uneven.
- 1) Very few pitches, rhythms and dynamics were correct. Tempo was rarely even.

### **Performance with Recording (To be used with a Solo Transcription)**

- 4) Student Performs solo accurately with original recording, mimicking all inflection, style and phrasing of performer.
- 3) Student Performs solo mostly accurate with recording. Inflection, style and phrasing of performer are mostly evident in performance.
- 2) Student Performs solo with recording. There are many incorrect pitches and rhythms. Inflection, style and phrasing of performer are not evident in performance.
- 1) Student is unable to perform solo with the recording.

<b>Student Column</b>	<b>Parent/Guardian Column</b>
___ I understand the objectives and activities of the class.	___ I understand the objectives and activities of the class.
___ I understand the materials and grading policy	___ I will supply my child with the required materials and understand how my child will be graded.
___ I understand the attendance policy and expectations.	___ I understand the attendance policy and expectations.
___ I understand and will follow the class rules	___ I understand the class rules my child will need to follow.
___ I agree to ask for help if I don't understand what I am learning in class.	___ I understand my child should ask for help if he/she does not understand what he/she is learning in class.

Student's Signature

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Parent's Signature

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Student's Name (print clearly)

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Parent's Name (Print clearly)

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Student's Cell phone

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Parent's Cell phone

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Student's Email address

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Parent's Email address

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## Recommended Private Teachers

Saxophone	Robert Dove	(614) 371-4064
	Jesse Audelo	(619) 955-9147
	Charles McPherson*	(619) 750-2623
Trumpet	Billy Edwall	(619) 415-6161
	Rachel Allen	(619) 980-2571
	Gilbert Castellanos*	(619) 708-8503
	Andrew Elstob	(858) 243-2555
Trombone	Matt Hall	(619) 520-2243
	Jordan Morita	(760) 562-9522
	Brian O'Donnell	(760) 420-5409
	Sean Reusch	(760) 845-3175
	Eric Starr	(530) 575-1125
Piano	Melonie Grinnell	(619) 955-0197
	Ed Kornhauser	(760) 518-4678
	Hugo Suarez	(619) 302-5434
Bass	Justin Grinnell	(619) 787-5276
	Mackenzie Leighton	(619) 600-2722
	Harley Magsino	(619) 517-1989
	Rob Thorsen	(858) 336-6082
	Doug Walker	(619) 261-7833
Drums	Tyler Kreutel	(619) 708-9537
	Fernando Gomez	(619) 210-3370

\*Advanced students only.