New Trier High School

Jazz Ensembles Curriculum

Winnetka Campus
385 Winnetka Ave
Winnetka, IL 60093

Northfield Campus
7 Happ Road
Northfield, IL 60093

Nic Meyer – Director of Jazz Ensembles
meyern@newtrier.k12.il.us

Matt Temple – Director of Bands
templem@newtrier.k12.il.us

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## Table of Contents

Preface ................................................................. 3  
Ensemble Structure ............................................. 3  
Philosophy of Program ....................................... 4  
Learning Objectives .............................................. 4  
  Individual Development .................................... 5  
  Large and Small Ensemble Skills .................... 6  
  Aural Skills and Music Theory ......................... 8  
  Large Ensemble Repertoire .............................. 8  
  Jazz Listening Habits ........................................ 9  
  Social and Historical Understanding .............. 10  
  Musical Citizenship ....................................... 11  
  Individual Style and Taste .............................. 12  
  Beyond the Classroom ................................... 13  

Appendix A – Jazz Percussion  
Appendix B – Scales and Vocabulary  
Appendix C – Small Ensembles  
Appendix D – Aural Skills and Theory  
Appendix E – Listening  
Appendix F – CMP Model  
Appendix G - Resources
Preface

The New Trier Music Department maintains a concurrent-enrollment policy for all wind and percussion students participating in the jazz program. All wind students must also be enrolled in one of New Trier’s curricular concert bands, and all bassists must be enrolled in one of New Trier’s curricular orchestras. Because of the collaborative educational structure this creates, the New Trier jazz curriculum functions as an extension of the band and orchestra curricula.

Ensemble Structure

**Freshman Jazz Ensemble (FJE)** – Open to incoming freshman saxophonists (9 maximum), trumpeters (6 maximum), trombonists (6 maximum), guitarists (3 maximum), pianists (3 maximum), bassists (3 maximum), and drummers (3 maximum). In the event that more than the maximum number of students enrolls for a particular instrument, auditions will be held. All students will be encouraged to participate in the weekly, after school *Freshman Jazz Improvisation* class (optional). Freshman may not audition into a more advanced ensemble for their freshman year. *FJE* is taught by the director of jazz ensembles, and is assisted by two assistant directors (one a drum specialist, the other a specialist on piano, guitar, or bass). Sectionals will take place at the discretion of the director.

**Concert Jazz Ensemble (CJE)** – All *FJE* students in good standing are automatically promoted to *CJE* for their sophomore year. *CJE* rehearses as a large ensemble three days per week, rehearses in student-led sectionals once per week, and meets as a jazz improvisation class once per week. *CJE* is taught by the director of bands. The jazz improvisation class is taught by the director of jazz ensembles.

**Lab Jazz Ensemble (LJE)** – Open to all sophomore, junior, and senior jazz students by audition. *LJE* rehearses as a large ensemble three days per week, rehearses in student-led sectionals once per week, and meets in jazz combos once per week. *LJE* is taught by the director of jazz ensembles.

**Jazz Ensemble 1 (Jazz 1)** – Open to all sophomore, junior, and senior jazz students by audition. *Jazz 1* rehearses as a large ensemble three days per week, rehearses in student-led sectionals once per week, and meets in jazz combos once per week. *Jazz 1* is taught by the director of jazz ensembles.
Philosophy of Program

As New Trier High School students and teachers, we are fortunate to have the opportunity to study and perform jazz music in a curricular setting. The very presence of a curricular jazz program within the New Trier music department acknowledges the value we place on the study of this significant musical art form. The historical, cultural and civic values of jazz as an original American art form are by now well understood by many. The objectives of the New Trier High School jazz program are largely derived from a praxial philosophy of music education*, meaning that we endeavor to immerse ourselves in the music, engage with it authentically, and develop all dimensions of musicianship through study and performance, with high value placed on the act of doing. In many instances, performance (not limited to formal performances) will be our destination, our opportunity for reflection, and our mode of assessment. Additionally, we challenge ourselves to keep sight of the historical and cultural value of jazz music and strive to include a study of the people and events who shape the music as we pursue our very high performance standards. We acknowledge that there is a “jazz canon” and our repertoire selections will be made with that in mind. We also acknowledge that innovation and evolution are at the core of the jazz story, so our repertoire selections will also strive to interact with contemporary musical forces.

Students engaged in a four-year study of jazz at New Trier will develop into technically-able, literate, and creative jazz musicians, who will carry a respect for the music into their adult lives. They will be challenged to leave their comfort zone, trust one another, lead, listen, and empathize.

Learning Objectives

1. Students will develop the tonal and technical skills needed to perform and improvise at a level appropriate for their individual development.
2. Students will demonstrate large and small ensemble skills by studying the performance practices of many jazz styles, with a focus on swing, bebop, and hard-bop.
3. Students will develop aural skills and learn music theory within the context of jazz improvisation and the large ensemble repertoire.
4. Students will study and perform a wide variety of historically significant repertoire in multiple styles.
5. Students will develop critical jazz listening habits and evaluate the merits of various jazz performances.
6. Students will understand the social and historical context that shaped jazz music and its most notable personalities.
7. Students will demonstrate musical citizenship within the ensemble, the school, the greater community, and throughout life.
8. Students will develop their own individual jazz style and taste while learning self-assessment skills.
9. Students will be exposed to performance and non-performance opportunities beyond the classroom.

Objective #1: Individual Development

We acknowledge that instrumental technique allows for creative expression, and with greater technique comes greater potential for this expression. Greater technique also allows for the study of more sophisticated literature. To this end, our goal is for every ensemble member to develop the tonal and technical skills needed to perform and improvise at a level appropriate for their individual development. Technical skills without an understanding of their application are of very limited use to a jazz musician, therefore, technique building will be connected to theoretical understanding.

- Students will build upon the **tonal development** begun in their band or orchestra class. Guitarists and pianists, who are exempt from the concurrent enrollment requirement, will work with a rhythm section specialist during their freshman year to develop those unique instrumental skills required in a jazz ensemble. Listening to jazz recordings will be emphasized as a major element of developing a characteristic jazz tone.
  - Brass students will continue to develop a characteristic tone with little or no alteration for the jazz idiom.
    - Trumpet students may be guided through a mouthpiece selection process with the guidance of their private instructor or other brass specialist. All trumpet students will develop and expand their range.
    - Trombone students may be guided through a mouthpiece selection process with the guidance of their private instructor or other brass specialist. Likewise, trombone students will be assisted in selecting an instrument appropriate for jazz ensemble playing. This instrument may be different than the instrument best suited for their concert band needs. All trombone students will develop and expand their range.
  - Saxophonists will develop a tone appropriate for the jazz ensemble. This tonal concept will differ from the “classical saxophone” tone, which is appropriate for the concert band setting. Saxophonists will be guided through this tonal development process in sectionals, with their private instructor, and with the guidance of the jazz instructor. Modifications to the “classical saxophone” sound may include variations in mouthpiece and/or embouchure. The jazz saxophone sound is by its nature very personal and there exists a wide range of “acceptable” jazz saxophone sounds. Students will be encouraged to seek out a sound that is personally pleasing while also developing the skills necessary to function in a diverse set of styles.
    - Saxophonists will be encouraged to pursue a reed double (flute, clarinet, or bass clarinet). Students wishing to play in *Jazz Ensemble 1* will be required to play a reed double with reasonable proficiency.
  - Bassists will develop the skills necessary to produce a resonant, sustained pizzicato tone on the acoustic bass.
  - Guitarists will learn appropriate picking styles and techniques, and will also learn how to select amplifier settings to achieve their desired sound.
• Pianists will play with proper technique to produce characteristic tone in a variety of articulations. Students will understand the function of the sustain pedal in various jazz styles.
• See specific notes on percussion development in the Jazz Percussion Appendix
• Student assessment will consider the quality of a student’s work related to their development of a characteristic sound appropriate for the jazz ensemble.

• Students will build upon the technique development begun in their band or orchestra class.
  • Students will be introduced to a comprehensive study of scales and arpeggios and their application in jazz theory. See Appendix A - Scales and Vocabulary for specifics by ensemble.
  • Students will learn jazz vocabulary commensurate to their study of scales. See Appendix A - Scales and Vocabulary for specifics by ensemble.
  • Repertoire will appropriately challenge the technique, range, and endurance of ensemble members.
  • Brass players will learn specific practice strategies for expanding their range
  • Technical skills and range will become a component of promotion into the next level ensemble and will be a component of all jazz ensemble auditions.

• Students will be encouraged to take private lessons.
  • The New Trier music department provides need-based work-study scholarships for qualifying students.
  • The New Trier music department maintains a list of highly qualified private lesson instructors with a jazz specialty, many of whom teach on campus.
  • Students may take private lessons during a free period, after school, or during a jazz ensemble rehearsal (with the exception Jazz 1 rehearsals).
  • The director of jazz ensembles will collaborate with private lesson instructors to optimize student progress based on their individual musical goals.

**Objective #2: Large and Small Ensemble Skills**

Jazz ensembles rely on a symbiotic relationship between individuality and unity. The greatest jazz ensembles are comprised of artists with strong individual styles and sounds who are able, when called upon, to contribute to a unique “section sound”; section sounds then combine to create a unique “ensemble sound”. Students will simultaneously develop personal sounds while also developing their ability to contribute to a unified section and ensemble sound. This ability will increase in sophistication as more advanced repertoire creates greater demands on both individuality and unity.

• Students will develop Large Ensemble Skills by studying the performance practices of many jazz styles, with a focus on swing, bebop, and hard-bop styles. Daily warm-ups and rehearsals will focus on the following:
  • Interpretation of the written page
  • Rhythmic development
• Sensitivity to rhythmic nuance
• Articulations
• Standard phrasing practices
• Roles within each section
  ▪ Lead versus section playing
  ▪ Section balance (unison versus voiced lines)
  ▪ Rhythm section interaction
• Intonation

Quality repertoire and practice materials are critical to developing sound stylistic habits. Students will be exposed to correct phrasing and style through instructor modeling and group listening. Jazz etudes focused on articulations and phrasing will be employed for group and individual development. Students’ stylistic fluency will be assessed through daily observation and quarterly recording assignments. Stylistic accuracy will be a component of all jazz ensemble auditions.

• Students will develop **Small Ensemble Skills** through weekly jazz improvisation or combo rehearsals. Topics will include:
  • form awareness
  • interpreting lead sheets
  • comping roles
  • the role of interaction
  • personal accountability
  • leading a performance without a conductor
  • intros and endings
    ▪ tags and turnarounds
    ▪ famous intros and endings
    ▪ creative variations
  • arranging for combos
  • many other small ensemble concepts that could fairly be described as “performance practice” within a jazz combo.

  See **Appendix B - Small Ensembles** for combo structures by ensemble.

Repertoire for each combo will be chosen based on the learning needs of the group. Jazz standards will form the core of the repertoire for all combos. Tunes will be selected to teach specific harmonic, form, and stylistic concepts. Theory, aural skills, the development of vocabulary, small group interaction, and personal style will be addressed while learning each tune.
Objective #3: Aural Skills and Music Theory

Students will build upon the **aural skills** and **music theory** development begun in their band or orchestra class and will apply these skills within the context of jazz improvisation and the large ensemble repertoire.

- Students will learn to identify intervals and chord qualities.
- Students will learn to identify rhythms, melodies, and chord progressions.
- Students will transcribe rhythms, melodies, and chord progressions.
- The identification of rhythms, intervals, melodies, and harmonic progressions will be a regular element of daily rehearsal and a natural outgrowth of the study of our repertoire. Initially, the instructor will highlight these elements in the music and make connections to concepts studied in class. Throughout a four-year course of study, students will be led to make their own connections between their aural skills and theory knowledge, and the music they are studying and performing.
- Students will develop an understanding of **music theory** concepts specific to jazz music through the study of scales, arpeggios, and through aural training. Discrete lessons in music theory will be rare; highlighting pertinent music theory concepts found in the repertoire will be a standard element of instructional delivery. Musicians gain insight through their ability to be analytical of the music they hear and perform. Ultimately, these insights construct meaning for the performing and listening musician. Constant inclusion of aural skills and music theory concepts into daily rehearsal is the responsibility of the instructor.
- See the Appendix C – Aural Skills and Music Theory for examples of classroom activities and a schedule of skills to be covered.

Objective #4: Large Ensemble Repertoire

<table>
<thead>
<tr>
<th>Literature difficulty by ensemble</th>
<th>2.5 – 4 or medium easy to medium difficult</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Freshman Jazz Ensemble</strong></td>
<td>2.5 – 4 or medium easy to medium difficult</td>
</tr>
<tr>
<td><strong>Concert Jazz Ensemble</strong></td>
<td>3 – 4 or medium to medium difficult</td>
</tr>
<tr>
<td><strong>Lab Jazz Ensemble</strong></td>
<td>3 – 5 or medium to difficult</td>
</tr>
<tr>
<td><strong>Jazz Ensemble 1</strong></td>
<td>4 – 6 or medium difficulty to very difficult</td>
</tr>
</tbody>
</table>

Much of what is to be learned is embedded within the repertoire. Many of jazz’s richest characters were also prolific and creative composers and arrangers. Historically significant large ensemble music can usually be ascribed to one ensemble (the bands of Ellington, , which leads the performer to more rich history. For instance, while we may almost never play music composed by Count Basie, we most certainly play the music of Basie. Discovering where this music comes from and why it is significant to the story of jazz is perhaps as valuable as performing it. Furthermore, learning about the heritage of a piece of music informs and makes more meaningful the performance, while also demystifying the compositional process. Students will learn to acknowledge the greatness of jazz music’s best composers, while also considering their own potential for compositional greatness.
In large ensemble repertoire, the music considered part of the “Jazz Canon” is almost exclusively written for professional level musicians. While this music is approachable by Lab Jazz Ensemble to some extent and Jazz Ensemble 1 in many instances, professional-level repertoire is not developmentally appropriate for Freshman Jazz Ensemble and Concert Jazz Ensemble. In these ensembles, quality arrangements of iconic big band tunes, quality arrangements of jazz standards, and original compositions in the style of the best professional level charts will be selected. In Lab Jazz Ensemble, repertoire will be a mixture of music from the “canon” and music written for school ensembles.

In Jazz Ensemble 1 music will be chosen almost exclusively from the catalogues of the great American jazz ensembles of the past and present, including the music of Duke Ellington, The Count Basie Orchestra, The Woody Herman Orchestra, Charles Mingus, The Thad Jones Mel Lewis Orchestra, The Vanguard Jazz Orchestra, and so on. The music of other modern composers will be performed from time to time, especially when the ensemble has the opportunity to interact with the composer.

All four curricular jazz ensembles will perform on three formal concerts each school year. Each ensemble should perform a minimum of three pieces, and usually four or more. Each ensemble should play a variety of styles and tempos. A standard template for programming might include one medium or medium up swing tune, one ballad, one Latin tune, and one tune from another jazz sub-genre (funk, jazz-rock, early swing, dixiland, fusion, etc). This template need not be adhered to strictly, but simply used as a guide.

Throughout a four year course of study, all New Trier jazz students will have experience playing music in the following jazz styles:

- Swing
- New Orleans Second Line
- BeBop and Hard Bop
- Latin (including Bossa Nova, Samba, Mambo, Afro-Cuban, etc.)
- Modern even eighth note (sometimes referred to as ECM style)
- and many others...

**Objective #5: Jazz Listening Habits**

It has been said endless times that jazz music is an “aural tradition”. This statement takes on several meanings, but at its core lies the understanding that this music will only be understood, appreciated, and performed with meaning if the sound of the music is within the performer. Long before students learned jazz in an academic setting, creative, personal, and historically informed voices were born through the process of listening, imitating, assimilating, and eventually innovating, critically with the encouragement and guidance of a mentor or community of supporters. Fortunately, a significant representative sample of every point in the history of jazz is available on recording for the student to study. One of the most critical skills students of music must develop is the ability to control their listening experience.
Within the realm of listening, New Trier jazz students will learn to:

- Select music they will enjoy listening to – finding a personal “in” to the music
- Make critical decisions about what they like and dislike about the music
- Understand why the music is considered significant, regardless of their personal taste
- Expand the variety of their listening by:
  - listening back in time (discovering the influences of the artist currently being studied)
  - listening forward in time (discovering more modern artists who have been influenced by the artist currently being studied)
  - listening wider (discovering contemporaries of the artist currently being studied)
  - listening deeper (finding more recorded examples of the artist being studied)
- Identify and analyze components of the recording (rhythm section, soloists, ensemble playing, arrangements, recording quality, personnel influence, etc.)
- Identify the style or sub-genre of the music they are listening to
- Apply aural skills to the act of listening (identifying form, harmonic structure, improvisation vocabulary, etc.)
- Connect listening to practicing (“how will the recording influence what and how you practice?”)

Students will be guided through the listening process with quarterly listening assignments and will have access to New Trier’s jazz listening library. Some assignments will come with an assigned recording from the instructor. Other assignments will require the student to choose the recording.

Listening skills will be assessed through listening reflections. Students will be evaluated on the thoughtfulness of their responses and will be guided by the instructor to deepen their listening skills based on these responses.

Fair, moral, and legal acquisition of recorded music will be discussed routinely.

See Appendix D - Listening for examples of listening reflections, an inventory of New Trier’s Jazz Listening Library, and concept maps for Listening Back In Time, Listening Forward In Time, Listening Wider, and Listening Deeper.

**Objective #6: Social and Historical Understanding**

Jazz music is a reflection of America’s character. It is a response to the best and worst of Americans’ experiences. It is a reaction to moments in time. Understanding American history, particularly the history of Black Americans, is critical to understanding the why of jazz, and understanding the story of jazz music’s development in America leads to a deeper, more meaningful, and more honest understanding of American history.

With the study of each significant work from the jazz canon comes the opportunity to discover something about the history of jazz. A piece from the catalogue of a historically significant band provides the opportunity to learn about that band’s history, the musicians in the band, their
stylistic contributions, their cultural significance, and the historical conditions they lived and performed in. The performance of an arrangement of a standard provides the opportunity to discover an artist who made a definitive recording of that standard. The performance of a jazz standard allows for the study of the composer.

The role of the instructor in this discovery process is not to present historical material as a pre-packaged set of facts, but to serve as a guide, helping students to find this information on their own. Students will enrich the conversation by contributing their own knowledge of jazz history. In cultivating strong intellectual character, the instructor conveys a passion for the process of discovering this information as much as he or she conveys a passion for having this information. Students will be encouraged to do their own research and contribute to the ongoing conversation about historical context as it relates to each piece performed. It is expected that at least one piece per concert, per ensemble, will provide the opportunity to learn about a significant performer, ensemble, or composer. The CMP model will serve as a framework for guiding this discovery process. See Appendix E - Comprehensive Musicianship through Performance in Jazz for sample CMP structure.

The Ken Burns documentary, Jazz, will serve as the “textbook” for our jazz history studies.

The task of unpacking this complicated and often uncomfortable history is the responsibility of the instructor. Ideally, a confluence of understanding acquired from student learning in social studies and literature classes enriches the material covered in the jazz classroom. When possible, the instructor will collaborate with members of the social studies and language arts faculty to maximize this potential.

Students will graduate with an understanding of the origins of jazz music in New Orleans, the impact that slavery, segregation, and racism plays in shaping the music, and the role Chicago played in the evolution of early jazz, swing, and the avant-garde. Students will come to know many of the key characters in the jazz story, from Buddy Bolden to Dizzy Gillespie to current practitioners. Students will discover the virtues of individualism, risk-taking, and integrity that these musicians embody, and they will reflect on their own ability to personify these virtues in their lives.

Objective #7: Musical Citizenship

A successful rehearsal or performance in a large or small jazz ensemble requires the collective trust and respect of every member. Students must also display empathy for one another at every stage of the learning process. Students will trust that each one will arrive prepared and informed, with an agenda that includes both individual and group success. Students will trust that their risk-taking will be honored, their failures acknowledged as growth, and their successes celebrated. Experienced students will embrace their roles as leaders and sources of inspiration. The instructor will create and maintain an atmosphere that fosters respect for each student and celebrates each student’s contributions. The rehearsal environment must be charged with enthusiasm for the content as well as the process of learning, and will come from the instructor and the students.
Students will understand that a primary goal of each ensemble is to create a supportive and enthusiastic “vibe” within the group. To the end, students will be expected to adhere to the New Trier High School Music Department Guidelines and Expectations (see Appendix F - Resources).

Students will interact with local working musicians and will begin to understand their roles as participants and consumers of the arts. Students will be encouraged to attend live performances and a current schedule of concerts will be posted, with the goal of developing life-long arts participation habits. Students will be given the opportunity to share their musical passion with diverse segments of the community through performances at sender schools, community centers, nursing homes, parks, and other public performance venues.

Students in Concert Jazz, Lab Jazz, and Jazz Ensemble 1 will develop cooperation skills in student-led sectionals; some students will serve in leadership skills.

All students will play important roles at New Trier’s Frank Mantooth Jazz Festival, including many significant leadership positions.

Objective #8: Developing Individual Style and Taste

If every trumpet player set out to sound exactly like Louis Armstrong, we would never have had the music of Roy Eldridge, Dizzy Gillespie, Miles Davis, and so on. The pursuit of an individual sound is perhaps the loftiest goal of a jazz musician. While most jazz musicians will never achieve a truly unique, individual, and highly identifiable sound on par with Miles Davis, the pursuit of such a sound is one of the most rewarding experiences of studying jazz. A musician’s individuality can be influenced by many factors, but listening tastes and playing style are perhaps the two dominant forces.

Every student will have a different “entry point” into their interest in jazz:

From a playing perspective, some students will initially gravitate to the improvisational elements of jazz, while others will particularly enjoy the ensemble experience. Some will crave leadership roles, while others will hope to comprise the supporting cast. The instructor will create a safe and supportive learning atmosphere that validates students’ strengths and comforts while also encouraging risk-taking and exploration.

From a listening perspective, some students will enter through the front door by listening to current jazz artists. Some will enter through the back door by taking a more chronological approach to their listening. Many others will sneak in through a side door, first finding their true interest in a particular artist, group, or sub-genre from the 100-year history of this music. There is no wrong way to get into appreciating jazz. The instructor’s role is to help each student find his or her most natural entrance.

As students progress through the New Trier jazz program they will develop a deeper understanding of their own musical style and tastes. They will be challenged to allow their style
and tastes to evolve, change directions, and take on new influences. Ultimately, the student will graduate with a deeper sense of who they are and a keener understanding of the process of developing one’s individuality. Students will reflect on their evolving tastes and styles through quarterly self-assessments and listening reflections. See the Appendix F - Resources for examples.

Just as tastes and styles will be individual, so too will be the musical goals of students. Musical goal setting is a critical element of musical development, and can be highly empowering. Students will be introduced to the goal setting process in Freshman Jazz Ensemble and will write their first musical goals at the beginning of the second quarter. They will write follow-up goals at the end of their freshman year. Goal writing and reflection will take place at the beginning and end of each school year for CJE, LJE, and Jazz 1 students. The instructor will review and comment upon written goals and reflections. Students will be assessed on the self-awareness and reflective quality of their goal-related work. The document “The Care And Feeding Of The Whole Musical You” (see Appendix F Resources) will serve as a framework for individual goal setting.

Ensembles will also engage in group goal setting throughout the year. Assessment of these goals will take place while listening to rehearsal and performance recordings.

**Objective #9: Opportunities Beyond the Classroom**

Many students will choose to pursue their study of jazz beyond the scope of their respective ensembles. The role of the instructor is to help guide students towards additional experiences that may fulfill their musical appetite. Examples of such experiences include:

- Private lessons
- Co-curricular activities such as IMEA Jazz district and state festivals, pep band, Lagniappe/Potpourri, Senior Commencement Concert, Frosh/Soph and Cho-Op musicals (when instrumentation allows), performances with other New Trier ensembles (ex: Swing Choir)
- Community jazz programs, such as Midwest Young Artists and Music Institute of Chicago
- Summer camps and residencies
- Honor groups such as Jazz Bands of America and GRAMMY Band
- SILC (Senior Instructional Leadership Core) – seniors may select to serve as a student instructional assistant for CJE or LJE with the cooperation of that ensemble’s instructor
- Students with their own ensembles may be recommended for performances in the community
- Highly motivated students may be encouraged to compose/arrange for their small or large ensemble. Resources will be made available to these students, ranging from composition texts to mentorships with established composers/arrangers.
Appendix A – Jazz Percussion

All *FJE* percussionists will rehearse and perform on drum set, mallets, and Latin/auxiliary percussion. *FJE* percussionists will work with a jazz percussion specialist in rehearsal 2-3 times per week.

All *CJE* percussionists will also rehearse and perform on drum set, mallets, and Latin/auxiliary percussion. As the year unfolds, areas of particular interest may develop, but fluency in all three domains will be encouraged. In preparation for *LJE* and *Jazz 1* auditions, students may choose to specialize in mallets or drum set, but this is not required.

*LJE* and *Jazz 1* percussionists may be choose to be strictly mallet or drum set percussionists, or they may choose to continue maintaining both skill sets. All *LJE* and *Jazz 1* percussionists will be expected to play Latin/auxiliary percussion when needed.

The role of the instructor will be to help students decide on percussion specialties, or in some cases, decide not to specialize.

New Trier jazz percussionists will graduate having had the opportunity to play a wide variety of jazz styles on drum set, mallet percussion, and as Latin and auxiliary percussionists, including *Swing*, *New Orleans Second Line*, *BeBop and Hard Bop*, *Latin* (including Bossa Nova, Samba, Mambo, Afro-Cuban, etc.), *modern even eighth* (sometimes referred to as ECM style), and many others.

From time to time, students will work with percussion guest artists to deepen understanding in particular styles or genres.
Appendix B – Scales and Vocabulary

Freshman Jazz Ensemble

- Students in Freshman Jazz Ensemble will be introduced to the Circle of 4ths/5ths and will use this tool to organize their major scale learning. Students will be discouraged from using written out scales. Daily warm-ups will focus heavily on scale and arpeggio development and will also reinforce the concept of chord-scale relationships. Students will learn all 12 major scales and their corresponding major, dominant, and minor arpeggios to the 9th (arpeggios consisting of the 1st, 3rd, 5th, 7th, and 9th scale degrees). Students will learn to derive a scale’s key signature from the circle of 4ths/5ths and will be encouraged to memorize this information.

- The goal for every student in Freshman Jazz Ensemble will be to pass a major scale and arpeggio test using only the circle of 4ths/5ths before the completion of their freshman year. This may be divided into several tests of several keys each.
  - Students will choose the level of proficiency that fits their level of experience and interest:
    - **Standard Proficiency**: all major scales, one octave, at 92 bpm in swing eight notes. Corresponding major, dominant, and minor 9th arpeggios, at 92 bpm in quarter notes. Pianists will play scales and arpeggios two hands.
    - **Intermediate Proficiency**: all major scales, one or two octaves (as appropriate), and corresponding major, dominant, and minor 9th arpeggios, at 108 bpm in swing eighth notes. Pianists, guitarists, and mallet percussion will play two octaves (pianists two hands).
    - **Advanced Proficiency**: all major scales, full range, at 108 bpm in swing eighth notes. Corresponding major, dominant, and minor 7th arpeggios, full range, at 108 bpm in swing eighth notes.

- Based on the abilities of the ensemble, FJE may begin studying dorian and mixolydian scales.

- Scale and arpeggio assessment will include recording submissions, live playing tests, and informal group assessment. Students’ individual progress on scales and arpeggios will factor into quarterly grades.
Concert Jazz Ensemble

- Students in *Concert Jazz Ensemble* will continue their work on major scales and arpeggios begun in *FJE*. Once a sufficient review of major scales has been completed, students will begin warming up with dorian and mixolydian scales within a key (ex: D dorian and G mixolydian paired together). Chord-scale relationships will focus on the ii – V – I progression. All 12 keys will be covered.

- The goal for every student in *Concert Jazz Ensemble* will be to pass a ii – V – I scale and arpeggio test in all 12 keys before the end of their year in *CJE*. See example below...

![Musical example](image)

- Students will choose the level of proficiency that fits their level of experience and interest:
  - **Standard Proficiency**: 6 ii V I scales and arpeggios at 100 bpm in swing eighth notes.
  - **Intermediate Proficiency**: 9 ii V I scales and arpeggios at 100 bpm in swing eighth notes.
  - **Advanced Proficiency**: 12 ii V I scales and arpeggios at 120 bpm or faster in swing eighth notes.

- Students in *CJE* will also be introduced to blues vocabulary through the use of specific blues warm-ups.
- Students in *CJE* may also be introduced to the dominant be-bop scale.
- Scale and arpeggio assessment will include recording submissions, live playing tests, and informal group assessment. Students’ individual progress on scales and arpeggios will factor into quarterly grades.
Lab Jazz Ensemble

- Students in *Lab Jazz Ensemble* will continue the ii – V – I work begun in *CJE*. This acknowledges the reality that in any given year, there may be several sophomores in *LJE* who would not have covered this material in *CJE*.
- Vocabulary building in *LJE* will focus on ii – V – I material derived from the dorian, mixolydian, and ionian modes, and will also include an introduction to the first alterations of the dominant chord (flat and sharp 9s in particular). See examples below.

**Basic Licks**

![Musical notation images]

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Licks with alterations

Lick # 1 with flat 9 over G7

Lick # 2 with sharp 9 over G7

Lick # 3 with sharp 5 over G7

Lick # 4 with flat 9 over G7

Lick # 4 with enclosure leading to resolution (altered tone is #9)

Lick # 5 with modified resolution

Lick # 6 with flat 9 over G7

Lick # 7 with flat and sharp 9 over G7
• **LJE** students will also work on the dominant be-bop scale
• **ii V I** scales/arpeggios and vocabulary assessment will include recording submissions, live playing tests, and informal group assessment. Students’ individual learning goals will determine the extent of their work with **ii V I** vocabulary. Rigor of work as it correlates with individual goals will factor into students’ quarterly goals.

**Jazz Ensemble 1**

• Students in *Jazz Ensemble 1* will typically study scale concepts specific to the needs of their respective jazz combos. Large ensemble rehearsal periods will not address scale or vocabulary work.
Appendix C - Small Ensembles

**Freshman Jazz Ensemble**

Students in Freshman Jazz Ensemble will develop basic technical skills, particularly scales and arpeggios, in preparation for an introduction to jazz improvisation in small and large ensemble settings. FJE members are given the opportunity to workshop these emerging skills in a once a week, one hour after school class, *Freshman Jazz Improvisation*. This class will focus on small ensemble basics and beginning jazz improvisation. Students will perform on two jazz combo concerts throughout the year. *Freshman Jazz Improvisation* is taught by the director of jazz ensembles.

**Concert Jazz Ensemble**

Students in CJE will spend one rehearsal period a week in a jazz improvisation class. This class will continue to build a solid foundation of basic jazz improvisation skills begun in FJE. A subset of students from CJE may choose to perform as a combo on the combo concerts. The CJE jazz improvisation class is taught by the director of jazz ensembles.

**Lab Jazz Ensemble**

Students in LJE will be divided into two jazz combos, which will each meet once a week during their regular rehearsal period. These groups, assembled by skill level, will function as traditional jazz combos and will perform on two jazz combo concerts throughout the year. One LJE combo is taught by an artist/teacher from Chicago’s jazz community, the other is taught by the director of jazz ensembles.

**Jazz Ensemble 1**

Students in Jazz Ensemble 1 are divided into three groups – two traditional jazz combos and one “play-along” combo. These groups, assembled by skill level, rehearse once per week during their regular rehearsal period. Both “traditional” combos are taught by artist/teacher instructors from Chicago’s jazz community. The “play-along” combo is taught by the director of jazz ensembles. All three combos will perform on two jazz combo concerts throughout the year.

Other unique small groups may be created depending on the specific instrumentation of Jazz Ensemble 1. For example, there are often four highly qualified jazz guitarists who are placed in Jazz Ensemble 1. When this is the case, a jazz guitar ensemble is formed, and this group will rehearse on a day when the rest of the band is in full rehearsal.
Appendix D - Aural Skills and Music Theory

Preface
Aural skills is the process of deepening the ability to hear detail, while also developing the skills needed to meaningfully identify what is heard. Small children are taught to see the color red and label it “red”. Likewise, students should be able to hear a major chord and instantly identify the chord as “major”. Music theory skills will develop through an analytic approach to daily warm-ups. It is important to note that music theory and technical skills are closely linked – each new technical skill and its application in jazz will be presented through the perspective of music theory.

Freshman Jazz Ensemble
Students in FJE will develop aural skills music theory knowledge through daily warm-up activities, and through weekly ear-training lessons.

- Students in freshman jazz ensemble will work to hear and label the qualities of major seventh, dominant seventh, and minor seventh chords through daily warm-ups and ear training lessons.
- Students will learn the Circle of Fourths/Fifths and will be able to spell major, dominant, and minor seventh chords in twelve keys.
- Students will be able to identify intervalic qualities through the octave (major, minor, diminished, and augmented).
- Student progress will be tracked through ear-training quizzes, scale and arpeggio tests, and self-assessments.

Concert Jazz Ensemble

- Students will continue work on chord qualities and intervals begun in FJE.
- Students will be able to identify major, dorian, mixolydian, blues, and dominant bebop scales.
- Students will focus their music theory development on the ii V I progression.
- Students will begin simple melodic transcription, rhythmic dictation, and chord progression identification.
Lab Jazz Ensemble

- Students will continue work on identifying chord progressions, with increasing complexity.
- Students will learn the theory behind constructing ii V I vocabulary, including the incorporation of alterations (non-harmonic tones).
- Students will transcribe four measures of a solo first quarter.
- Students will transcribe eight measures of a solo second quarter.
- Students will transcribe one chorus of a solo second semester.

Jazz Ensemble 1

Students are divided into three ability-based combos, and aural skills and music theory work will be an outgrowth of each individual combo. Many students will transcribe a solo as part of their “music major” project.
Appendix E – Listening

New Trier’s jazz program maintains an inventory of jazz CDs, which are held in circulation at New Trier’s Winnetka Campus library. All New Trier students and staff are able to check out the CD’s, and jazz students will be asked to use this resource to complete some listening assignments. The decision to invest in CDs in the age of MP3s was made because of the wealth of information that the CD liner notes contain, and because the jazz record, as recorded by the artist, represents a conceptual whole that is lost when listeners purchase individual MP3s.

Listening Reflections

Students are assigned one listening reflection per quarter. Sometimes they are assigned an album to listen to, other times they are asked to choose their own. Students are typically asked to spend a week listening before completing the listening reflection (which is done online using Google Docs Forms).

Sample Listening Reflection Questions – some questions are required, some are optional:

1. Which artist and album were you assigned? What year was it recorded? Which record label was it recorded for? Who were the sidemen?

2. Please list the tunes on the record and include composer's name.

3. Describe an element of the artist's playing that you are trying to develop in your own playing. Are there elements of the artist's style that you already possess?

4. Now that you've named the sidemen on this record, describe why you think they were chosen for this recording. Does the band work as a unit or do some members sound out of place? How do they interact? Use specific examples. How do the sidemen contribute to the overall mood of the record?

5. Do you have insight into who your artist may have been influenced by? Have you ever listened to any of these artists? Can you hear your artist as an influence on modern players?

6. What might you practice now that you hadn't thought to practice before you started listening to this particular album?

7. In terms of your own personal tastes, how does this artist compare with your favorite jazz artists? Was this person's style a departure from what you generally listen to? Has this artist become one of your favorites?
8. Describe your artist's use of rhythm and harmony (you should think of these as independent elements for the purposes of this question)? How are these elements similar or different to the other jazz listening you have done?

9. Did listening to this album change the way you listen to music in general? If yes, why?

10. Describe what impact your artist has made on the history of jazz. If your artist is a major jazz figure, explain why you think he or she achieved that level of acclaim. If your artist is not a major icon, describe why you think this is.

11. If this artist and album were interesting to you, what might you listen to next? Why?
Appendix F – CMP

To be created during the 2012-2013 school year based on work in SEED II
Appendix G - Resources

Sample Self-Assessment (Taken from Google Docs Forms)

Describe your general interest level in jazz... *

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<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>not at all into it</td>
<td></td>
<td></td>
<td>totally into it</td>
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</tbody>
</table>

In an average week, how many times do you practice? *

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<th>6</th>
<th>7</th>
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<tr>
<td></td>
<td>once (or less)</td>
<td>seven times (or more!)</td>
<td></td>
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</tbody>
</table>

How long is your average practice session? *

- 15 minutes or less
- 15 - 30 minutes
- 30 - 60 minutes
- more than an hour

Please describe some of the things you are working on when you practice
Free Response

Please describe your general effort as it applies to improving as a jazz musician *

- I'm putting in no effort
- I could be putting in more
- I'm pleased with my level of effort
- I'm working REALLY hard!
- Other: ___

Choose the phrase that best describes your participation in class *

- I'm not really paying attention or participating
- I'm paying attention, but I'm not comfortable participating yet
- I'm paying attention and am participating from time to time
- I'm really into it and have my hand up frequently
Choose the phrase that best describes your jazz listening habits *

- I'm not listening to any jazz because I don't really like it
- I'm not listening to any jazz because I don't know what to listen to
- I'm listening a little bit, but I would like to have some new recordings
- I listen to a lot of jazz
- I'm not only listening to jazz, but I'm playing along and transcribing!
- Other:  

Who is your favorite jazz artist on your instrument? *
Free Response

Describe your comfort level and interest in improvisation *
Free Response

Based on what you believe to be the expectations in Freshman Jazz Ensemble, and based on your effort this semester, what grade do you believe you have earned? *

- A
- A-
- B+
- B
- B-
- C+
- C
- C-
- Lower than C-

Is there anything else you would like me to know?
Free Response
The Care and Feeding of the WHOLE MUSICAL YOU!

The many facets of the whole musical you...

× TECHNICIAN
× LITERATE JAZZ MUSICIAN
× COMPOSER/ARRANGER
× IMPROVISER
× LISTENER
× CRITIC
× HISTORIAN
× PERFORMER

Tools/resources needed to develop the whole musical you...

× desire
× goals
× time
× space
× guidance
× enjoyment

DEVELOPING AS A TECHNICIAN

× Practice with a metronome
× Track your progress
× Take small, measured steps
× Record yourself, and be critical (also be positive)
× Use SmartMusic as a scale-practicing companion
× Go bonkers with scales

× Be creative with scales (play scales in intervals, play scales through the entire range of your instrument, play scales starting on notes other than the tonic, remember that every scale also represents a chord for each note in that scale, find new patterns in your scales

× Challenge yourself – push your boundaries

× Use etudes and solo transcriptions to push yourself

× Use a metronome!!!

**DEVELOPING AS A LITERATE JAZZ MUSICIAN**

× Practice sight-reading during ever session

× Learn tunes

× Learn vocabulary

× Learn chords on the piano

**DEVELOPING AS A COMPOSER/ARRANGER**

× Compose a melody

× Compose a chord progression

× Compose a melody on an established chord progression

× Re-harmonize an established melody

× Write an arrangement of an established melody

**DEVELOPING AS AN IMPROVISER**

× Transcribe a solo

× Compose a solo

× Learn a bass line for the song you’re working on

× LISTEN!!!
Arpegiate the chords to the song
Look for “tonal centers” in the chords
Look for familiar chord progressions (ii V I)
Record yourself

**DEVELOPING AS A LISTENER**

* Begin collecting famous recordings of musicians on your instrument
* Have a few famous recordings of musicians on instruments other than yours
* Find a point of entry that interests you – don’t force-feed yourself the music
* Listen backward in time (find out who the musicians you are listening to listened to)
* Listen forward in time (find out who has been significantly influenced by the musicians you are listening to)
* Train yourself to listen to many components of a recording
  * Form
  * Bass Lines
  * Signature intros, endings, vamps, etc.
  * Sounds (bass sounds – amp or no amp; drum sounds, mic techniques)
  * Each component of the rhythm section – what roles are they playing, and how?

**DEVELOPING AS A CRITIC**

* Begin by developing an understanding of what other people (critics) value in recordings
* Refine your own sense of musical taste by paying close attention to what you like and what you don’t like. This is instrumental in developing your own musical fingerprint.

**DEVELOPING AS A HISTORIAN**

* Begin to understand the lineage of your instrument (who are the hallmark players and innovators on your instrument?)
* Develop an understanding of the history of influential jazz groups though history
  (The Original Dixiland Jazz Band; Louis Armstrong’s Hot 5; The Count Basie Orchestra; The Duke Ellington Orchestra; Benny Goodman’s bands; Charlie Parker and Dizzy Gillespie’s groups; Miles Davis’s quintets and sextets; Sonny Rollin’s trio; Art Blakey and the Jazz Messengers, etc).
Freshman Jazz Ensemble ~ 2012-2013
New Trier High School
Course Outline, Expectations, and General Information

Director: Nic Meyer
meyern@newtrier.k12.il.us
847-784-6701

Assistant Directors: Dan Leali, Pete Benson

Websites
www.ntjazz.com
www.newtrier.k12.il.us/jazz.aspx

The following items are required for this class

♫ Pencil!
♫ Metronome (this does not need to be fancy, but must be digital) – may be kept at home
♫ Tuner (also does not need to be fancy) – may be kept at home, except for guitarists and bassists
♫ 1 spiral bound notebook of music manuscript paper
♫ Trumpets and trombones - valve oil, slide grease, and mutes (trumpets should have cup mute, harmon mute, and plunger; trombones should have cup mute and plunger)
♫ Saxophones – a minimum of five working reeds at all times
♫ Percussionists – sticks, brushes, and 4 vibraphone mallets in a stick bag
♫ Guitarists and bassists – two working patch cables

What is Freshman Jazz Ensemble, and what will I learn in this class?

Freshman Jazz Ensemble is New Trier’s introductory jazz ensemble, and the first of four curricular jazz ensembles. The purpose of this course is to present a comprehensive introduction to the subject of jazz music. We will study a variety of styles within the jazz idiom, but will focus on the traditions of swing. Every student will study the rhythmic, melodic, and harmonic elements of jazz, and will be encouraged to explore this information both with the class and at their own speed outside of class. We will begin to learn about the historic figures in jazz through listening and discussions. We will learn the skills necessary to perform as an ensemble, and will have the opportunity to play in both large and small group settings. We will begin to address topics specific to jazz improvisation, and students will have the opportunity to delve deeper into improvisation during Freshman Jazz Improvisation, a voluntary, after school class that will meet once a week.
Important Dates
Thursday, October 4th – Freshman Go-To-School Night
Friday, November 30th, 7:30pm – Fall Jazz Concert – Gaffney Auditorium, Winnetka Campus
Saturday, February 2nd, 8:00 AM – 10:00 PM – New Trier Jazz Festival – Winnetka Campus
Friday, April 5th, 7:30 PM – Spring Jazz Concert – Gaffney Auditorium, Winnetka Campus
Northfield Spring Fest – DATE & TIME TBA
Northfield Activities Night – DATE & TIME TBA
Additional performance opportunities may arise, but will be communicated well in advance.

What do we wear to our concerts?
Concert dress will be our jazz festival t-shirt and coordinating pants (either khaki or black, depending on the color of the shirt). Dark dress shoes for men and women will also be needed. More info to follow...

Private Lessons
All students are highly encouraged to study privately with a master teacher on their instrument. New Trier’s private lesson faculty is comprised of many of the finest artist teachers in the Chicago area, and our students should take advantage of this phenomenal resource!

Freshman Jazz Improvisation Class
Freshman Jazz Improv. is a once-a-week after school class that meets in the band room on the Northfield campus. This class is optional, but highly recommended. Choosing to not participate in this after school class will have no negative effect on a student’s Freshman Jazz Ensemble grade. The Freshman Jazz Improv. class serves as a workshop environment for exploring the improvisation concepts presented in FJE, and will provide an opportunity to learn more advanced concepts. Students receive partial credit for this course, and should enroll by talking to their advisor. Students with seasonal conflicts (particularly after school sports) are encouraged to attend when possible. There will be at least one additional performance for those students in Freshman Jazz Improv.

Upgrading Instruments
While the instrument you are playing on will likely suffice if it is in good playing condition, many students and their families decide to invest in a higher quality instrument sometime during their high school music experience. I highly encourage students and their parents to discuss instrument purchases with their private lesson teachers and either Mr. Meyer or Mr. Temple before any purchase is made.

Practicing
Students will not be graded on the quantity of their practicing, but rather on their musical growth and rehearsal preparation. Practice strategies will be addressed continually in Freshman Jazz Ensemble, however, it is important for students and their parents to understand that consistent practice outside of rehearsal will be necessary in order to succeed in New Trier’s music program.

Listening
Music, after all, is the organization of sound and silence. We must listen in order to understand music. As jazz students, we must listen to recordings of our music’s finest practitioners. Suggested recordings will be mentioned often in class. Your private teacher can be a wonderful resource for recordings specific to your instrument. It is my experience that the most successful jazz students are those who develop an understanding for how the music can become their best teacher. Please make sure you are incorporating jazz listening into your routine!
The Jazz Rehearsal Environment

Our music requires bravery, freedom, personality, creativity, individuality, and perhaps beyond all else, empathy. In order to be a collaborative member of a jazz ensemble, you must be able to empathize with the other members of the ensemble. This is true in all ways musical, but it also applies to the way we treat one another. Our rehearsal space must be a place where everyone feels safe to be themselves without the threat of ridicule. In fact, we will succeed musically when every musician is empowered to be the purest form of themselves as they perform. To this end, we will foster a supportive and collaborative learning environment for everyone, regardless of gender, gender identity, race, religion, sexual orientation, class, level, or physical or mental ability.

As members of the ensemble, you may notice behavior that does not live up to our standards of mutual respect. It is your obligation to let me know if you spot these behaviors so they can be corrected. Please don’t assume that I am aware of a problem if one exists.

Count Basie made a point of hiring musicians that were not only stellar players, but were also like-minded in their desire to live harmoniously. He insisted upon this because his band spent a lot of time together (as we will) and he was certain that only a happy band could truly swing. It is my sincere hope that we will thoroughly enjoy each other’s unique contributions this year, and that we will swing together as a very happy band!

Finally, we will walk on the path of New Trier’s finest callings: “to commit minds to inquiry, hearts to compassion, and lives to the service of humanity.”

Grades

Please refer to the jazz ensembles grading policy. In this class, you are expected to be tracking your own grade. Please pay particular attention to your attendance; if you miss a class, make plans to make up the absence. A furious rush to make up absences at the end of the semester is not enjoyable for anyone involved. You are free to check in with me at any time about your grade, and you will receive a grade report prior to the end of each quarter.
Jazz Ensemble 1 ~ 2012-2013
New Trier High School
Course Outline, Expectations, and General Information

Director: Nic Meyer
meyern@newtrier.k12.il.us
847-784-6701

Websites
www.ntjazz.com
www.newtrier.k12.il.us/jazz.aspx

The following items are required for this class

♫ Pencil!
♫ Metronome (this does not need to be fancy, but must be digital) – *may be kept at home*
♫ Tuner (also does not need to be fancy) – *may be kept at home, except for guitarists*
♫ Saxophones – all doubles when needed
♫ Trumpets and trombones - valve oil, slide grease, and mutes (*trumpets* should have cup mute, harmon mute, and plunger; *trombones* should have cup mute and plunger)
♫ Percussionists – sticks, brushes, and 4 vibraphone mallets in a stick bag
♫ Guitarists and bassists – two working patch cables

The Essence of Jazz Ensemble 1 (as I see it)

*Jazz Ensemble 1* is the top level jazz ensemble at New Trier. New Trier has one of the most highly acclaimed high school jazz programs in the country. Therefore, you are one of the most highly acclaimed young jazz musicians in the country. How does that feel? Probably a little strange, or even inaccurate. The reality of this ensemble is that many of you are incredibly proud to be in this group, but do not consider yourselves dedicated jazz musicians (that’s FINE, but the way!). Others of you are head-first into music, and Jazz 1 is only one of the ways in which you stretch yourselves musically. You may perform in outside organizations and have groups comprised of your peers. The goal of this ensemble, then, is to bring together musicians of differing ability and dedication levels to achieve spectacular results. While we understand that there may be clear musical leaders in this group, the reality of big band playing is that there simply cannot be any weak links. Please do not think for a moment that we will be able to “make it” without *your* mastery of *your* part. There will never be a time when “good enough” is good enough.

Beyond being a high-level performing ensemble, *Jazz Ensemble 1* is also a class aimed at teaching the *subject* of jazz. We are so incredibly fortunate to have a curricular class that addresses this uniquely American art form. In so doing we will explore the history of jazz as well as its theoretical construction. We will all be students of the music, and we will learn from each other, but most importantly, *we will learn from the music.*
Important Dates

Thursday, October 4\textsuperscript{th} – Freshman Go-To-School Night – Combos perform in the cafeteria

Wednesday, October 10\textsuperscript{th}, 4:00pm – IMEA district wind, percussion, and jazz auditions – Zion Benton HS

Friday, November 30\textsuperscript{th}, 7:30pm – Fall Jazz Concert – Gaffney Auditorium, Winnetka Campus

Saturday, November 17\textsuperscript{th}, early morning - IMEA District 7 Jazz Festival – Lake Zurich HS

Saturday, February 2\textsuperscript{nd}, 8:00 AM – 10:00 PM – New Trier Jazz Festival – Winnetka Campus

Sunday, March 24 – Friday, March 29\textsuperscript{th} – New York City!

Friday, April 5\textsuperscript{th}, 7:30 PM – Spring Jazz Concert – Gaffney Auditorium, Winnetka Campus

Additional performance opportunities will likely arise, but will be communicated well in advance.

What do we wear to our concerts?

\textbf{Gentlemen:} black suits, black dress shirts, and solid black neck ties (black belt, black shoes, black socks)

\textbf{Ladies:} black dress pants, black blouse (dressy) and black shoes

Private Lessons

All students are \textit{highly} encouraged to study privately with a master teacher on their instrument.

\textbf{Jazz 1 Combos/ Jazz Improvisation Class}

This year combos will meet on Friday during our regular 8\textsuperscript{th} period class time. Two combos to be assembled by audition will meet in M385 and M387, and will be coached by Mr. Carroll and Mrs. Hickey. In addition to the combos, a \textit{Jazz Improvisation} class will meet in M284 and will focus on developing jazz harmony skills within the context of jazz improvisation. Students not participating in a combo will play in the \textit{Jazz Improvisation} class, where we will work with play-alongs in a jazz improv. workshop setting.

Practicing

By now you have developed practice strategies, and although I sincerely hope they are still a work in progress, you do not need much hand holding in this regard. At this level it simply doesn’t matter \textit{how much} you are practicing, but that you are \textit{mastering} your music. How you get there is entirely up to you.

Listening

Music, after all, is the organization of sound and silence. We must listen in order to understand music. As jazz students, we must listen to recordings of our music’s finest practitioners. Suggested recordings will be mentioned often in class. Your private teacher can be a wonderful resource for recordings specific to your instrument. It is my experience that the most successful jazz students are those who develop an understanding for how the music can become their best teacher. Please make sure you are incorporating jazz listening into your routine!

\textbf{Being a good steward of the music...think ECGC for the world of music}

One of the hopes of all music educators is that we are creating not only intelligent and sensitive musicians, but also thoughtful music consumers. As you well know, the recording industry has all but collapsed, and for professional musicians, the live music venue is their best bet for survival. In your role as a citizen of the arts, let me encourage you to always \textbf{purchase} the music you listen to, and to attend live concerts as often as possible. The music department values this so much that we allow you to boost your grade just by attending live concerts! Most importantly, there is nothing like hearing artist level musicians perform live for inspiration and creative energy!
The Jazz Rehearsal Environment

Our music requires bravery, freedom, personality, creativity, individuality, and perhaps beyond all else, empathy. In order to be a collaborative member of a jazz ensemble, you must be able to empathize with the other members of the ensemble. This is true in all ways musical, but it also applies to the way we treat one another. Our rehearsal space must be a place where everyone feels safe to be themselves without the threat of ridicule. In fact, we will succeed musically when every musician is empowered to be the purest form of themselves as they perform. To this end, we will foster a supportive and collaborative learning environment for everyone, regardless of gender, gender identity, race, religion, sexual orientation, class, level, or physical or mental ability.

As members of the ensemble, you may notice behavior that does not live up to our standards of mutual respect. It is your obligation to let me know if you spot these behaviors so they can be corrected. Please don’t assume that I am aware of a problem if one exists.

Count Basie made a point of hiring musicians that were not only stellar players, but were also like-minded in their desire to live harmoniously. He insisted upon this because his band spent a lot of time together (as we will) and he was certain that only a happy band could truly swing. It is my sincere hope that we will thoroughly enjoy each other’s unique contributions this year, and that we will swing together as a very happy band while living out New Trier’s motto: “to commit minds to inquiry, hearts to compassion, and lives to the service of humanity.”

Sectionals

The musical work you do in sections will be vital to the success of our band. Sectionals are not the place to learn your part. Each section will have a leader designated by Mr. Meyer. Students are expected to respect the section leader, work efficiently, and accomplish group goals. Your assessment grade will take into account your work in sectionals.

Grades

Please refer to the jazz ensembles grading policy. In this class, you are expected to be tracking your own grade. Please pay particular attention to your attendance; if you miss a class, make plans to make up the absence. A furious rush to make up absences at the end of the semester is not enjoyable for anyone involved. You are free to check in with me at any time about your grade, and you will receive a grade report prior to the end of each quarter.

Digital Devices

We will not be using digital devices in this class, so please keep cell phones, tablets, and laptops off and put away during class.
NEW TRIER HIGH SCHOOL MUSIC DEPARTMENT
GUIDELINES AND EXPECTATIONS

It is the philosophy of the Music Department that grades should reflect the effort, ability, attitude and visible dedication that each student demonstrates on a consistent daily basis in a particular ensemble.

Punctuality to class, rehearsals, and concerts is essential. Tardiness cannot be allowed. Policies regarding class attendance and tardiness with respect to grading have been established by the school. Individual teachers will define specific class requirements.

CONCERT PARTICIPATION
There are approximately two major concerts each semester for every performance organization. Concerts are a culmination of daily rehearsals and class work and are REQUIRED laboratory experiences equal in importance to regular class attendance. Concerts are a unique musical experience, the value of which cannot be duplicated. It is essential that ALL students be present for each performance, as it is a "team" effort, and the absence of ANY student reduces the educational and enjoyment value for all.

In the event a student misses a dress rehearsal or performance, the following procedure will be in effect:

EXCUSED ABSENCE (which must be verified with a note from a parent/guardian) will result in the semester grade being reduced by ONE LETTER GRADE for each absence from a scheduled concert or dress rehearsal. Points to reverse this reduction and restore the student's grade may be earned by completing make-up work assigned by the director.

Excused absences from a concert or dress rehearsal include:
   A. Student illness
   B. Death in the family
   C. Family emergencies
   D. Religious holidays (director must be notified in advance)
   E. Curricular excursions (director must be notified in advance)

All other absences from a scheduled concert or dress rehearsal will be considered UNEXCUSED, and will result in the semester grade being reduced by ONE LETTER GRADE for each absence. Grade reduction resulting from unexcused absence CANNOT be reversed.

Unexcused absences from concert or dress rehearsal include:
   A. Study or private lessons
   B. Family vacations or trips
   C. College visitations
   D. Work

Students assume the responsibility for making up all missed class work. In the event of any excused absence, it is the student's responsibility to contact the director and discuss material missed or to obtain additional help.

*******

Any conflicts that may arise in the application of these procedures will be resolved by the Music Department Chair and the school administration.
EXPECTATIONS

Safe and Respectful Learning Environment - We all come to this class as unique individuals. Behavior based on courtesy, respect, and an appreciation of our differences and similarities will create an environment in which each of us can grow and learn. Together we will create an environment in which each of us can grow and learn in a safe place for everyone; regardless of gender, gender identity, race, religion, sexual orientation, class, level or physical or mental ability.

"The best discipline is SELF-discipline." ALL time spent on discipline matters is a waste of time and effort. Therefore, a grading policy that takes into account the attitude of a performer is vital to the development of a performance group that maintains a positive, professional atmosphere in rehearsals and performances. Participation in a performance-based class is clearly connected to New Trier’s goal of developing students that demonstrate ethical conduct and global citizenship.

It is important that the students understand exactly what is expected. Attitudes almost always translate into actions and affect the conduct and citizenship of the individual and group.

An individual with a positive attitude and self-discipline:

1. Is considerate of the needs and feelings of others;
2. Leaves his "ego" at the door and becomes a team player;
3. Helps others to learn their part;
4. Is helpful and attentive in situations when the director is not present (e.g. sectionals, student or substitute teachers);
5. Refrains from making jokes at the expense of others;
6. Is courteous to the non-teaching school employees as well as members of the faculty;
7. Turns in all music when requested, so as not to become a burden to others who must refile parts returned late;
8. Refrains from using profanity in and around the Music Department, or anywhere he can be identified as an ensemble member;
9. Tries to support other members of the department by attending concerts presented by peers;
10. Treats all performers with respect, understands what it means to be a "good audience member," and appreciates all performances with appropriate, supportive behavior;
11. Is present at ALL concerts and dress rehearsals, or produces an acceptable excuse well in advance;
12. Does not act in an immature manner when in public places while with the ensemble;
13. Always employs the best technique and sensitivity in warm-up, rehearsal, and concert;
14. Is on time to rehearsals and concerts;
15. ALWAYS brings necessary materials to class;
16. Approaches ALL new music with an open mind seeing each piece as an opportunity to learn;
17. Recognizes warm-up time as an important part of class;
18. Uses a pencil to mark parts;
19. Is quiet at the proper times during rehearsals;
20. Acts as a professional when rehearsing and PERFORMING;
21. Practices music regularly;
22. Attends concerts away from school of groups performing music similar to that of his ensemble;
23. Maintains in proper condition, and wears the appropriate uniform for concerts;
24. Participates in extra-curricular music activities;
25. Assists in keeping the rehearsal and performance areas neat, clean, and orderly;
26. Does not participate in or encourage vandalism of school property, or the belongings of others;
27. Assists after performances or rehearsals with equipment that needs to be moved or attended to;
28. Abides by school rules and regulations;
29. Does not deface signs posted in the building;
30. Does not mistreat school instruments, pianos, etc.;
31. Turns in excursion cards and any other forms, completed and on time;
32. Does NOT thrive on complaining or finding fault with the direction or leadership of the ensemble, or the efforts of its members;
33. Employs creative thinking skills to solve problems and voice concerns.
NEW TRIER HIGH SCHOOL
JAZZ ENSEMBLE GRADING POLICY

“It is the philosophy of the Music Department that grades should reflect the effort, ability, attitude and visible dedication that each student demonstrates on a consistent daily basis in a particular ensemble.”

A positive attitude is the underlying ingredient necessary to the success of each ensemble and in turn each member of that ensemble. In reading the New Trier High School Music Department Grading Policy, one finds principles that serve as benchmarks for a positive attitude. One must leave one’s “ego at the door and become a team player” approaching “all new music” and ideas “with an open mind, seeing each as an opportunity to learn.” An individual “acts as a professional when rehearsing and performing, and does not thrive on complaining or finding fault with the direction or leadership of the ensemble, or the efforts of its members,” but rather “employs creative thinking skills to solve problems or voice concerns” with respect and care. We must work together to achieve success together, and what better way is there than through music? In a very real way this process of music making is a metaphor for making our way through life with our fellows.

The jazz ensemble grading policy is based on a 100-point system that includes the following components (Please note that your grade is cumulative over the semester and the final semester grade represents calculations based on the entire semester):

I. Daily Attendance: Total of 50 points per semester
Absences and tardiness disrupt the learning environment. Students need regular day-to-day attendance and must be punctual to maintain a sense of continuity in their program. Even one absence can affect the success and educational outcome for the individual and the entire class on that day. Music rehearsals are particularly difficult to make-up since the process is so experiential. It is impossible to re-create what the other students experienced the preceding day.

<table>
<thead>
<tr>
<th>Absences</th>
<th>Points</th>
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<tbody>
<tr>
<td>0</td>
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<tr>
<td>1</td>
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<tr>
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<tr>
<td>7</td>
<td>29</td>
</tr>
<tr>
<td>8</td>
<td>26</td>
</tr>
</tbody>
</table>

Points missed for unexcused absences cannot be made up. Three unexcused tardies count as ONE unexcused absence after which every additional unexcused tardy counts as an unexcused absence!

Points missed for excused absences can be made up by completing one or more of the following options. The number of make-up points will be commensurate with the time needed to complete the make-up work, as determined by the director.

- a 30 minute recording (SmartMusic, CD, or tape) of you practicing your jazz band music
- a one-page single-spaced type-written report on a jazz icon whose music we have studied
- a signed program from a concert you attended that either involves the instrument you play or features a jazz ensemble
- a signed program of a concert you performed in, excepting those scheduled or performed by the band class for which you are enrolled
- there are other creative possibilities for which you must receive director preapproval

If a student’s excused absence is because of involvement in another music event during that excused absence, director approval will exonerate the student from having to make up the points.
II. Assessments: Total of 50 points per semester
The number of assessments will vary each semester. Each assessment will receive points for the quality of work. Assessments will be averaged for the entire semester and given a final number (0-50) for the “Assessments” portion of the grade. In some cases, assessments can be redone or improved upon. The responsibility of making up assessments is that of the student.

Audio recordings may be required for playing tests and auditions. SmartMusic is the preferred method of recording and subsequent submission for each playing assignment. Since many of you will already have SmartMusic subscriptions, this will be relatively simple. For those of you without a SmartMusic subscription, I will leave it up to you to figure out a method for recording yourself. Please see me if you need help with this. There will also be instances where I will ask you to play an “in-person” assessment. Generally, students will be given ample time to prepare for these assessments.

III. Concert Performance
Students are expected to be at concert performances. For each absence from a concert performance, the final semester grade will be reduced by one letter (i.e. 10 point deduction from your attendance portion of the semester grade). Please refer to the Music Department policies for clarification.

…if the absence is excused, points to reverse this reduction may be earned by completing make-up work assigned by the director.
…if the absence is unexcused, the grade reduction may not be reversed.

IV. Attitude/Conduct/Professionalism:
You are expected to be professional and respectful at all times and to be accountable for your actions. For examples, please refer to the Music Department policies. To that end, if the student’s attitude, conduct and professionalism are not appropriate, the following actions will be taken:

Incident 1 - Warning.
Incident 2 - Conference with director.
Incident 3 - Conference with director and parents.
Incident 4 - Student must drop class. (The Music Department Chair and a representative from the Administrative Team can arbitrate an appeal process).

V. Grading Scale:

| 90-100 | = A |
| 80-89  | = B |
| 70-79  | = C |
| 60-69  | = D |
| 0-59   | = F |