UCSB Jazz Ensemble - Jazz Combos Fall 2021

MISSION STATEMENT
To create opportunities, connections, and shared experiences to understand and respect jazz tradition, develop authenticity and innovation, and learn musical and interpersonal skills for a lifetime of music making

INSTRUCTORS keywords in this endeavor:
   honesty, integrity, communication, empathy

PERFORMERS keywords in this endeavor:
   responsibility, trust, intention, progress, discipline

Questions to ask yourself now and during the quarter/year:

**Purpose:** Why do I want to play in jazz ensembles at UCSB? What am I hoping to accomplish personally and collectively? What are the most important things I wish to take away from this experience this quarter? This year? During my UCSB career?

**Personal Process:** What do I need to do to be prepared for the upcoming rehearsals or performances? Do I have a practice plan for this week? How do I self evaluate my preparation? Did I do everything I could have done to be ready? What is the minimum level of preparation I must do to be prepared? Is this enough?

**Ensemble Process:** Are we working together to a common goal? Are my personal goals aligning with the goals of the ensemble and entire program? What can I do to help my ensemble colleagues be better? What can I do to be a better ensemble member?

**Performances:** Am I prepared? If so, can I be even better? If not, why aren't I? How do I evaluate my success for performing? Is there anything I could have done differently prior to the performance (not practice preparation wise) or during to have better contributed and be more successful? Am I satisfied with the work I did this quarter/year?

**Concerns:** Can I trust my professor to have my/our best interests in mind at all times? Can I trust my classmates (and myself) to not be judgemental about my successes or failures? Can I be disciplined enough about my personal preparation for this class? Do I intend to put all of my energy into my personal progress? Can I put my personal concerns regarding performance aside for the best of the group?
**Practical Information** for the *JAZZ COMBOS*, Fall 2021 (aka, *Syllabus*)

**REGISTRATION:** You must register for the class Music A44/144/244 and select JON NATHAN as instructor of record. This is for 1 unit (A44) or 2 units (A144, 244).

**CLASS TIMES:** The class generally meets **T/TH 4-6 PM**, and for all intents and purposes, you must be free during this time to be involved in this class. In some cases, an ensemble may rehearse outside of this time, but this will be after other options are exhausted. If you have a class conflict (not work, personal, or other) during this time (both Tuesday and Thursday), please discuss it with Professor Nathan **ASAP**.

**INSTRUMENTS, STORAGE, and PRACTICE ROOMS:** With the exception of piano, vibraphone, drums and possibly acoustic bass, you must have your own instrument. In some cases, such as saxophone, there are instruments available for use, but they are often needed by others as well, and it all cases it is best to have your own instrument. Once you are accepted into an ensemble, you may petition for a locker and are eligible for practice room access. We do provide amplifiers for guitar and bass for rehearsals, but NOT cables, and not for your personal practicing.

**CONCERTS DATES and TIMES:**

- **Fall Quarter** November 30, Tuesday, 7:30 PM - sound check/dress rehearsal 4-7 PM on day of concert (in reverse concert order, as allowed by student class schedules) - G Hall
  
  *Dress code for this concert is BLACK slacks, shoes and socks, with a button down dress shirt of any color - or equivalent for women

  * Please also save Thursday December 2, 4-6 PM for any overflow ensemble performances/end of quarter party, LLCH

- **Winter Quarter** March 9, Wednesday, 7:30 PM - sound check/dress rehearsal 4-6 PM Tuesday March 8 - LLCH

- **Spring Quarter** June 1, Wednesday, 7:30 PM - sound check/dress rehearsal 4-6 PM Tuesday May 30 - LLCH

**EXPECTATIONS:**

- If you are placed in an ensemble, you are expected to register for the class

- You will attend all assigned rehearsals and class performances, whether performing or not. Acceptable excuses for missing any rehearsal/class meeting: previously stated class (not work/personal) conflicts, serious illness/injury, family emergency/tragedy or other such life event - in ANY case, simply not showing up to
class is not acceptable considering abundant forms of nearly instantaneous communication. Rehearsals begin on time. Tardiness will not be tolerated unless with good reason

- You will keep your instrument in good playing condition
- You will be as prepared as possible for each class meeting
- You will submit recordings and other assignments as expected
- You will behave in a professional manner at all times. This includes: not talking or otherwise disturbing class; not using your phone or computer unless for class purposes

**OTHER RESOURCES TO HAVE:**

**Required:** IReal Pro (app or computer program) for practice. This works on both Apple and other mobile devices, and Apple and Windows based computers. For a one time fee, you have the basic app and then download numerous libraries from forums. This app allows you to practice improvisation skills, or to play along with a rhythm section over specific chord progressions (tunes).

**Strongly suggested:** Having a decent recording setup would be extremely helpful this class. This includes using a microphone and digital interface and recording to Logic, Audacity, or Garageband with a second track for the Ireal Pro track over which you are playing. Technology is here to stay and I would strongly encourage you to embrace basic recording technology. A decent clip-on condenser microphone (for saxophone, trumpet, trombone) and Scarlett Solo is around $250 total. There are similar solutions for keyboards/bass/guitar. Drums/percussion is somewhat more complicated but I will be working on a solution for that.

**Suggested:** *The Jazz Theory Book,* by Mark Levine. This is all you need to have for quite a long time as far as learning to understand Jazz Theory. There are numerous other instrument and style specific resources available, but the more general the resource, such as *Patterns for Jazz* by Jerry Coker, the better.

**Recordings:** Get used to listening to JAZZ - not just jazzy - music. Just because music has improvisation in it does not make it jazz. There is no reason to NOT be listening, and no reason to ask me if "can I listen to such and such?", because why would I stop you? However, please stick to the accepted masters of this music for now (and please don’t as why such and such - ahem, Buddy Rich - is not on the following list unless you want to spend an hour or two in my office discussing it - trust me):

*denotes problematic output - not all of what they produced is going to be good to use for modeling of your beginning jazz studies or this class in general
Trumpet: Dizzy Gillespie, Clifford Brown, Lee Morgan, Blue Mitchell, Freddie Hubbard, Clark Terry, Miles Davis*, Andrea Motis

Tenor Saxophone: Hank Mobley, Sonny Rollins, John Coltrane, Lester Young, Doug Webb, Wayne Shorter*, Stan Getz, Benny Golson, Dexter Gordon,

Alto Saxophone: Charlie Parker, Cannonball Adderley, Art Pepper, Paul Desmond, Lee Konitz, Johnny Hodges

Trombone: JJ Johnson, Curtis Fuller, Carl Fontana, Bob Brookmeyer*, Melba Liston, Andy Martin, Scott Whitfield

Guitar: We Montgomery, Peter Bernstein, Pat Metheny*, Joe Pass, Jim Hall, Kenny Burrell, Grant Green, Barney Kessell, Tal Farlow

Vibraphone: Milt Jackson, Lionel Hampton, Gary Burton*, Terry Gibbs, Bobby Hutcherson, Cal Tjader, Red Norvo,

Piano: Oscar Peterson, Bud Powell, Chick Corea*, Keith Jarrett, Bill Evans, Wynton Kelly, Red Garland, Geri Allen, Herbie Hancock*, Dave Brubeck


Vocalists: Ella Fitzgerald, Sarah Vaughan, Nat King Cole, Mel Torme, Cassandra Wilson, Cecile McLorin Salvant, Nancy Wilson

Jon’s top five records for neophyte jazz listeners:
- Miles Davis - *Kind of Blue*
- Sonny Rollins - *Saxophone Colossus*
- Charles Mingus - *Ah Hum*
- Art Blakey and the Jazz Messengers - *Moanin’*
- Horace Silver - *Finger Poppin’*

Tanner’s top five records for neophyte jazz listeners:
- Charlie Parker - *Charlie Parker with Strings*
- Oscar Peterson - *Night Train*
- Lee Morgan - *Sidewinder*
- John Coltrane - *My Favorite Things*
- Stan Getz and Joao Gilberto - *Getz/Gilberto*