

MUSE 682: Seminar in Music Education

Assignment Overview: Concert Program B

Date Assigned: June 13th, 2020
Date Due: June 20th, 2020 by midnight (Saturday night)

Instructions: Develop a program of jazz band literature appropriate for a high school jazz band performing at the level of your own school's jazz ensemble. For each work, provide comprehensive information and original program notes. Explore one work in greater detail.

Specific Criteria: The repertoire selected must total 25 minutes of music, minimum. This program should reflect diverse styles of jazz music (don't program multiple swing charts or latin numbers, etc.). Ideally, you should try to develop a program that could potentially be implemented with your jazz band in the 2020-2021 school year. A concert theme is completely optional. Also, be sure to read Supplemental Reading B prior to beginning this assignment—though the reading focuses primarily on concert band literature, the themes are highly applicable to this scenario.

Formatting/Submission: Please generate your submission using MS word, normal margins, 12pt Times New Roman, single-spaced. Name your .docx file using the following convention: Concert Program B_ *Yourfirstname Yourlastname*. Submit your assignment by attaching the .docx file to an email and sending it to your instructor by the due date/time. Email to dcdale@moreheadstate.edu. The layout and organization of the final document is at the discretion of the student. There is no max/min page requirement—simply cover each prompt as thoroughly and professionally as possible (quality will forever trump quantity, in my opinion).

Content Overview:

Your finished assignment should contain the following:

- An instrumentation list for your school's jazz ensemble
 - * Do not include student names, just numbers of each instrument
 - * You may use this past school year's group or your projected instrumentation for 2020-2021
 - * Include notes on every instrument section about student performers' relevant strengths and weaknesses
 - * Include details on how you will handle holes in your instrumentation (if any) to ensure all parts covered
- A comprehensive overview of each selected work—to get the most out of this, select works you have never read or performed before
 - * Composition title with date of composition
 - * Composer/Arranger/Transcriber with birth and (if applicable) death dates
 - * Publishing company
 - * Link to one or more reference recordings, if possible
 - * Link to a perusal score or score excerpt, if possible (or scanned PDF if you own the title - may be sent as a separate file)
 - * A brief description of how you located or became familiar with the work
 - * A brief description of how this work fits in to your selected theme (optional)
 - * Your original program notes for the piece—remember, program notes can be approached many different ways (focus on the work, focus on the composer, focus on the narrative of your overall concert theme, focus on the compositional style or form, etc.)
- An in-depth overview of one of your selected works—In addition to the information requested in the comprehensive overview (see above), provide the following info:
 - * Composer biography (an original, short biographical overview written by you)—Include information about any awards for composition
 - * Other notable works for jazz ensemble written by the composer with the year of composition for each (no more than 5)
 - * A detailed overview of how you feel the work fits the strengths/weaknesses/educational needs of your ensemble—Be specific about challenges that your students might face and briefly talk about how you might address these challenges
 - * Briefly describe the types of supplemental materials you might be able to find or *develop on your own* to enhance the learning of this work and/or that you might use in warm-up to coordinate with the piece (think specifically about the harmonic and melodic materials you hear as well as inherent rhythms and articulation—though having a score would certainly help, it is not, strictly speaking, necessary to be able to gather the information you need based on listening to the work alone). You need not mention specific texts/methods (you can, if you wish), but rather discuss the types of materials that might be beneficial and why.

GETTING STARTED WITH THE ASSIGNMENT

Finding Repertoire:

Though this has become significantly easier in the age of the Internet and resources like YouTube, Spotify, etc., there can still be challenges to finding enough information about a piece to make an informed decision about whether or not to program it. Here are a few suggestions to get you started:

- Publisher websites - there are dozens upon dozens of publishers of band music and almost all have interactive sites now that often allow for full or limited score perusal and in many cases, they also have sound recordings. A word of caution—such companies are in the business of selling music and that interest doesn't always align with ensuring a quality, educationally sound experience for your students. BE DISCERNING. Don't take "Editor's Picks" or featured works on their websites at face value—dig deeper!
- Composer/Arranger websites - start by exploring the websites of recent composers whose work you have programmed. Many of these have full perusal scores and sound files. Two that come immediately to mind are John Mackey (ostimusic.com) and Julie Giroux (now on musicapropria.com with four other composers).
- Music dealers websites - obviously, J. W. Pepper and others want to sell you music, and they have lots of it to sell, but you can search for pieces using a variety of filters to help you limit the number of works you need to review when selecting your program. JWPepper also has an area where you can search the concert assessment lists from other states (under "Sevices" on jwpepper.com).
- TMPJ Series - The *Teaching Music Through Performance in Jazz* series is a really useful tool, as I'm sure you are aware. There are currently three volumes (one devoted exclusively to beginning jazz bands)
- Check out the Jazz Ambassadors at the Army Field Band website. They have a program called "Perspectives" that provides FREE music and resources for school jazz bands, grade 1-6. <https://www.armyfieldband.com/education/perspectives>
- Your school's music library - sometimes, just taking the time to peruse what you already have can lead to the discover of the perfect piece for the next program.
- There's a pretty good set of sources on the Fredonia website (<https://www.fredonia.edu/about/rockefeller-arts-center/big-band>).
- There are literally dozens of other ways to locate music and multiple texts on the subject (happy to recommend some, if you are interested), but the list above is a great starting point.

Criteria for Selecting a Work:

Similar to the what I shared about criteria for selecting works for the concert ensemble, picking the "right" work for your jazz ensemble is more involved than many believe. The way I think about it is that, if I don't perform my due diligence and select quality works that present all musicians an optimal degree of challenge (may not be possible on a single work, but should certainly be over a whole program), then I have either set them up for boredom, frustration, or both. Also like concert band, developing your ear for quality jazz music is essential. Start with recordings of exceptional ensembles of a similar format to your own school jazz band (likely, Big Band)—the military jazz bands, Lincoln Center, North Texas One O'Clock Lab Band, Stan Kenton, Glen Miller, etc. Depending on the style of jazz you select, the list of ensembles may change (though many groups perform a variety of literature). There really isn't a shortcut to developing your ear for quality literature. Also just like with Concert Band, look at what has been performed by groups featured at conferences/festivals. Check out pieces performed by our All-State Jazz groups.

Know your musicians and what they can do/can't do yet. If your school jazz program is like most, you rehearse a fraction of what your concert groups rehearse each week (if that isn't the case, awesome!). Temper your idea of optimal challenge in light of this shorter rehearsal time. The key (always) is to find that "Goldilocks Zone" where your students will be engaged and appropriately challenged. Don't be afraid to push them, but don't set them up for failure by being unrealistic in your expectations. At the same time, don't program literature that doesn't challenge your group just for the sake of a guaranteed successful performance—it will mean little to you or them, even if the audience loves it.

GRADING RUBRIC

GRADE	POINTS	CRITERIA
A	90-100	Student work displays a high degree of professionalism. All submission guidelines were followed. All required content was present. Organization of the final document was well considered and easy to follow. The student was thorough in his/her responses to assignment prompts and responses demonstrate a high degree of competence on the relevant topic.
B	80-89	Student work displays professionalism with very few exceptions. While all submission guidelines were followed and all required content was present, the content fell short in very minor ways with regard to organization, grammar/punctuation, or thoroughness. The student's responses generally demonstrated a high degree of competence on the relevant topic with very few exceptions.
C	70-79	Student work has some issues with professionalism. While the work was submitted on time, there may have been issues with formatting guidelines or their may be some required content missing. Organization may lack in some ways and their may be several issues with grammar/punctuation or thoroughness in the student's responses. The student's responses demonstrate the need for a review of topics inherent to the assignment.
D	60-69	The student's work falls short of the expectation for graduate-level study. The assignment lacked in most respects, including (but not limited to) serious issues in one or more of the following areas: ability to follow instructions for content and submission, organization of final submission, punctuation and grammar, thoroughness of response, inclusion of all required content, etc. The student's responses demonstrate a serious need to review topics inherent to the assignment.
E	0-59	The quality of the student's work is extremely poor or the student failed to submit the assignment. There is some concern that the student may not be prepared for graduate study. A face-to-face meeting (real or virtual) with the instructor will be required to discuss expectations for student work and potential remediation.