

Jazz Combos

(Music 107J/407J)

Fall 2016

Time: Your assigned time and at least one other hour TBA

Room: MUS 131

Instructor: Dan Aldag

Office: MUS B 213

Office Phone: 826-5447

Office Hours: M 9-10, T 2-3

E-mail: aldag@humboldt.edu

On-Campus Performances: Sunday, November 13 at 8 p.m. in Fulkerson Recital Hall. Soundcheck will happen that afternoon, with the specific schedule to be determined.

Attendance Policy: On-time attendance at all rehearsals is required. “On-time” means you are set up, warmed up, and tuned up at the starting time of your rehearsal. If you must miss a rehearsal, inform the members of your combo in advance as soon as you can and reschedule the rehearsal if at all possible. If you are missing a rehearsal that Dan is at, you must inform him in advance as well. You are allowed one tardy during the semester. Each subsequent tardy will result in your semester grade being lowered by a third of a letter grade (A to A-, A- to B+, etc.) Failure to notify the other members of your combo about missing a rehearsal will result in your semester grade being lowered by one letter.

Performance Seminars: There will be three Performance Seminars during the semester when each of the combos will perform 5-10 minutes of music for the members of the other combos and then receive feedback from the members of the other combos and (maybe) Dan. Attendance is required at all Performance Seminars. All Performance Seminars will take place in rm. 131 and they will be held on:

Friday, September 23 at 2 p.m.

Friday, October 14 at 2 p.m.

Friday, November 4 at 2 p.m.

Performance Policies:

- 1) Every combo must perform at least one tune written during the lifetime of the youngest member of the group.
- 2) Every tune performed must be arranged in some way. No unison head/string of solos/unison head!
- 3) Appropriate attire is required for all performances. If you have any doubts, ask Dan.
- 4) If a group wishes to add another musician for one or more tunes, please get prior approval from Dan.

Concert and Workshop Attendance: You are required to attend at least three of the following concerts, or others that may be announced during the semester:

<u>Date</u>	<u>Event</u>	<u>Time</u>	<u>Location</u>	<u>Price</u>
Th., 8/25	The Westerlies	7 p.m.	The Crib	\$10-\$25
Mon., 9/5	John Stowell	7 p.m.	The Crib	\$10-\$25
Fri., 9/9	Tar Beach	8 p.m.	MGM	\$8
Fri., 9/16	Kamasi Washington	8 p.m.	JVD	\$10
Wed., 10/12	Ingrid Laubrock/Tom Rainey Duo	7 p.m.	The Crib	\$10-\$25
Tue., 10/18	Rudresh Mahanthappa Bird Calls	8 p.m.	KBR	\$8
Th., 10/27	Michael Bisio/Kirk Knuffke	7 p.m.	The Crib	\$10-\$25
Sun., 11/6	Helen Sung Quartet	8 p.m.	FRH	\$8
Tues., 12/13	Evil Genius	7 p.m.	The Crib	\$10-\$25

FRH=Fulkerson Recital Hall JVD=John Van Duzer Theater KBR=Kate Buchanan Room
MGM=Morris Graves Museum The Crib=west side of the Arcata Playhouse

You are required to attend at least two of the following free workshops, or others that may be announced during the semester:

<u>Date</u>	<u>Workshop</u>	<u>Time</u>	<u>Location</u>
Th., 8/25	The Westerlies	4 p.m.	FRH
Fri., 9/9	Tar Beach	2 p.m.	131
Wed., 10/19	Rudresh Mahanthappa	AM	TBA
Mon., 11/7	Helen Sung	TBA	TBA

I will get you times and locations for the workshops as soon as I know them.

To verify your attendance at the concerts, bring a ticket stub with your name written on it to the first rehearsal with me after the concert. To verify your attendance at the workshops, you need to come find me and have me mark you as present at the beginning or end of the workshop. Missing a concert or a workshop will result in your semester grade being lowered by a third of a letter grade (A to A-, A- to B+, etc.)

Music 107J fulfills lower division Area C.

This course explicitly contributes to students' acquisition of skills and knowledge relevant to:

HSU Student Learning Outcomes

- 1) Effective communication through written and oral modes.
- 2) Critical and creative thinking skills in acquiring a broad base of knowledge and applying it to complex issues.
- 3) Competence in a major area of study.
- 4) Appreciation for and understanding of an expanded world perspective by engaging respectfully with a diverse range of individuals, communities and viewpoints.

Area C Student Learning Outcomes

- 1) apply discipline- specific vocabulary and central discipline- specific concepts and principles to a specific instance, literary work or artistic creation.
- 2) respond subjectively as well as objectively to aesthetic experiences and will differentiate between emotional and intellectual responses.
- 3) explain the nature and scope of the perspectives and contributions found in a particular discipline within the Arts and Humanities as related to the human experience, both individually (theirs) and collectively.
- 4) demonstrate an understanding of the intellectual, imaginative, and cultural elements involved in the creative arts through their (or, "as a result of their") participation in and study of drama, music, studio art and/or creative writing.

Music Major Student Learning Outcomes

- 1) Students will demonstrate the ability to hear, identify, and work conceptually with the elements of music – rhythm, melody, harmony, and structure.
- 2) Students will demonstrate familiarity with, and an ability to perform a wide selection of musical literature representing principal eras, genres, and cultural sources.
- 3) Students will demonstrate ability in performing areas appropriate to the student's needs, interests, and degree path.

Music 106/406J Student Learning Outcomes

- 1) Students will collectively demonstrate improved proficiency on their instrument/voice through rehearsal and performance of literature from a variety of composers and styles.
 - 2) Students will collectively practice and refine skills in rhythmic accuracy, intonation, balance, blend, dynamics, and phrasing.
 - 3) Students will demonstrate understanding of their musical role within the context of the large group setting.
 - 4) Students will make meaningful assessments of the quality of their own large ensemble performance.
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- 4) Students will demonstrate understanding of aspects of musical performance that distinguish chamber music from large-group experiences (absence of a conductor, one-player-per-part independence, reduced amount of block scoring, soloistic writing, and frequent two- or three-part texture) and will be able to implement strategies to address these issues in rehearsal and performance.