

Jazz Rehearsal Game Plan

CLINICIAN:

Dean Sorenson

Texas Bandmasters Association 2012 Convention/Clinic



JULY 20 – 23, 2012 HENRY B. GONZALEZ CONVENTION CENTER SAN ANTONIO, TEXAS

Jazz Rehearsal Game Plan

Dean Sorenson

Director of Jazz Studies, University of Minnesota Neil A. Kjos Music Company Yamaha Performing Artist

A Balanced Rehearsal

Long Term Short Term

Group Needs Individual Needs

Jazz Ensemble Elements

Rhythm Section

Full Ensemble

Solos and Improvisation

Four Units of Preparation

Unit One Unit Two

Unit Three Unit Four

Unit 1 – Sample Rehearsal

Objectives:

First Quarter – First 25% of time Sight Reading Basic Style and Phrasing Chasing notes, fingerings, etc. Introductory Improvisation tools

Techniques and Assignments:

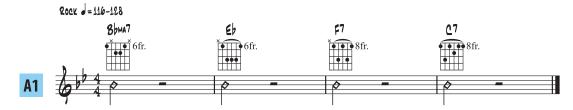
Rhythm Section Full Ensemble Solos and Improvisation

Unit 1 – Techniques and Assignments

Rhythm Section

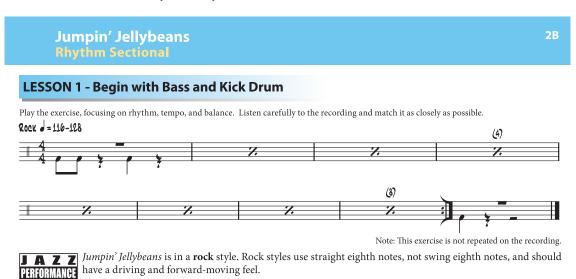
Individual student practice Good basic groove Rhythm section breakdown

Individual Practice: Guitar Spotlight



Chord symbols are notated on top of the staff and define the chords that are used. The position of the different chord tones is called the chord voicing. More advanced guitar players create their own voicings from the chord symbols, but in *First Place for Jazz* all the chord voicings are provided for you.

Rhythm Sectional - Lesson 1 (drums)



Unit 1 – Techniques and Assignments

Full Ensemble

Listen and Sight Read as much as possible Ensemble phrasing

Rhythm Figures:

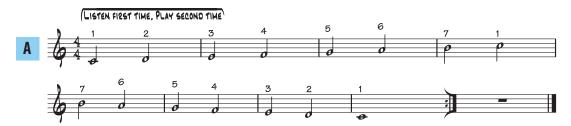


Unit 1 – Techniques and Assignments

Solos and Improvisation

Improvisation from the beginning of the process Basic Skills

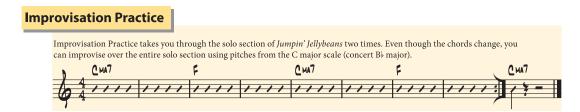
Jazz Starters – B Major Scale:



J/AYZ/Z THEORY *Jumpin' Jellybeans* uses the **C major scale**. Numbers above the notes refer to the scale **degrees**. The first note is called the **first degree** or **tonic**, the second note is the **second degree**, and so on. When the scale is repeated in the next octave, the numbering system starts over again at 1.

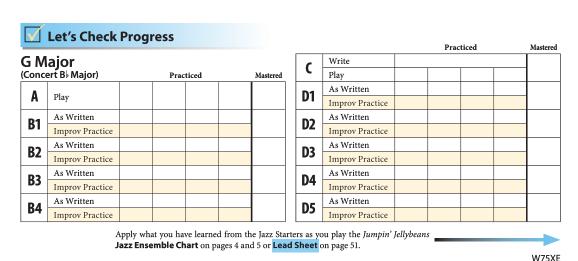
All Units - Improvisation Practice

Apply concepts from Jazz Starters Encourage experimentation



All Units - Let's Check Progress

Practice assignments for accountability Short term goals leading to long term goals



Units 2-3-4 - Rhythm Sectional Lesson 4

Audio Support (for all tunes) Video Support (not all tunes – yet)

LESSON 4 - Add Closed Hi-hat and Crash Cymbal - Complete Groove

Add closed hi-hat and crash cymbal, as shown in the music. Match the recording as closely as possible.



Note: This exercise is not repeated on the recording

A cymbal crash is often played by the drummer at the beginning of each section of the piece, or when a section repeats. This is important to help **mark the form**, for performers and listeners.

Practice your part by using the rhythm section practice track for your instrument.

W75D

Units 2-3-4 - Pitch Sets

Internalize scale tones
Puts scale root in middle register
Focus on rhythm

B^b Major Pitch Sets (Alto Sax):

G Major Pitch Sets (Concert B♭ Major)

After listening to and playing each Pitch Set as written, skip to Improvisation Practice and play a solo using only those scale degrees.







Use any scale degree. Write the scale degrees above the notes before you play.



Units 2-3-4 - Jazz Theory

Understand chord construction Identify soloists Basic jazz theory

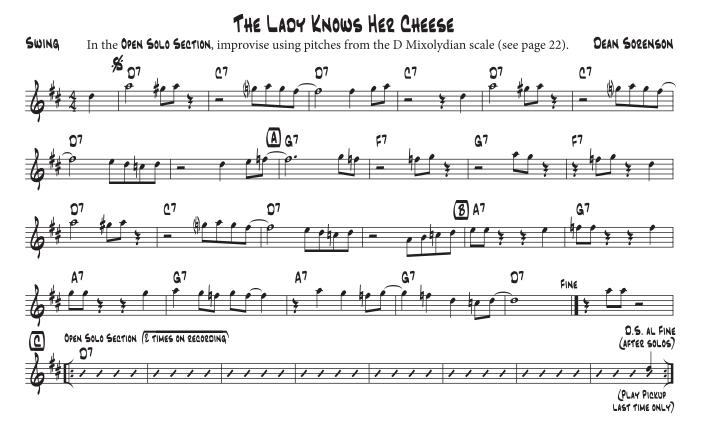




In *Jumpin' Jellybeans*, the major seventh chord built on C is used. The chord symbol is ^{Qua7}. Seventh chords are constructed of four notes. The bottom note is called the root (R), the next note is the third (3), the next note is the fifth (5), and the top note is the seventh (7). In major seventh chords, these chord tones correspond to the first, third, fifth, and seventh degrees of the major scale.

Lead Sheets

Small group/combo performance Individual lessons



Interactive Practice Studio™

Web-based multimedia platform

Play audio examples

Slow down audio examples

Record and email assignments

Video support

Download accompaniments for use in iPod or MP3 player





Dean Sorenson (b. 1963) is Associate Professor and Director of Jazz Studies at the University of Minnesota as well as a prolific and highly sought-after composer, arranger, trombonist, educator, and clinician. He received his bachelor's degree in trombone performance from the University of Minnesota and his master's degree in jazz arranging and composition from the Eastman School of Music.

Mr. Sorenson's most recent work is FIRST PLACE FOR JAZZ, a new and innovative method for beginning jazz players. He is the co-author of the STANDARD OF EXCELLENCE JAZZ ENSEMBLE METHOD and AD-VANCED JAZZ ENSEMBLE METHOD, an innovative and comprehensive series for middle school and high school jazz ensembles. He is also the author of JAZZ COMBO SESSION and FIRST JAZZ PERFORMANCE, also under the Standard of Excellence banner. He has composed numerous pieces for concert band and jazz ensemble published by the Neil A. Kjos Music Company. As an advocate of jazz education and the expansion of the repertoire, he continues to develop creative materials and methods to help students and teachers better understand the art form. An outstanding clinician, conductor, and soloist, he is frequently featured

at festivals and conventions around the country and abroad. He also maintains a full schedule of concert and recording dates as a Yamaha performing artist.

Mr. Sorenson has composed and arranged for numerous ensembles including the Glenn Miller Orchestra, the Airmen of Note, the United States Air Force Band, and the Minnesota Orchestra. He is active as a commissioned composer and arranger for jazz ensemble, symphony orchestra, concert band, and chamber ensembles, and has also written several sacred choral pieces. For more information please visit www.deansorensonmusic. com.

