



**Texas Bandmasters Association  
Convention/Clinic July 21-23, 2022**

**Middle School Jazz Ensemble  
Rehearsal Techniques**

**CLINICIAN:  
Erika Uribe**

**DEMO GROUP: Vela MS Jazz  
Harlingen ISD**





# Middle School Jazz Ensemble Rehearsal Techniques

Part II



75th Annual Texas Bandmasters Association Convention  
Henry B. Gonzalez Convention Center  
San Antonio, Texas  
Friday, July 22nd, 2022  
11:00 a.m. - 12:00 p.m.  
CC Bridge Hall

Erika R. Uribe  
Director of Bands  
Moises V. Vela Middle School, Harlingen CISD  
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## Purpose

The perspective for this presentation is intended for the concert band directors either beginning a jazz program or working with a young jazz ensemble. This clinic will include strategies and rehearsal concepts addressing the fundamental skill development needed for jazz and ways to get your ensemble up and running in no time. The instruction and cultivation of jazz music - America's original art form - is a transformative approach to expanding interest in your band program.

## About Vela Jazz

Vela Jazz has garnered many successes and performance opportunities since its' founding in the Spring of 2014. In May 2019, Vela Jazz I was named the TMEA/TJEA Invited Middle School Jazz Ensemble performing at the 100th TMEA Convention with special guest artist Wycliffe Gordon. Since then, the band has been invited to perform at the 74th and 75th Annual Midwest Clinic in Chicago, Illinois performing with special guest artist, Sean Jones; the 13th annual Jazz Education Network National Conference in Dallas, Texas; and are the current Grand Champions the McAllen Jazz Festival in McAllen, Texas. In 2020 they were the recipients of the Mark of Excellence National Jazz Honors - National Winner, and in 2021 were named a Medal of Distinction - Maestro Award National Winner.

## Vela Jazz

2022 Texas Bandmasters Association Convention Band

Reeds	Trumpets	Trombones	Rhythm Section
Jordan Phipps, 10th	Matthew Soto, 9th	Owen Cavazos, 9th	Kyah Walker, 8th
Avani Garza, 7th	Nathaniel J. Perez, 8th	Benito Segura, 6th	Mikayla Galvan, 7th
Nathaniel Sanchez, 6th	Evan Gilliam, 8th	Ethan Saldivar, 9th	Adan de la Riva, 7th
Jonthan Leal, 10th	Carla Castillo, 8th	Hannah Ochoa, 6th	Iliana Acosta, 6th
Henry Zamora, 7th	Jake Aguado, 6th	Sebastian Flores, 6th	Abigail Garza, 9th
Jeremiah Reyes, 9th	Diego Ortega, 6th	Emma Rodriguez, 6th	Jaime Davalos, 6th
Coral Shewmaker, 8th		Samuel Castillo, 8th	Abraham Leal, 8th
Logan Farias, 8th			Mariah Aguado, 9th
			Madison Shinsato, 8th
			Jaysin Espinoza, 6th

*"Be not afraid of greatness. Some are born great, some achieve greatness, and some have greatness thrust upon 'em."* William Shakespeare, *Twelfth Night*

# A Plan for Successful Jazz Rehearsals and Performances

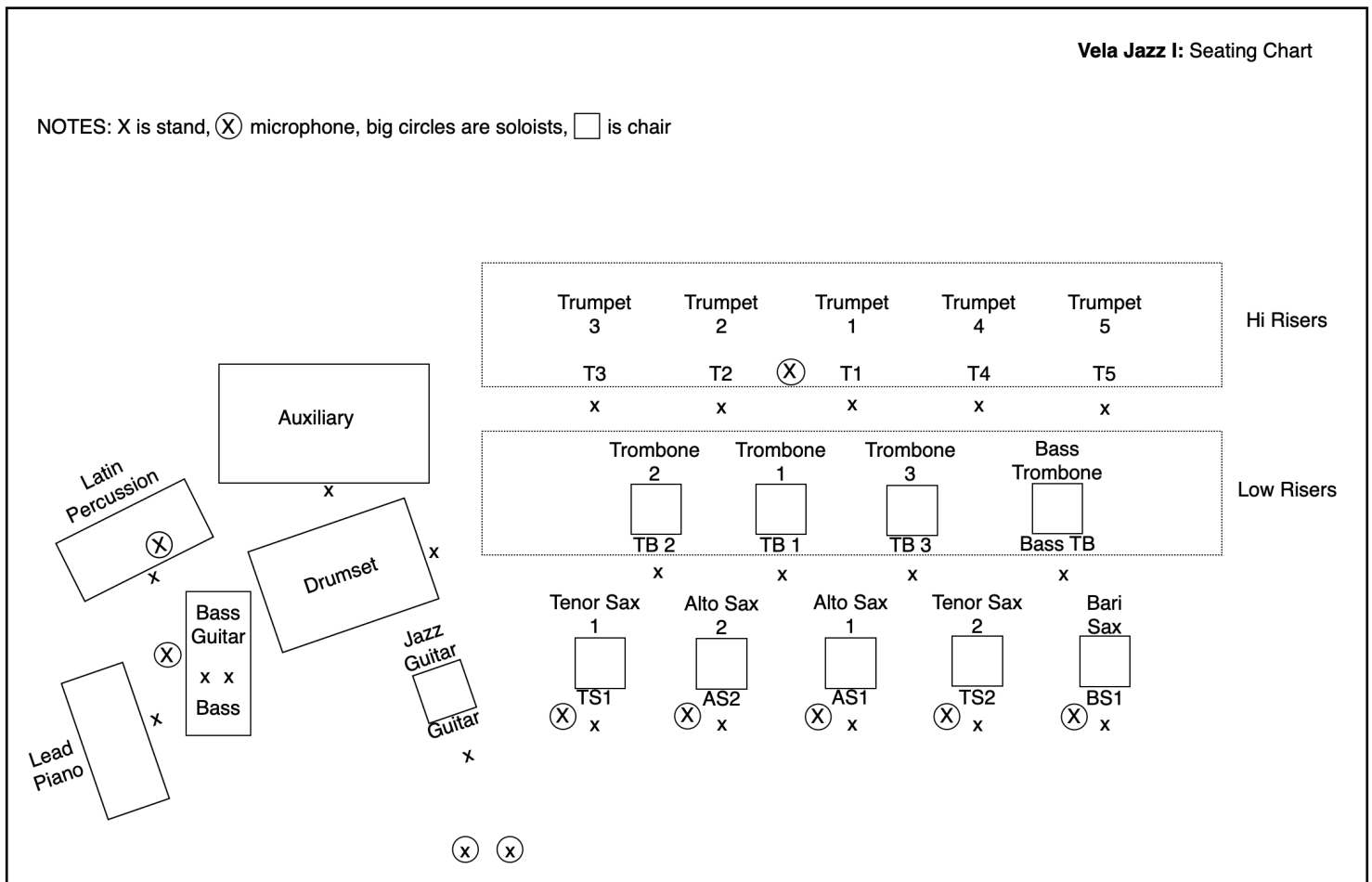
## I) Logistics

- a. Create a **Jazz Handbook** that everyone follows
- b. Develop a line of **Communication** with parents and students
- c. Raise **Funds** dedicated explicitly to the jazz program
- d. Create and share a **Schedule** - consider all other interests
- e. Build a **Timeline** of where you want your group to be
- f. Recruit your **Instrumentation** and decide what setup works best

*\*See Example 1, Vela Jazz I: Seating Chart*

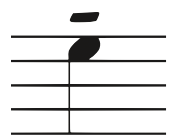
- g. Determine the **Goals** for your program
- h. Create **Buy-In** for your program, offer something different

### Example 1



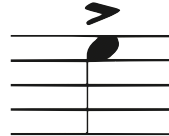
## II) Jazz Dialect "Classroom Vocabulary"

- a. Jazz is an **oral language** - you have to hear it
- b. Use **Jazz Syllables** regularly with your band




Doo Syllable  
Legato Style  
100% Note Value

**DOO**




Dah Syllable  
Accent Style, add "t" when proceeding a rest  
75% Note Value

**DAH(t)**



Dit Syllable  
Staccato Style  
50% Note Value

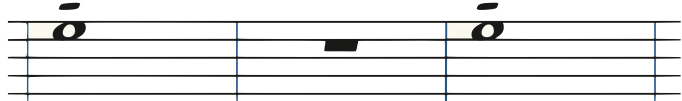
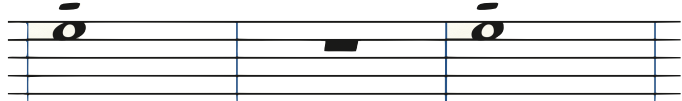


**DIT**





DAHT! Syllable  
Marcato Style  
50+% Note Value

**DAHT!**

- c. 99% of **Releases** in jazz end with punctuation

	<b>CONCERT BAND</b>	<b>JAZZ BAND</b>
What You See...		
What You Do...		
	<b>DOO.....</b>	<b>DOO.....IT!</b>

- d. The style of **Repeated** swing/shuffle notes

	<b>CONCERT BAND</b>	<b>JAZZ BAND</b>	
Concert Band 8th notes are matching blocks of sound.			Jazz Band 8th notes are a legato-accent variation.
	<b>DOO - DOO - DOO - DOO DOO - DOO - DOO - DOO</b>	<b>DOO-DAH DOO-DAH DOO-DAH DOO-DAH</b>	

- e. **Repeated** notes and how to address the **End of Phrasing**



**DOO-DAH DOO-DAH DOO-DAH DOO-DAH DOO.....DIT!**

Jazz Band phrases almost always end with a "t" syllable.

*\*VELA JAZZ: a demonstration using jazz syllables\**

### III) Counting Strategies

- "Straight" Styles...Latin/ECM/Ballads/Rock
- What is swing? Entomology - Structure - Execution
- How I teach swing...tri-pah-LET

The image shows three musical staves in 4/4 time, each with a treble clef and a key signature of one flat. The first staff is labeled 'CONCERT BAND' and shows a sequence of four quarter notes (000 000 000 000) followed by two groups of eighth notes with a blue bracket and '3' above them, each with the vocalization 'TRI-PAH-LET 000'. The second staff is labeled 'JAZZ BAND' and shows eighth notes with accents and blue brackets with '3' above them, with vocalizations 'TRI-PAH-LET 000' and '1 - LET 2 3 - LET 4'. The third staff is labeled 'SWING' and shows eighth notes with accents and blue brackets with '3' above them, with vocalizations '000 - DAH 000 - DAH 000 - DAH 000 - DAH' and '1 - LET 2 - LET 3 - LET 4 - LET'. The staves are numbered 5, 9, and 9 respectively.

- CTC Method - Continuous Counting with Vocalization
- Silent Counting
- "Bad Wifi" Metronome
- Clap Only!
- Evens vs. Odds (or any way you want to break it up)

### IV) Fundamentals and Rehearsal Concepts

- Start with what you know - concert band concepts with slight adjustments

*\*VELA JAZZ: a demonstration using traditional band exercises\**

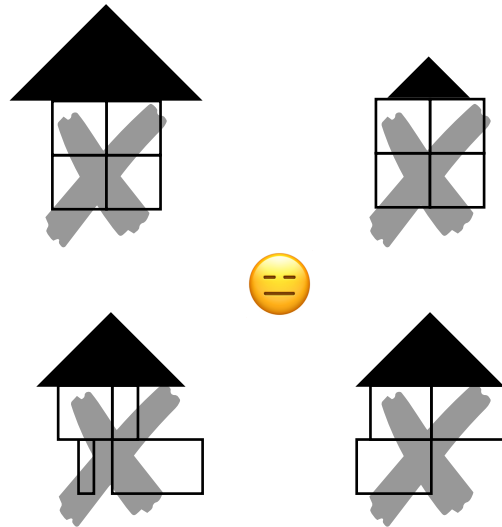
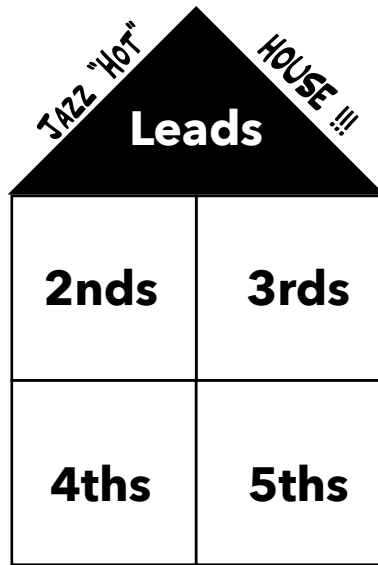
- Balance and Blend..."If you build it, they will swing."

- The Jazz "Hot" House:

- All players match each other's tonal energies and intensities, very similar to rooms in a house, with one exception...(see bullet point #3)
- Blend your inner voices to enhance your outer voices (Lead Trumpet/Bari Sax)
- Lead voices sit slightly above the band, forming the roof of the house

*\*VELA JAZZ: a demonstration on the Jazz "Hot" House\**

**Correct!**



- c. Rhythm Section Thoughts on Blend...less is more
- d. Know the tune! Everyone must know the melody...and the bassline 🤔
- e. 'This above all: to thine own self be true,...' are you...
  - Melody
  - Counter Melody
  - Background/Filler
  - Bass or Bass Reinforcement
  - An Interjection
- f. Vamping...the Power of the Vamp!
- g. Directed listening: Winds listens to the right; Rhythm Section to the left
- h. Step back and listen; you can learn a lot

## **V) Incorporating Improvisation**

- a. Where to start? Quick start: Call and Response
  - Incorporate the jazz syllables
  - Utilize one note (Concert Bb or F)
  - Have the entire band copy you

*\*VELA JAZZ: a demonstration using call and response, see Clark Example 1\**
- b. My 1st Blues Scale - The Bb Blues Scale, memorize and experiment

*\*VELA JAZZ: a demonstration using call and response, see Clark Example 2\**
- c. Modal Jazz - A little theory goes a long way

*\*VELA JAZZ: a demonstration using call and response, see Clark Example 3\**

# BASIC CALL AND RESPONSE IDEAS IN B $\flat$

CHRIS CLARK

C INSTRUMENT

DIRECTOR CHEAT SHEET

## B $\flat$ BLUES SCALE

1  $\flat 3$  4  $\sharp 11$  5  $\flat 7$  8 8  $\flat 7$  5  $\sharp 11$  4  $\flat 3$  1

## LEVEL 1: RHYTHMS ON TONIC

## LEVEL 2A: RHYTHMS ON TONIC & $\flat 3$ (START ON TONIC)

**Clark Example 1**

B $\flat$  INSTRUMENTS

## JAM BLUES IN B $\flat$

CHRIS CLARK

### MELODY

SWING  $\text{♩} = 120$   
C $^7$

F $^7$  C $^7$   
D $\text{MIN}^7$  G $^7$  C $^7$

**Clark Example 2**

### CHORDS/SCALES

C $^7$   
F $^7$  C $^7$   
D $\text{MIN}^7$  G $^7$  C $^7$

### BLUES SCALE

## MELODY

LATIN ♩ = 132

Musical notation for the melody of 'Bright Side'. The piece is in 4/4 time with a tempo of 132 beats per minute. The key signature has one sharp (F#). The melody is written on a single staff in treble clef. It begins with a G major 7 chord (GMAJ7) and an F major 7 chord (FMAJ7). The melody consists of a series of eighth and quarter notes, with a final measure ending in a double bar line.

Clark Example 3

## CHORDS/SCALES

Musical notation for the chords and scales of 'Bright Side'. The piece is in 4/4 time with a tempo of 132 beats per minute. The key signature has one sharp (F#). The notation shows two staves of chords and scales. The first staff shows the G major 7 chord (GMAJ7) and the F major 7 chord (FMAJ7) with their respective scales. The second staff shows the G major 7 chord (GMAJ7) and the F major 7 chord (FMAJ7) with their respective scales. The scales are written in treble clef and consist of eighth and quarter notes.

*"Clark Examples" provided with permission from C3Compositions.*

**Beginning Improvisation Toolkit**, BY CHRIS CLARK available | [www.c3compositions.com](http://www.c3compositions.com) |

## VI) Literature Selection - How to program your show

- a. Play to your strengths
  - Feature your strongest sections
  - Solos are earned, but ALWAYS have a backup
  - Find charts your students like and appeal to who they are
  - Vocal Charts are for...big kids.
  - Vary your selections
  - Know your audience
  - Re-write or Re-score parts to be more appealing to the listener
  - Re-image pieces to keep your audience interested
  - The paper is a guide...use your imagination and ear
  - NEVER put a young musician in a place where they will not grow or be successful...first impressions can last a lifetime



## VII) Lingering Thoughts and Topics of Discussion

- Find a mentor!!!
- Attend concerts with students
- Attend competitions to foster growth & measure one's progress amongst your peers
- Record your rehearsals...let the kids hear it; however, do so with care
- Share judges' comments if they are shareable
- Bring in other teachers to work with your students
- Build a community amongst your colleagues
- Invite guest clinicians
- Reach out to military bands
- Bring in guest artists
- Have the band set goals and aspire to reach them
- You are your students' greatest advocate; take that to heart

### About the Clinician - Erika R. Uribe

Erika R. Uribe is beginning her seventeenth year in music education. A native of Harlingen, she serves as the Director of Bands at Moises V. Vela Middle School (MVMS) with the Harlingen Consolidated Independent School District. Miss Uribe received a Bachelor of Music Education degree from the Baylor University School of Music.

At MVMS, Miss Uribe leads the Vela Jazz Program directing all jazz ensembles. Additionally, her duties include beginner saxophone, beginner trumpet, beginner euphonium/tuba, leading Mariachi Panteras de Oro, directing the Honors Band, Symphonic Band II, and assisting with the Symphonic Band I.

Miss Uribe currently serves as the TMEA Region 28 Band Division Secretary. Additionally, she has the honor of serving as a jazz clinician and jazz adjudicator across the nation. Her professional affiliations include the Texas Music Educators Association, Texas Jazz Educators Association, JEN - Jazz Education Network, and the Texas Bandmasters Association.

