3:00 Jazz Lab Ensemble
MULB 1808-500 M-TH 3:00pm – 3:50pm
Location: Kenton Hall #282

INSTRUCTOR: Bradford C. Leali
OFFICE: MU 351 (by appointment)
TELEPHONE: (940) 565-4633
E-MAIL: brad.leali@unt.edu
TEXTBOOKS: (none)/ Jazz repertory

Course Content
The students will study concepts necessary for performance in large jazz ensembles. This will include repertoire, interpretation of style and professionalism in both rehearsal and concert settings. Mastery as applied to specific roles within a large jazz ensemble, specific rehearsal and practice techniques as related to the ensemble or a specific instrument.

Course purpose
This course will provide the following:
1. A thorough understanding of how the role of specific instruments engage in the overall success of a superior jazz ensemble
2. Prepare students to perform as well as teach in a variety of professional settings (education, solo performances, and performances in small and large ensembles.)
3. An understanding of the role as an improviser in a large ensemble.
4. An understanding of the role as a section player in a large ensemble.

This ensemble is designed to provide the student with opportunities to explore compositions written exclusively for the large jazz ensemble. Literature of all kinds, styles and periods will be performed.

Expected Learning outcomes
Upon completion of this course, students will be able to:
1. Master the identity, performance and interpretation of specific styles concerning the different era’s of Big Band music
2. Explain the importance of each instrument and how they relate to the large jazz ensemble as well as demonstrating those roles within their certain instrument and carrying out the necessary functions
3. Discuss and explain the role of the rhythm section and how it relates to the ensemble as well as the soloist
4. Rationalize the importance of rehearsing & performing in a professional manner
5. Explain how different sub-groups work within a large ensemble, and how to recognize and expose them at the appropriate times
6. Explain the importance of specific skills such as intonation, blending and balance within each section as well as the whole ensemble
7. Demonstrate & explain the skills needed to follow section leaders as well as the skills required to lead sections
8. Discuss the relevance of specific repertoire associated with celebrated jazz figures relative to Big Bands
9. Demonstrate the necessary skills required to perform successfully in any large jazz ensemble
10. Listen to the available examples of music that they are expected to perform. These are provided at: http://www.box.net/ Email/Username: brad.leali@unt.edu Password: lealisband

Methods for assessing the expected learning outcomes
The expected learning outcomes for the course will be assessed through:
1. Weekly rehearsals (4 times a week)
2. Sectional rehearsals (weekly)
3. Scheduled public concerts and various other performances

Course Outline

This ensemble will meet four hours a week. Outside of this, section leaders will be expected to schedule at least 1 sectional a week and report to the instructor the outcomes of each sectional. The instructor expects to have a meeting with all section leaders once a week to determine what is necessary to get the best out of each section. Over the course of this semester and/or school year our goal will be to master all repertoire and performances that are expected. Students will be expected to listen to recordings as well as view DVD’s and Video’s of jazz masters as part of their weekly instruction. The skills and knowledge that will be learned in this course will not only prepare students with the necessary expertise to perform in any large jazz ensemble, but will give them solid preparation to instruct, and lead any large jazz ensemble as well.

**Performance & Important Dates**

*Attendance is MANDATORY for all performances*

**Course Requirements**
1. Students are required to audition for this ensemble.
2. Students are expected to attend all rehearsals and sectionals on time
3. Students are expected to attend all performances on time and dressed appropriately
4. Students are expected to practice all music to be performed
5. Students are expected to listen to recordings of music to be performed, if the recordings exist.
6. Students are expected to attend as many live performances of all styles as possible.
7. Students are expected to act professional at all times.

**Instrumental Rehearsal Requirements**
- Trumpets: Flugelhorn double, cup, harmon and plunger mutes.
- Trombones: Cup and plunger mutes.
- Saxophones: Soprano saxophone, flute, clarinet and piccolo.
- Baritone Saxophone: Bass clarinet.
- Guitar/bass: All necessary patch cords. Volume pedal is required.
- Drums: cymbals, bass drum pedal, sticks, brushes and mallets.

**Grading**
Grading is based on attendance, preparation, performance and attitude

<table>
<thead>
<tr>
<th>Attendance – 30%</th>
<th>Preparation – 30%</th>
<th>Performance – 30%</th>
<th>Attitude – 10%</th>
</tr>
</thead>
</table>

***.5 of a letter grade will be lowered for each unexcused absence.***

If a student is unable to attend a rehearsal, she/he must give prior notification, (call (940) 565-4633, or (718) 809-5817) to the instructor and ensure that all music is present for that rehearsal. In addition, the student should make the effort to provide a sub. The student is responsible for the safe return of all music and is financially responsible for these items. You will receive an incomplete (which eventually becomes an F) until all UNT property is returned.
**Class Schedule**

- Each week, students will meet on Monday-Thursday from 3pm – 3:50pm.
- Sectional rehearsals will be determined and arranged by section leaders. These rehearsals will last a minimum of 60 minutes.
- All section leaders are required to arrange individual meetings with the instructor weekly to report the progress of their section.

**ADA Compliance**

Anyone with a disability that will require accommodation under the terms of federal regulations must present a written accommodation request to the instructor within eleven days after the first class session. Copies of the school's ADA Compliance Policy, ADA Policy on Auxiliary Aids and Reasonable Accommodation, and the ADA Grievance Procedures are available through the main office of the School of Library and Information Sciences (ISB 205, telephone 940-565-2445). It is also recommended that you register with the Office of Disability Accommodation (University Union 318A, telephone 940-565-4323).

**Class attendance**

1. The University expects regular and punctual attendance in classes.
2. Responsibility for class attendance rests with the student.
3. In general, students will be graded on the basis of intellectual effort and performance, not on class attendance. It is recognized, however, that in some classes the student's grade must be based wholly or in part on class participation as, for example, in physical activity classes, musical performing groups, and certain seminars, and thus absences may lower the student's grade. In such cases the instructor shall make his expectation of attendance clear at the beginning of the semester by means of a written notice.
4. In accordance with state law, a Student absent due to the observance of a religious holiday may take examinations or complete assignments scheduled for the days missed, including those missed for travel, within a reasonable time after the absence. Students should notify the instructor in each course of the date of the anticipated absence as early in the semester as possible. Only holidays or holy days observed by a religion whose place of worship is exempt from property taxation under Section 11.20 of the Tax Code may be included. A student who is excused under this provision may not be penalized for the absence, but the instructor may appropriately respond if the student fails satisfactorily to complete the assignment or examination.
5. The student’s academic dean must authorize absences of students due to participation in university-sponsored activities, such as athletics, debate, musical organizations, AFROTC, class field trips, etc. Within three days after the absence, students must obtain authorized absence cards from the Dean of Students for presentation to their instructors.
6. Students who have been issued authorized absence cards or who have made satisfactory explanations of absence to the instructor shall, when practicable, be given an opportunity to make up the work missed. If it is not feasible for the student to make up the work, some allowance shall be made in order that the student is not penalized.
7. Any instructor who so informs students in writing about the necessity of class attendance may request of the Registrar that a student be dropped from the course with a grade of WF upon the accumulation of the stated number of absences. Departments and similar academic units have authority to establish a department-wide or course-wide attendance policy, so long as the policy is in accord with the above stipulations.
Are you a MUSICIAN?

Your HEARING is your livelihood, and your livelihood may be AT RISK!

The FACTS about Noise Induced Hearing Loss (NIHL):
• As many as 50% of musicians have problems with hearing loss.
• Risk of injury is based on a combination of sound intensity and duration.
• Listening to music, live or recorded, in performance or rehearsal, can result in significant exposure to high sound levels.
• Hearing loss is cumulative: all sources (24/7) of elevated sound levels contribute.
• Permanent NIHL is irreversible.
• Temporary NIHL is reversible with adequate rest and recovery.

HOW do I protect myself?

Short Term: Control your environment wherever possible
• Listen to recorded music at moderate loudness levels.
• Reduce exposure time to sound levels above 85dB.
• Reduce repeated or cumulative exposure.
• Protect yourself from exposure to hazardous sound environments.
• Use ear protection in noisy environments.*
• Rest the ears between exposures to loud sounds.
• Long Term: Inform yourself about your own exposure history
• Get a base-line comprehensive audiological evaluation.*
• Follow up with annual checkups.
• Know the symptoms of NIHL:
  Temporary threshold shifts
  Ear discomfort after exposure
  Ringing and buzzing
  Difficulty of hearing in noise
• Know how to request and use a SPL meter to estimate your exposure in potentially risky environments

Hearing evaluations are FREE to all UNT students through the Department of Speech and Hearing.
(940) 565-2262