

**THE
HINSDALE CENTRAL HIGH SCHOOL
JAZZ ENSEMBLES
2009-2010
BAND HANDBOOK**



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THE HINSDALE CENTRAL HIGH SCHOOL 2009-2010 JAZZ ENSEMBLES HANDBOOK

A Strong Tradition of Musical Excellence

For decades the Jazz Ensembles Program at Hinsdale Central High School has produced outstanding performances and trained musicians to be able to perform not only in school music groups, but in college ensembles and a variety of other venues outside of the academic environment. We are proud of the musicians who have been members of our bands through the years, many of whom have gone on to performing in college bands and even into professional musical careers. Whether a student chooses a career in music or not, he or she will have the tools to make music a satisfying part of life. Our students learn more than just how to play an instrument in an acceptable fashion – they learn about music history, music theory, improvisation, and the artistry of interpretation that is necessary to communicate effectively with an audience.

The key to our success is *daily • incremental • achievement*. There are no “quick fixes” in music training – each performer needs to spend some time each day honing skills and learning and reinforcing concepts. We have designed our activities so that our students work toward goals every day. While the daily change may not be large, the results certainly are, and performers learn how to approach music on their own as they grow in our bands.

It is our hope that each band member elects to remain in the program for all four years of high school. The curriculum is designed so that students who do so will learn new and interesting things each year, while always keeping an emphasis on the basics of fine performance. Some areas of the curriculum are *required* so the student receives a solid grounding in the fundamentals, and others allow the student to make his or her *own choices* based on personal interest.

Please read this handbook carefully. It will continue to be useful to you all through this school year. **Please also make sure your parents read it** – there is information here that will help them understand what is expected of you in jazz ensemble, and what you can expect from our program.

The 2009-2010 school year marks my twenty-fifth year at Hinsdale Central. I have had the opportunity to teach many outstanding young men and women and watch their musical skills mature. Each musician gets out of our program exactly what they put into it – the more active a student is, the more satisfying the musical experience will be. I sincerely hope you will embrace all that the jazz ensembles have to offer, and I am sure that if you do you will mark your times spent in here as some of the high points in your high school years. I am delighted to have the opportunity to create great music with you!

-MR. WAGGONER

CHARACTER COUNTS! – THE SIX PILLARS OF CHARACTER:

TRUSTWORTHINESS • RESPECT • RESPONSIBILITY

FAIRNESS • CARING • CITIZENSHIP

As members of the prestigious Hinsdale Central Jazz Ensembles, we have earned various *rights* and *titles* through effective performance and musical contributions to the community. We have long-established traditions of performance excellence. To be good **citizens**, we must temper these *rights* and *privileges* with several areas of **responsibility**...

1. *Responsibility to ourselves.*

We owe ourselves the benefit of **proper equipment** and **proper instruction**. Whenever possible, you should avail yourselves of the best possible quality instrument you can afford and make the most of private lessons. *You* have the primary responsibility for learning and contributing your talent to the group.

2. *Responsibility to the school.*

The school district provides the necessary setting, facilities and instructors and most of the larger, more expensive equipment. We have the **responsibility** to provide the **best possible performances for the school, community, and citizens of our school district**. It also means that if the school owns the instrument you use, you are willing to maintain it and treat it with **respect** and **care**.

3. *Responsibility to music as an art form.*

The performing arts have always been a vital part of humanity. *You have been blessed with a very special talent*; you have the **responsibility** to use that talent for the betterment of our community and all mankind.

4. *Responsibility to each other.*

Getting along with each other in our complex society is a challenging task all by itself. You have the obligation and responsibility to **respect the rights of others**. Anti-social behavior will only breed the same in others and bring unwanted trouble. Excessive talking during rehearsal, spreading rumors, bad manners, etc., are all examples of anti-social behavior. Please respect the rights of others, both in and out of uniform, and **treat them as you wish to be treated**.

5. *Responsibility for promptness and commitment to the band.*

These are two facts *essential* to the success of our groups. Many times we are leaving the area to perform. It is obvious that if you are late you are left behind, and the performance of others is affected. **Show respect for your self and the other members of your performing group by arranging your schedule so you are able to honor your commitments.**

6. *Responsibility to community.*

As a member of the Hinsdale Central Jazz Ensembles you have a **responsibility** both to your school and your community to provide a certain number of performances. The support provided by the school and members of the community indicate that we are indeed appreciated and **respected**.

7. *Responsibility for attendance.*

Attendance at regularly scheduled band rehearsals and performances is required for membership in the band program. It is impossible to “make up” a rehearsal or performance and other members carry an extra burden because of someone’s lack of consideration. Absence from a performance in *any* of our jazz bands is a very serious problem for the rest of the group and such absences must be avoided whenever possible. We sincerely try to balance our performance schedule to avoid excessive demands on the time of the students and parents. Any absence other than those of an *emergency* nature (personal illness or death in the family) must be presented **IN WRITING TO THE DIRECTOR AT LEAST 21 DAYS PRIOR TO THE EVENT FOR APPROVAL**. (See the section below on “Excused Absence” for further information.) Students who are absent from a performance and excused by the director will be required to provide at least four hours of equivalent service for the band. Tasks and the scheduling of such work will be determined by the director.

THE HINSDALE CENTRAL JAZZ ENSEMBLES GRADING SYSTEM

PLEASE READ CAREFULLY!

Overview

There are **three primary areas** that are evaluated under our grading system:

- First, your **attendance** at rehearsals and performances and your **behavior** as a member of the ensemble will be evaluated. This ***Attendance/Behavior Component*** accounts for 40% of your grade for the nine-week grading period (except for its relationship to *unexcused absences* - see below).
- Second, **how you develop as a player** will be evaluated in a variety of ways over the quarter. This ***Performance Development Component*** is composed of several activities, from required playing tests to some student-selected items. This component accounts for an additional 40% of your grade.
- Third, a ***Personal Development Component*** encourages you to **learn other important things about music** - music theory, history, repertoire, or improvisation. This component accounts for 20% of your quarter grade. Some activities are required of all students, and some are things you will select in consultation with the director and/or with your private teacher.

We realize that our band members have different strengths and weaknesses, and that they will sometimes progress at different rates. This grading system has been developed to help all students improve in a structured, organized fashion.

Attendance/Behavior Component (40%)

Attendance at rehearsals and performances is of paramount importance to both the success of the individual and of the band. Since efficient conduct of rehearsals and performances is vitally important to our success of the band, the following system will be used. During each grading period **grades will be lowered starting from 100 points** according to the following chart:

1-5 points per infraction:

1. Tardy for performance
2. Improper dress for performance, improper care of instrument or uniform
3. Failure to bring instrument or music to rehearsal
4. Eating, chewing gum, drinking during rehearsal or at a performance
5. Disturbing rehearsal or disobeying director
6. Unexcused absence from a special rehearsal

An automatic "F" for the grading period will be received for:

1. UNEXCUSED ABSENCE FROM A PERFORMANCE
2. Intentionally damaging school property, instruments, uniforms or other equipment*
3. Smoking, using/being under the influence of alcohol or drugs while attending a band function or in uniform*
4. Stealing, fighting or moral misconduct*

Items marked * also include school disciplinary action.

Note: this F becomes the *entire* grade for the grading period, and supersedes all other components of the grade. Those other portions of the grade will *not* be averaged with an F behavior grade.

EXCUSED ABSENCE POLICY: For rehearsals during the school day, an excused absence following school attendance policy is accepted. No student will be allowed to leave the band rehearsal to do work for another class or to see another teacher. **This is especially true of Early Bird classes, where the amount of rehearsal time is very limited.**

For rehearsals called outside the school day and for all performances, a **WRITTEN** excuse from the **PARENT** of the student must be received by the band director **AT LEAST 21 DAYS PRIOR TO THE ABSENCE**. The director is NOT REQUIRED to accept excuses submitted after that time, but may do so in the case of *extreme* emergency. In most cases, only personal illness or a death in the family are acceptable excuses within the 21-day limit. In all cases, a **written** excuse signed by the **parent** is required. Verbal excuses are *not* considered sufficient, *nor* are telephone calls or emails from the parents or students. *Please note: work conflicts are not acceptable reasons for excused absences from performances or rehearsals, and athletic contests must be considered the same as any other reason for an absence.* No automatic excused absences will be given for athletic contest participation, and excused rehearsal absence credit will not be given automatically for athletic practice commitments. The student must take the time and planning necessary to make sure the director and the student's parents are informed *prior* to the 21-day limit.

Performance Development Component (40%)

Following are *required* activities under this component:

- playing tests, as assigned throughout the year
- written jazz theory tests, as assigned throughout the year

One additional activity will be determined by the student and director together at the beginning of the quarter. Possible activities include:

- lessons with the paraprofessionals at school during lunch (at least 140 minutes of lesson time per quarter for full credit) (Note: selection of students for this activity will be made by the director based on need and availability.)
- lessons outside of school (at least 140 minutes of lesson time per quarter; 210 minutes for honors participants)

A **Performance Activity Form** will be required for *each student* by the end of the second week of each quarter. Private lesson certificates must be turned in by the due date at the end of the quarter totaling at least 140 minutes of accumulated lesson time. For playing assignments and improvisation assignments, a playing demonstration must be performed for the director by the Wednesday prior to the end of each quarter. Please be aware that the time demands on one individual in evaluating all projects at the end of the quarter makes it necessary for you to be *on time* to be accurately evaluated and receive full credit. Please plan ahead and adhere strictly to all deadlines!

Personal Development Component (20%)

This component is designed to help you learn more about music beyond playing. A **Personal Development Activity Form** will be due the second week of each quarter with your personal plan explained in detail. Some possible ways to fulfill this component include:

- jazz history, using the *Hinsdale Central Jazz History and Literature web pages, found at tunes.bcjazz.org. (This is the **required** activity for freshmen.)*
- music theory or history assignments, using the *Music Arts* textbooks. (Beginning music theory study is the recommended activity for sophomores.)
- attendance at at least 2 concerts (**not pop music concerts**) with a written review of each concert of at least three hundred words for each. A form is attached to this document with guidelines for format and topics to be covered. Note: you may use this option only twice during a given school year. (Recommended for juniors and seniors.)
- jazz solo transcription (Recommended only for advanced jazz musicians, mainly juniors and seniors.)
- music history research project - written, with the topic turned in the second week of the quarter, a bibliography and outline turned in the fourth week of the quarter, and the final typed or computer-generated copy turned in the Monday before the end of the quarter. A minimum of **1000 words** is necessary, and you may select this option only once during a given school year. (Recommended for juniors and seniors.)

Other activities may be accepted, depending upon the interests and experience level of the student. Consult with Mr. Waggoner for appropriate alternatives.

HONORS STUDY IN MUSIC

The **Honors Option** requires a September audition. This option is available to all members of the jazz ensembles, with no restrictions on instrumentation. The audition is based on the music used for the IMEA District and All-State auditions in October. Students selected by this audition also remain in their curricular music ensemble, and fulfill *all* the requirements of that performing group. ***In addition, the Honors students fulfill all the following expectations:***

1. Weekly private lessons, documented for the course instructor on a weekly basis totalling thirty minutes per week;
2. Participation in the December Honors Recital, performing an improvised jazz solo for your instrument;
3. Writing a research paper on the major work performed in the Recital, including biographical data on the composer and historical and performance data on the piece; and
4. Participation as a solo competitor in the IHSA Solo and Ensemble Contest, on the first Saturday in March, 2010.

Successful candidates will be serious music students who are willing to study privately and practice at home on a consistent basis.

AWARDS PROGRAM

The Jazz Ensembles Award Program...

The Band Award Program recognizes the contributions made by the band members. This program is designed to award a letter (similar to those given in athletics) and gold service bars to students involved in the band program, based upon the amount of time and effort they have given. Requirements for each award are as follows:

- Letter - 200 points accumulated (see chart below)
- Gold Bar - 150 points accumulated beyond the original 200 (350 total)
- Additional Gold Bars - for each additional 150 points accumulated

Points earned in each year are carried over to the next. For example, a student might only earn 150 points his first year but 200 the next. He would then receive both his letter and one gold bar at the end of his second year. The actual number of points earned by a student is dependent upon the following schedule:

- 15 points – each major band performance
- 20 points – audition for IMEA District Jazz Ensemble
- 30 points – selection for and participation in Jazz Ensemble
- 50 points – selection for All–State Jazz Ensemble
- 20 points – solo performance at Solo and Ensemble Contest
- 15 points – participation in an ensemble at Solo and Ensemble Contest
- 30 points - participation in a summer music camp (per week)
- 5–10 points – other special performances (determined by director)

Concert Reviews – Hints For Writing Better Reviews

Note: Using the template on the SharePoint web site will help you structure your review better!

1. The length of the piece should be at least 300 words - it's obviously OK to use more if that's what it takes to describe the concert!
2. Provide the following information at the beginning of the review: your name, the date of the concert, the name of the group or performers, and the concert location. See the example and sample evaluation form that follows for more information. If you fill out the form on ClassServer your review will be structured better!
3. The first paragraph should introduce the concert to the reader - for example, you could mention that it included an outstanding soloist with a (less exciting) ensemble.
4. The next few paragraphs should mention something about each piece you heard - either something you found interesting about the performance, or something about the piece. Perhaps the musicians or conductor said something about the piece, or hopefully you have a program with program notes. Write stuff down at the concert, and *don't trust your memory!*
5. Don't spend a lot of time actually *criticizing* the performance! It is not expected that you to identify a lot of subtle nuances in professional performances. If there is something really outstanding, by all means talk about it! If there's something really poor, you can mention it, but please do not denigrate the musicians. I am not looking for a *critical* review. Focus more on the way you would tell someone you know what went on at the concert, but with better sentence structure and grammar!
6. Likewise, you don't need a lot of historical background to compare this performance to. If you have any experience with this kind of music, either hearing stuff like it before or performing it yourself, you certainly can do a comparison, but you don't absolutely have to.
7. Write a wrap-up paragraph relating to the first one, if you can. If you made some statements at the beginning, and then supported them in the middle of the article, tie them together at the end.
8. Place the names of individual pieces in double quotes - "" - and the names of full-length works in italics. For example, "Salt Peanuts" and "Hunting Song" are correct. So are *Concerto in A Major* and *Lux perpetua*. (These forms vary from one style manual to another. Please be consistent.) Please be aware that "curly quotes" (see them?) are the only real quotes word processors should use. The straight up-and-down kind (' ') are for minutes and seconds (time or longitude), and the right-angled kind (' ' ') are for inches and feet. (Some fonts do not distinguish between these, unfortunately. Please choose a font that does. (For example, the font used in this document is Garamond.)
9. It is perfectly acceptable to like instruments other than your own!
10. Please check grammar and spelling...some students let the spelling checker fix words, but it then changes them to different words without you noticing. Please proofread!
11. Please provide more description and less opinion.
12. For those of you just barely making the 300 words—and *it is 300* words—you can only make type so large and space lines so far apart before it looks silly. *Write more and format less.*
13. For good models, read the reviews in the *Chicago Tribune*. Most are acceptable, although Howard Reich gets a little mean-spirited at times!

Research Papers

1. Some of the reports received in the past contained serious *factual* errors. Please read your sources carefully and *take notes*. Be very careful with references found on the internet.
2. As above, please check your spelling and grammar. Some students have written sentences that were impossible to understand!
3. If you write a good outline, you will write a better report. Not only will the material be better organized, but it will most likely stay more factual as well.
4. The internet, while extremely convenient, is also (1) *extremely* unreliable as a source of factual information, and (2) an open invitation for plagiarism. Please use traditional written sources as much as possible—you **must** have **at least two print sources** to balance your internet searches. (The use of newspaper or magazine articles archived on the internet is acceptable.) Also, please make sure you have written your material *in your own words*.

Jazz History and Literature

1. The materials are available as web pages at tunes.bjazz.org.
2. The four units **MUST** be studied in order, from Part 1 to Part 4, one unit per quarter.
3. Each unit takes between two and four hours to complete to read through and to listen to all the music. After going through the sessions, there is a quiz that you **must** take on SharePoint. It takes about fifteen to thirty minutes to complete the test. Some students in past years had low grades on these quizzes because they did not take enough time and care in studying the material. It has been suggested by other students that you print out the pages of text and study them in the traditional manner. This is perfectly acceptable and encouraged.

SAMPLE COPY OF THE EVALUATION FORM FOR CONCERT REVIEWS (FOR PAPER SUBMISSIONS)

Student Name _____ Concert _____

	Does Not Meet	Meets	Exceeds
At least 300 words in length	0	2	3
Name, date, performers, location	0	2	3
Introductory paragraph	0	2	3
Notes on each piece	0	2	3
Did not criticize excessively	0	2	3
Used correct grammar and spelling	0	2	3
Wrap-up paragraph	0	2	3

Total score (14 needed for full credit) _____

OR...use the form in SharePoint. It will help structure the creation of your reviews!

SAMPLE CONCERT REVIEW

Western Illinois University All-Star Band
Joseph Z. Christensen, Guest Conductor
Saturday, March 28, 1998
Hainline Theatre
Western Illinois University
Macomb, Illinois
Reviewed by Jeff Waggoner

I attended the concert of the Western Illinois University All-Star Band, a group of 41 high school students from 20 schools, because my son Brian was participating. The students were selected by their respective school directors and they rehearsed together for a day and a half. Most of the students were from high schools relatively close to Macomb; only two were from the Chicago area. The high school students were supplemented by several college students in areas where better instrumentation was needed. The result was similar to a district or all-state situation, and with generally excellent results. The students also participated in master classes with college faculty and attended college ensemble performances.

The band opened with a very short, very tonal piece, *Fanfare for a Festive Day*, by Roger Cichy. The brass section was featured to good effect, with the woodwinds playing a subordinate role. The group continued with the third and fourth movements of the Malcolm Arnold *English Dances*. The third movement opened with a college student performing the lyrical melody on bassoon, followed by an excellent high school horn section and the piccolo playing legato. The fourth movement again featured the horn section, with brass punctuations. There was very little counterpoint, with the movement mainly consisting of varying settings of the melody.

The *English Dances* were followed by the Sousa march *El Capitan*, in a rather unusual location on the program. The band demonstrated generally good balance and control, although the second strain seemed a little slower than the opening and the alto saxophonist was a little too prominent at the trio. The band rushed during the last strain, but stayed together nonetheless.

The finale of this short concert, which lasted less than an hour, was the Alfred Reed *Russian Christmas Music*. A high school oboist played the English horn on the unaccompanied opening melody without any hesitation, and with good tone and pitch. The mallet players (chimes and bells) played a little too quietly, but once again, the horn section came through with excellent tone and such confidence that this reading of the piece sounded different from most.

Overall, the band played with some evidence of musical expression, though the conductor did not seem overly expressive. Even though the band was only together for a day and a half, the students played with good precision and pitch. It was a satisfying performance, and a fitting end to the All-Star weekend.

(430 words)

SAMPLE QUARTER CONTRACT FORM

Student Name _____ Ensemble (circle): Jazz I Jazz II Jazz III

First Quarter, 2009-2010 School Year - this form is due **SEPTEMBER 4, 2009!**

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PERSONAL DEVELOPMENT ACTIVITY

Music Theory Book:

___ Book 1, lessons 1-5 ___ Book 1, lessons 6-10 ___ Book 1, lessons 11-14

___ Book 2, lessons 1-4 ___ Book 2, lessons 5-8 ___ Book 2, lessons 9-12

___ Jazz History web pages: Part I _____ Part II _____ Part III _____ Part IV _____

___ Concert Reviews (2 required, only can be used twice a year)

___ Jazz Solo Transcription (Title/performer of piece: _____/_____)

___ Research Paper: bibliography and outline due October 2, 2009!

Topic: _____

___ Other (describe): _____

ALL MATERIALS ARE DUE WEDNESDAY, OCTOBER 21, 2009.

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PERFORMANCE ACTIVITY

___ Private lessons outside of school (Name of teacher: _____)

___ Private lessons here at school with paraprofessional (Name: _____)

140 MINUTES OF VERIFIED LESSON TIME REQUIRED FOR FULL CREDIT, 210 FOR HONORS STUDENTS.

ALL LESSON VERIFICATION SHEETS ARE DUE FRIDAY, OCTOBER 23, 2009.

2009-2010 JAZZ ENSEMBLES PERFORMANCE SCHEDULE

Tuesday, October 13	3:00 p.m.	IMEA District Auditions	Hinsdale Central	interested students
Saturday, November 14	all day	IMEA District Jazz Festival	West Leyden HS	selected students
Thursday, November 19	7:00 p.m.	Jazz Concert	Auditorium	all
Tuesday, December 15	8:30 a.m.	Holiday Assemblies	Auditorium	JB3
Wednesday, December 16	7:00 p.m.	Holiday Concert	Auditorium	JB3
Wednesday, January 6	6:00 p.m.	8th Grade Parents' Open House	Auditorium	JB2 (tentative)
Saturday, February 6	all day	New Trier Jazz Festival	New Trier HS	JB1
Tuesday, February 23	6:00 p.m.	Mardi Gras Benefit Concert	Cafeteria	all
Saturday, March 6	all day	IHSA Solo and Ensemble Contest	TBA	honors students
Tuesday, April 27	7:00 p.m.	Jazz Concert	Auditorium	all
Thursday, May 20	5:30 p.m.	"Pops" Concert	Courtyard	all

Note:

Still to be scheduled: Honors Recital (December), possible Hackney's and Fitzgerald's performances for Jazz Ensemble 3.

All times listed are student *report* times, not the times the performances begin.

PARENTAL CONSENT FORM FOR JAZZ ENSEMBLE ACTIVITIES 2009-2010

Dear Parent:

THIS FORM IS TO BE FILLED OUT COMPLETELY AND RETURNED TO MR. WAGGONER NO LATER THAN **FRIDAY, SEPTEMBER 4, 2009.**

Student Name: _____

Address: _____

City/State/Zip: _____

Student ID: _____

Home telephone: _____

Parent name(s): _____

StudentParent email address (circle) _____@_____
(example: yourname@hotmail.com)

Student Acknowledgement

I hereby acknowledge that I:

1. have read the Jazz Ensembles Handbook and any additional rules which have been given out and agree to adhere to them;
2. understand that I will be held responsible for equipment checked out to me;
3. recognize that it is a privilege to participate in any Jazz Ensembles Activity and will strive to earn respect for myself, my school and my community; and
4. recognize the responsibility of attending performances and rehearsals of the Jazz Ensemble.

Signature of Student: _____ Date: _____

Parent Acknowledgement

I hereby acknowledge that I:

have reviewed the Jazz Ensembles Handbook and understand the procedures governing my child's behavior as a member of the Hinsdale Central Jazz Ensembles.

Parent's Signature: _____ Date: _____