

WHY CAN'T WE ALL JUST GET ALONG?



Bridging Jazz and Classical



Midwest International Band and Orchestra Clinic
65th Annual Conference
McCormick Place — Chicago, Illinois
December 15, 2011

Orbert Davis, Clinician

Sponsored by
Orbark Productions and Chicago Jazz Philharmonic

WHY CAN'T WE ALL JUST GET ALONG?

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Clinic Outcome

The goal of this workshop is to bridge the gap between traditional understanding of jazz and classical music. Chicago Jazz Philharmonic's brass section, led by trumpeter/conductor Orbert Davis, will demonstrate the similarities and differences of each genre and how to fuse the two together effectively to create new and inspiring music, called "Third Stream." Attendees will learn about the importance of cultivating "inner diversity" to achieve true diversity in music.



ORBERT DAVIS is co-founder, conductor and artistic director of Chicago Jazz Philharmonic, a symphonic jazz orchestra dedicated to multi-genre projects. Winner of a 2011 Emmy Award, Orbert was

chosen as one of *Chicago Tribune's* 1995 Arts People of the Year. *Chicago Magazine* named him Chicagoan of the Year for 2002. Orbert is also a Clinical Associate Professor of Music and Education at the University of Illinois at Chicago

Along with his business partner Mark Ingram, Orbert owns and operates Orbark Productions, LLC. Recording credits include projects for Atlantic, Capitol, CBS, Epic, MCA, and the Warner Brothers record labels. Feature film credits include *A League of Their Own*, starring Tom Hanks, Madonna and Rosie O'Donnell for Columbia Pictures and *The Babe* starring John Goodman. Orbert was jazz music consultant to Academy Award winning director, Sam Mendes, on the DreamWorks Pictures feature film *Road to Perdition*, starring Tom Hanks and Paul Newman, where he also had a cameo appearance.

Recent Orbert Davis projects include the critically acclaimed, Emmy Award winning

public television documentary *DuSable to Obama: Chicago's Black Metropolis*, produced by WTTW, and "Concierto for Generation I," a work commissioned by Nissan/Infiniti, inspired by the 2007 Infiniti G35 Sedan. "Concierto for Generation I" was part of the 2007 "Infiniti In Black" national advertising campaign which included a 2-page full-color Ad of Orbert and the G35 Sedan in *Ebony*, *Vibe*, *Essence* and *Black Enterprise* magazines, as well as a very high-end online interactive marketing campaign.

Orbert's 2004 CD release, *Blue Notes*, was the follow-up to his critically acclaimed *Priority*, which garnered an *L.A. Times* 4-star review, hit Top-50 "most played on national radio" Jazz CDs in 2002 and was named Top-10 best Jazz CDs of 2002 by the *Chicago Tribune*. His latest audio disc, *Chicago Jazz Philharmonic's Collective Creativity* (2009), an amalgamation of classical music and jazz, received rave reviews on the national stage as well.

Mr. Davis has a Bachelor's degree in trumpet performance from DePaul University and a Masters degree in Jazz Pedagogy from Northwestern University. He lives in Chicago with his wife Lisa, their two daughters, Zoe and Sydney, and two sons, Donovan and Benjamin.

The Program

1. “Fanfare for Cloud Gate”

composed by Orbert Davis / commissioned by the City of Chicago

2. Welcome

3. Is It Jazz? Is It Classical? Towards a new understanding

4. Occupy Music: Creating a new Tradition

“Inner-Diversity” - From the ‘inside-out’

5. Third Stream: A Historical Perspective

Third Stream - A synthesis of classical music (first stream) and jazz (second stream) in composition and performance

- Term coined by Gunther Schuller in 1957
- Early efforts around 1920 focused on the compositions of classical composers who “discovered” jazz as a compositional devise.
- This is problematic...
 - Jazz was in its infancy (pre-Louis Armstrong, Duke Ellington)
 - There was no emphasis on improvisation
 - There was a lack of musicians who could fluently speak both ‘languages’

6. “Weatherbird”

composed by Joseph “King” Oliver and Louis Armstrong

7. Understanding common and complimentary elements

The Classical / Jazz Boxes

CLASSICAL	— RULES —	JAZZ
Locked box		Always open box
Opened every 100 years		Rules are in constant state of adaptation and change
Rules allowed to change		It took less than 100 years to evolve to atonality
It took over 1000 years to evolve to atonality		

Components of Classical Music / Components of Jazz

CLASSICAL	JAZZ
Standard instrumentation	Language
Form	Improvisation
Compositional techniques	Rhythmic drive / swing
Harmonic structures	Inflections / personal interpretation

8. The music of Chicago Jazz Philharmonic...

- Written for musicians who strive to understand both genres
- Classically trained jazz musicians
- Classical musicians in a jazz world
- Diminishes the ideological and technical barriers between jazz and classical music.

9. “Dreamsville”

composed by Henry Mancini

10. “Havana @12:00”

composed by Orbert Davis

11. The Classical / Jazz Spectrum – There are seven musical concepts: *standard instrumentation, style, harmonic complexity, rhythmic feel, form, improvisation content, and interpretation.* These seven concepts contribute to the overall feel and sound of a jazz composition. The Classical / Jazz Spectrum is a rating system designed to help identify the content, difficulty level and musical range of each composition in relation to these seven concepts.

Instrumentation



Style



Harmonic Complexity

Simple | | | | | | | | | | Complex
1 2 3 4 5 6 7 8 9 10

Rhythmic Feel

Straight | | | | | | | | | | Swing
1 2 3 4 5 6 7 8 9 10

Form

Structure | | | | | | | | | | Free
1 2 3 4 5 6 7 8 9 10

Improvisation content

Pre-composed | | | | | | | | | | Improvised
1 2 3 4 5 6 7 8 9 10

Interpretation

Strict | | | | | | | | | | Loose
1 2 3 4 5 6 7 8 9 10

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12. Improvisation IS Composition.

Improvisation: spontaneous composition

13. “Cheryl”

composed by Charlie Parker

14. “Fanfare for the Common Man”

composed by Aaron Copland

15. “Fanfare for the Uncommon Man”

composed by Orbert Davis

16. Q & A

- Benefits of uniting your jazz and classical programs
- Create a unique and viable ensemble.
- Educate and a build a wider audience base.

- ‘Cross train’ your students using multiple genres.
- Expand the connections.
- Reflect real world experiences as ‘professional musicians.’

17. “DuSable to Obama (Main Theme)”

composed by Orbert Davis

CHICAGO JAZZ PHILHARMONIC BRASS ENSEMBLE

Orbert Davis – conductor, trumpet, flugelhorn

Mark Olen – trumpet

David Spencer – trumpet

Chris Davis – trumpet

Beth Mazur-Johnson – French horn

Michael Buckwalter – French horn

Jessica Pearce – French horn

Henry Salgado – trombone

Tracy Kirk – trombone

Fritz Hocking – bass trombone

Charlie Schuchat – tuba

Stewart Miller – bass

Ernie Adams – drums

Sarah Allen - timpani

Felipe Fraga - percussion

CHICAGO JAZZ PHILHARMONIC STAFF

Birdie Soti, Executive Director

Orbert Davis, Artistic Director, co-founder

Lesley Byers, Director of Communication and Outreach

Mark Ingram, Producing Director, co-founder

Chicago Jazz Philharmonic Brass Ensemble plays

Facets CJP Signature Series Mutes

Orbert Davis plays Schilke flugelhorn



NOTES