

CAPITAL UNIVERSITY JAZZ FACULTY ENSEMBLE

The Midwest Clinic

December 19, 2013

THE REAL DEAL: UNDERSTANDING JAZZ STYLES THROUGH REAL-TIME DEMONSTRATION



MICHAEL COX

Saxophones

ROB PARTON

Trumpet/Flugelhorn

STAN SMITH

Guitar

ROBERT BREITHAUPT

Drums

MARK FLUGGE

Keyboard

RYAN HAMILTON

Trombone

ROGER HINES

Bass

www.capital.edu/music

Capital
University

COLUMBUS, OHIO

THE REAL DEAL: UNDERSTANDING JAZZ STYLES THROUGH REAL-TIME DEMONSTRATION

The styles that encompass the word “jazz” represent a cross-section of music and may be intimidating to many educators – especially those who have limited experience in the genre. Articulations and styles that are difficult to represent on the written page are made more challenging to understand when umbrella terms like “bop,” “latin” and “fusion” are placed at the top of charts, as if each conductor has a lifelong connection to each. Each jazz style has its own idiosyncrasies – some are slight, but some are significant, e.g., vibrato, articulations, eighth-note interpretations, rhythm section style, etc.

This clinic will provide a “real-time,” or live demonstration, by the Capital University Faculty Jazz Ensemble of various jazz or jazz-related styles. This approach, where attendees will hear the similarities and differences between the styles, will assist the educator in stripping away some of the mystery behind jazz styles by presenting fundamental guidelines for performance for ensembles of all levels. This is basic knowledge that can immediately be implemented in the rehearsal room, as well as providing keys for listening and preparation.

PROGRAM

Introduction

- I. Purpose Of Session
- II. Styles Covered
- III. Rhythm Section Placement: Small Group and Jazz Ensemble
- IV. Improvising: Creativity and Context
- V. Today's Vast Resources for Jazz Education

Swing/Be-Bop

- I. Introduce Style & Terminology
- II. Role of the Individual Rhythm Section Instruments
 - A. Guitar
 - B. Bass
 - C. Keyboard
 - D. Drums
- III. The Differences of Swing Styles and Transition to Be-Bop Interpretation
 - A. Articulation/Improvisation

Ballad

- I. Rhythmic Interpretation of Ballad Styles
- II. Performance Characteristics
 - A. Wind Instruments
 - B. Rhythm Section

Latin/Jazz Latin

- I. Introduction & Terminology
- II. Performance Characteristics
 - A. Wind Instruments
 - B. Rhythm Section

Rock/R&B/Funk

- I. Introduction & Terminology
- II. Performance Characteristics
 - A. Wind Instruments
 - B. Rhythm Section

Summary & Questions

RESOURCES

The rapidly changing landscape of information and technology now makes it difficult, if not impractical to provide a definitive listing of resources for jazz pedagogy that will be viable for a significant period of time. New publications are entering the marketplace on a weekly basis, and a cursory web search will provide valuable information about new and existing products and examples, as long as the user provides a viable search topic; e.g., rhythm section set-up, swing trombone players, jazz piano comping, etc.

OUTSTANDING ENSEMBLES BY STYLE

The following is a very brief, but representative listing of ensembles that serve to depict styles very effectively. These ensembles/band leaders' examples should be easily accessed by Internet, though a library or by other means. Again, this is only a very small, but representative list.

SWING/BE-BOP

- Louis Armstrong
- Sidney Bechet
- Fletcher Henderson
- Count Basie
- Duke Ellington
- Benny Goodman
- Glenn Miller
- Coleman Hawkins
- Lester Young
- Charlie Parker
- Dizzy Gillespie
- Miles Davis
- Sonny Rollins
- Woody Herman
- Stan Kenton
- Thad Jones/Mel Lewis
- Maynard Ferguson

JAZZ/LATIN

- Tito Puente
- Horace Silver
- Antonio Carlos Jobim
- Chucho Valdes
- Eddie Palmieri
- Arturo Sandoval
- Chick Corea

ROCK/R&B/FUSION

- Chick Corea
- Yellowjackets
- Weather Report
- Earth, Wind & Fire
- George Duke
- Herbie Hancock
- Pat Metheny
- Jeff Beck
- Mahavishnu Orchestra
- Blood, Sweat and Tears
- Frank Zappa

OUTSTANDING ARTISTS BY INSTRUMENT AND STYLE

A simple web search to identify individual jazz musicians will create extensive lists that you can provide your students. Below is a very small list of some of notable artists by style. Familiarity with outstanding artists should be a part of any serious music student's training, and especially in an aurally-based style such as jazz. The willingness of the educator to serve as a mentor, or guide to direct the student to resources is a critical component of the educational process.

SAXOPHONE

Swing/Be-Bop

Ben Webster
Coleman Hawkins
Johnny Hodges
Benny Carter
Lester Young
Charlie Parker
Lee Konitz
Sonny Rollins
Sonny Stitt
Cannonball Adderley
John Coltrane
Joe Henderson
Wayne Shorter

Jazz Latin

Stan Getz
Gato Barbieri
Hermeto Pascoal
Paquito Rivera

Rock/R&B/Fusion

King Curtis
Grover Washington, Jr
Stanley Turrentine
Tom Scott
Michael Brecker
Eddie Harris
Kirk Whalum
David Sanborn
Clarence Clemons

TRUMPET

Swing/Be-Bop

Louis Armstrong
Bix Biederbecke
Roy Eldridge
Harry James
Dizzy Gillespie
Fats Navarro
Clifford Brown
Miles Davis

Jazz Latin

Dizzy Gillespie
Claudio Roditi
Mario Bauza
Arturo Sandoval

Rock/R&B/Fusion

Miles Davis
Freddie Hubbard
Lee Morgan
Maynard Ferguson
Randy Brecker

TROMBONE

Swing/Be-Bop

Jack Teagarden
Vic Dickenson
Dicky Wells
J.J. Johnson
Slide Hampton
Curtis Fuller

Jazz Latin

Raul de Souza,
Barry Rogers
Conrad Herwig

Rock/R&B/Fusion

Fred Wesley
Tom "Bones" Malone
Wayne Henderson

PIANO/KEYBOARD

Swing/Be-Bop

Fats Waller
Jelly Roll Morton
Teddy Wilson
Art Tatum
Oscar Peterson
Bud Powell
Bill Evans
George Shearing
Herbie Hancock

Jazz Latin

Michele Camilo
Manfredo Fest
Clare Fischer
Antonio Carlos Jobim
Sergio Mendez
Chucho Valdes

Rock/R&B/Fusion

Piano/Keyboard
Chick Corea
George Duke
Keith Jarrett
Joe Zawinul

GIUITAR

Swing/Be-Bop

Django Reinhart
Charlie Christian
Wes Montgomery
Barney Kessel
Grant Green
Kenny Burrell
Joe Pass

Jazz Latin

Luiz Bonfa
Egberto Gismonti
Joao Gilberto

Rock/R&B/Fusion

John Abercrombie
Jeff Beck
Larry Carlton
Eric Clapton
Larry Coryell
Bill Frisell
Robben Ford
Jimi Hendrix
B.B.King
John McLaughlin
Stevie Ray Vaughn
John Scofield
Mike Stern

ACOUSTIC/ELECTRIC BASS

Swing/Be-Bop

Jimmy Blanton
Slam Stewart
Oscar Pettiford
Milt Hinton
Charles Mingus
Ray Brown
Jimmy Garrison
Scott LaFaro
Eddie Gomez
Ron Carter

Jazz Latin

Al McKibbon
(with Dizzy Gillespie)
Israel "Cachao" Crosby
(father of Cuban mambo)
Andy Gonzalez
(with Tito Puente)
Bobby Rodriguez
(with Tito Puente)
Carlos Del Puerto
(with Irakere)

Rock/R&B/Fusion

Jaco Pastorius
Jack Bruce
Jeff Berlin
Stanley Clarke
Jimmy Earl
Dave Holland
Anthony Jackson
Tim Landers
Marcus Miller
Christian McBride
John Patitucci
Victor Wooten

DRUMS

Swing/Be-Bop

Jo Jones
Chick Webb
Buddy Rich
Louie Bellson
Shelly Manne
Max Roach
Art Blakey
Philly Joe Jones
Roy Haynes
Elvin Jones
Tony Williams

Jazz Latin

Alex Acuna
Duduka DeFronseca
Horatio Hernandez
Airto Moriera
Enrico Pla
(with Irakere)
Bobby Sanabria

Rock/R&B/Fusion

John Bonham
Mike Clark
Billy Cobham
Vinnie Colaiuta
Jack DeJohnette
David Garabaldi
Omar Hakim
Harvey Mason
Mitch Mitchell
Earl Palmer
Bernard Purdie
Jeff Porcaro
Clyde Stubblefield
Dave Weckl
Tony Williams
Maurice White

CAPITAL UNIVERSITY FACULTY JAZZ ENSEMBLE

ROBERT BREITHAUPT is a veteran of more than 40 years in music, as a performer, arts administrator, educator, author, musical contractor, consultant and entrepreneur. He has performed with dozens of jazz artists and professional orchestras throughout the world, and has presented clinics and workshops across the globe. He is professor of music and department chair of performance studies at Capital University. Breithaupt is the author of "The Complete Percussionist" (Barnhouse), and the instructional DVD "Snare Drum Basics" (Hudson). He is the drummer for the Columbus Jazz Orchestra, an artist/endorsee for Sabian, Ltd., Yamaha Corporation, Remo, Inc. and Innovative Percussion. He served as executive director of the Jazz Arts Group of Columbus from 2001 to 2012 and currently serves on the board of the Jazz Education Network. He is a past-president of the Percussive Arts Society and was a co-founder of Columbus Pro Percussion, Inc. In 2001, Breithaupt received Bowling Green State University's Outstanding Graduate Award.

ROB PARTON is in his fourth year at Capital University. During this time, he has accomplished and cultivated many new relationships in Columbus, including performances with the Columbus Jazz Orchestra and with the Columbus Symphony "Pops" Orchestra as first trumpet sub as well as other prominent opportunities. In addition, Parton has been subbing as first trumpet with the Indianapolis Symphony "Pops" Orchestra and has been doing recordings in Indianapolis with Hal Leonard, as well as other commercial recordings, including the music for the new theatre show "Disney Live." Some of Parton's previous Capital trumpet students are either attending graduate school as trumpet performers in both jazz and classical or they are teaching in the public schools. Parton continues to run his professional big band in Chicago, where its newest CD has garnered many acclamations from significant airplay in the United States and in more than 13 other countries. Parton will release his long-awaited Christmas CD this year, celebrating lifelong friendships with just about every significant commercial musician in Chicago.

MICHAEL COX has taught at Capital's Conservatory of Music since 1990, and is professor of music. In addition to teaching full time, Cox performs with the Columbus Jazz Orchestra; the Black Swamp Saxophone Quartet; the Columbus, Lancaster and Newark symphony orchestras; the Pro Musica Chamber Orchestra; and such diverse groups as Flippo, Sanctuary, Nova Madrugada and the High Street Stompers. He has recorded and played concerto, chamber and jazz performances across the United States and abroad. Cox holds a doctorate degree from the University of Northern Colorado, a master's degree from Wichita State University, and a bachelor's degree from Cameron University in his hometown of Lawton, Oklahoma, where he was presented with an Alumni of the Year award in 2000. He has also received awards or grants from the Evangelical Lutheran Church of America, the National Endowment for the Arts, the Gerhold Foundation, and "Downbeat" magazine. Cox has pursued independent studies with jazz saxophone luminaries Dave Liebman and Joe Lovano, and recorded his own jazz trio CD on the CoJazz label ("Abstractions, Dedications and Red Dirt") with drummer Matt Wilson and the late bassist Dennis Irwin.

RYAN HAMILTON is a versatile trombonist and educator. A former member of the Glenn Miller Orchestra, he currently is a member and soloist with the Columbus Jazz Orchestra. He can be heard as a soloist on the group's latest recording, "Come Together." As an educator, he teaches jazz trombone and jazz studies at Capital University and jazz trombone at Otterbein University. He is also the director of the Columbus Youth Jazz Workshop, an honors ensemble for young jazz musicians. Previous teaching positions include Kenyon College, Mount Vernon Nazarene University, and as jazz faculty at Music For All's Summer Symposium.

ROGER HINES, bassist, has logged many miles on the road during his 30-year career as a musician. Hines toured as musical director for Grammy Award-winning jazz vocalist Diane Schuur from 1988 to 2005. From 1980 -1987, he toured and recorded exclusively as bassist for legendary singer Ray Charles. Hines also has performed with many other well-known artists and ensembles, including Louie Bellson, the Cab Calloway Orchestra, Ann Hampton Callaway, Johnny Coles, the Count Basie Orchestra, Rosemary Clooney, Eddie Daniels, Billy Eckstine, the Duke Ellington Orchestra, Frank Foster, Sir Roland Hanna, Eddie Jefferson, Hank Marr, Zoot Sims, and Ernie Watts. He received a Bachelor of Music degree in music theory/composition and a Master of Arts in string pedagogy from The Ohio State University. He studied bass with Dave Holland and composition with Brazilian composer Moacir Santos. Hines has received an individual artist grant from the Ohio Arts Council and the Greater Columbus Arts Council, and has been featured in the Artist in the Schools program.

MARK FLUGGE is the founder, producer and musical director of the Chamber Jazz Series at the Columbus Museum of Art, now in its eighth season. Mark has performed George Gershwin's "Rhapsody In Blue" with the Columbus Symphony Orchestra, the Capital/Bexley Orchestra, the Westerville Symphony, and most recently with the Newark/ Granville Orchestra. Music degrees held are a bachelor's from The Ohio State University, and a master's from the Eastman School of Music. Flugge is a faculty member at Capital University and The Ohio State University. He has performed in concert with such great artists as John Abercrombie, Ira Sullivan, Ken Peplowski, Joe LaBarbera, Jimmy Heath, Joe Lovano, Jon Faddis, Gene Bertoncini and many others. He has recorded three CDs as a leader on the Around Every Corner label, most recently "In Love, In Blue," a solo piano recording. Flugge has taught clinics and master classes worldwide on jazz piano, improvisation and the music of Duke Ellington.

STAN SMITH is an associate professor of music at Capital University, where he has been head of the jazz/contemporary guitar curriculum since 1978. As the jazz ensemble coordinator, he oversees the Jazz Guitar Ensemble, Guitar Workshop and Birdland Combo, and teaches American pop/jazz theory, jazz composition and guitar. As a guitarist, he was a member of the Moacir Santos band in Los Angeles, and has accompanied various artists such as Ali Ryerson, David Amram, Mark Vinci and David Ornette Cherry, performing in clubs, concerts and festivals. Smith is also the guitarist for the Columbus Symphony Orchestra, as well as pit orchestras for Broadway Series productions. As a composer, he has received fellowship awards from the Ohio Arts Council and the Greater Columbus Arts Council. His compositions have been performed internationally and recorded by the Columbus Jazz Orchestra, Spectrum, The Afro Rican Ensemble, and Nova Madrugada. Recordings under his own name include "Silent Memory," "Pathways" and "No Discussion" on the COJAZZ label. He is featured as guitarist, composer, and co-producer on Madrugada's self-titled debut CD, also on COJAZZ. Smith's book, "Jazz Harmony on the Guitar; A Linear/Structural Approach," is published by Hal Leonard.

SPECIAL THANKS

Capital University Conservatory of Music – Lynn Roseberry, assistant dean
Capital University Publications and Marketing Department – Denise Russell, director
Sabian Ltd., Remo, Inc., Yamaha Corporation of America, Innovative Percussion

THE CAPITAL UNIVERSITY CONSERVATORY OF MUSIC

At Capital, we've been working with music majors for nearly 95 years. Since our Conservatory of Music began in 1919, we've been offering programs that prepare students for a variety of musical careers, while providing the experience of a well-rounded education. Our graduates have gained recognition as professional performers, teachers, conductors, and music business and industry entrepreneurs. Many of our students go on to prestigious graduate schools after leaving Capital. Others have used their education as a springboard to careers in audio and video production, arts administration and law. You'll be taught by the best professionals in the country. They all share one thing in common though – teaching is their first priority. Our professors are world-renowned performers, industry-leading composers, in-demand teachers and more. You'll enjoy small class sizes that allow for the personal attention you need – and deserve. Learning goes on everywhere around you – not just inside the classroom. There are concerts and recitals on campus, tours to other states and countries, plus appearances at national and international festivals and competitions. The Central Ohio region is alive with music, including: the Columbus Symphony Orchestra, the internationally acclaimed Columbus Jazz Orchestra, the award-winning Pro Musica Chamber Orchestra, and Opera Columbus. Throughout the year, the Conservatory sponsors workshops, clinics and events that include the annual NOW Music Festival, Jazz & World Music Festival and the Early Music in Columbus concert series. In addition, off-campus internships and the opportunity for in-residence study at the internationally known Recording Workshop in Chillicothe enhance the professional instruction offered on campus. Vocal music education majors have the opportunity to participate in a semester-long program at the Zoltán Kodály Pedagogical Institute in Hungary. With core classes in music theory, history and technology, you'll build a solid foundation for success in any music field. And, you can pursue a variety of interests in addition to music. Several Conservatory programs give you the option of developing a minor or even another major outside of music. In addition, by completing the university's General Education goals and other elective classes, you will develop an interest and ability to learn about the world around you that will serve you long after you leave Capital.

CAPITAL UNIVERSITY'S JAZZ STUDIES & CONTEMPORARY MUSIC PROGRAMS

Since 1976, Capital University has offered forward-looking programs in music with an eye on practicality and professional preparation for the ever-changing music business. Capital offers contemporary music degree programs in the following areas: Bachelor of Music in jazz studies, music industry and music technology. Capital's faculty are recognized nationally and internationally as outstanding educators, performers, clinicians, authors and leaders in the field.

FACULTY

Robert Breithaupt
Michael Cox
Lou Fischer
Mark Flugge
Ryan Hamilton
Roger Hines
Chad Loughrige
Red Nienkirchen
Rob Parton
Stan Smith

CAPITAL UNIVERSITY

At Capital University, you'll find yourself in a close-knit community of learners who expect academic rigor, experiential learning, intellectual energy and critical inquiry. For more than 180 years, we have embraced our mission of transforming lives by providing a quality, values-based educational experience grounded in the university's Lutheran tradition. Located just minutes from downtown Columbus, Ohio, Capital promotes lifelong learning, leadership and service for its 3,500 students through undergraduate and graduate degrees from the Conservatory of Music and School of Communication; School of Humanities; School of Management and Leadership; School of Natural Sciences, Nursing and Health; School of Social Sciences and Education; and the Law School.

CONSERVATORY OF MUSIC UNDERGRADUATE PROGRAM

CONSERVATORY OF MUSIC MAJORS

Bachelor of Arts in Music
Composition | Jazz Studies
Keyboard Pedagogy – Church, Organ or Piano
Music Education
Music Industry
Music Technology
Performance
Professional Studies in Music Technology
Vocal Performance
Minor in Music

CONSERVATORY OF MUSIC AND SCHOOL OF COMMUNICATION

www.capital.edu/music

UNDERGRADUATE ADMISSION

www.capital.edu
admission@capital.edu
866-544-6175 toll-free
614-236-6101
facebook.com/capitaladmission
twitter.com/capadmission

CONSERVATORY OF MUSIC GRADUATE PROGRAM

MASTER OF MUSIC IN MUSIC EDUCATION

Earn your degree in three summers

MMME – Instrumental emphasis

MMME – Jazz Pedagogy emphasis

MMME – Kodály emphasis

- *Elementary Music Education*
- *Secondary Choral Music Education*
- *Opportunity to study in Hungary at the Kodály Institute*
- *Kodály certification and non-degree programs also available*

CONSERVATORY OF MUSIC AND SCHOOL OF COMMUNICATION

www.capital.edu/grad-music

GRADUATE ADMISSION

614-236-6996

Capital University

Ask. Think. Lead.

COLUMBUS, OHIO