

Programs United

**The benefits of combining your
Jazz and Classical Programs**



**Orbert Davis, Clinician
Melody Balicki, Clinician**

**Sponsored by Orbark Productions
and the Chicago Jazz Philharmonic**

**2007 Midwest International Band and Orchestra Clinic
61st Annual Conference
Hilton Chicago – Chicago, Illinois
December 19th, 2007
Grand Ballroom**

Clinic Outcome

The goal of this workshop is to bridge the gap between traditional understanding of jazz and classical music. We will demonstrate the similarities and differences of each genre and how to effectively fuse the two together to create new and inspiring music while identifying the benefits of combining both programs.

Clinic Format

The clinic will be led by Orbert Davis and Melody Balicki with excerpts and examples performed by members of the Chicago Jazz Philharmonic. Utilizing curriculum guides created for each composition, the following topics will be discussed, demonstrated, and performed:

- Benefits of uniting your jazz and classical programs
- Identifying elements common and complimentary to both genres.
- How to teach swing.
- Improvisation is Composition.
- Music diversity 'from the inside-out.'

Question and Answer

There will be an opportunity for audience members to ask questions regarding the music and the teaching of it. This is a great opportunity to gain perspective into the composer's inspiration for and motivation to create these compositions. During this time we will address the availability and adaptability of the pieces demonstrated during the clinic.

THE PROGRAM

1. "1000 Questions, One Answer from *Collective Creativity Suite*"

composed by Orbert Davis / commissioned by the Chicago Jazz Partnership

2. Welcome

3. Benefits of uniting your jazz and classical programs

- Create a unique and viable ensemble.
- Educate and build a wider audience base.
- 'Cross train' your students in multiple styles of playing.
- Reflect a real world experience as a "professional musician".

4. Understanding common and complimentary elements

The Classical / Jazz Boxes

CLASSICAL	--- RULES ---	JAZZ
Locked box Opened every 100 years Rules allowed to change 1000 years to evolve to atonality		Open box Always open Rules are in constant state of adaptation and change 100 years to evolve to atonality

Components of Classical Music / Components of Jazz

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

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 device.
- 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 the language

The music of the 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

5. “Introductions” from *Four Tone Poems for Jazz Quintet and Orchestra*

composed by Orbert Davis

Score # 148

SEVEN BREATHERS

The musical score consists of three staves. The first staff is the melody line, the second is the bass line, and the third is the piano accompaniment. The score is written in 3/4 time and features a variety of chords, including G7, F#7, and G#7. The melody line starts with a G4 note and moves through a series of intervals, including a half step and a whole step. The bass line starts with a G2 note and moves through a series of intervals, including a half step and a whole step. The piano accompaniment features a steady eighth-note rhythm.

from “Introductions” composed by Orbert Davis © 1998

6. The Classical / Jazz Spectrum – is like a rainbow. Just as there are 7 colors that make a rainbow, there are 7 musical concepts: standard instrumentation, style, harmonic complexity, rhythmic feel, form, improvisation content and interpretation. These 7 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.

Standard Instrumentation

Classical										Jazz	
	1	2	3	4	5	6	7	8	9	10	

Style

Classical										Jazz	
	1	2	3	4	5	6	7	8	9	10	

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	

7. How to teach 'swing'

Interpretation - Music is a language. Jazz and Classical are dialects within this art form. Performers must be able to do the following:

Sing it – When rehearsing sing through the parts to understand the inflections and subtleties required. Take an excerpt and sing it with a classical (straight) interpretation vs. a jazz interpretation (swing). This can also aid in the rehearsing of unison rhythms and develop the “feel” of the music.

Listen to it – Listen to recordings by various artists, genres, and eras to understand appropriate interpretation. Hearing the idiom performed at a professional level will help students grasp interpretation quickly. This is similar to learning a foreign language. If you surround yourself with others who are fluent, you will become fluent.

Practice it – review sections of the music in the appropriate style until it becomes second nature. If it is unfamiliar, begin by practicing slowly and speed up only when all concepts are performed correctly. Only when performers have done this correctly will they become fluent.

A musical score for the piece "Going to Chicago" arranged by Orbert Davis. It features a piano accompaniment with a treble and bass clef. The tempo is marked "SWING" and the time signature is 4/4. The score is divided into five measures, each with a measure number below it. Chord symbols such as Eb, F, and G7(b9) are written above the notes. The melody is primarily in the treble clef, with some bass clef notes in the lower register.

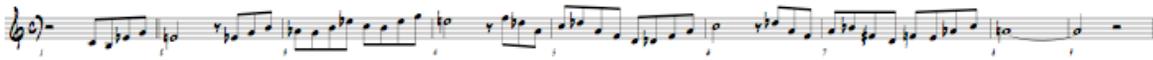
from "Going to Chicago" arranged by Orbert Davis © 2006

A musical score for the piece "1000 Questions, One Answer" composed by Orbert Davis. It features a piano accompaniment with a treble and bass clef. The tempo is marked "SWING" and the time signature is 4/4. The score is divided into ten measures, each with a measure number below it. Chord symbols such as F7, Eb7, G7, F#7(b9), Ab7, G7, E7, and F are written above the notes. The melody is primarily in the treble clef, with some bass clef notes in the lower register.

from "1000 Questions, One Answer" composed by Orbert Davis © 2005

8. "Seraphim" from *Collective Creativity Suite*

composed by Orbert Davis



from "Seraphim" composed by Orbert Davis © 2005

9. Improvisation IS Composition.

Improvisation: spontaneous composition

Individual

On Ch. 4 = 115

Individual improvisation notation for "Seraphim". It consists of five staves, each with a different instrument part. The notation includes various chords and melodic lines. The chords listed above the staves are: E7(9)A7, C#m7, G9, C#m7, Bm7(b9), E7(b9), Am7, Bm7(b9), E7(b9), Am7, A7, G#m, G#m, G#m7, C#m7/G, F#m, F#m, E+7, Am7, A7, C#m7, G+7, C#m7, Bm7(b9), A#m, E#7, C#m7, G+7, G#m7, Am7, F#m, E+7, Am7, F#m, E+7, G/A, F#m, E+7, G/A.

from "Seraphim" composed by Orbert Davis © 2005

Group:

Solo Improvisation

Group improvisation notation for "1000 Questions, One Answer". It features four staves for Solo Trombone, Solo Flute, Solo Tenor Sax, and Bass. Each staff has a G7 chord above it, and the notation shows improvisation over these chords.

from "1000 Questions, One Answer" composed by Orbert Davis © 2005

Free:

Free Improvisation

Free improvisation notation for "1000 Questions, One Answer". It features four staves for Solo Trombone, Solo Flute, Solo Tenor Sax, and Bass. Each staff has a C#m7 chord above it, and the notation shows free improvisation over these chords.

from "1000 Questions, One Answer" composed by Orbert Davis © 2005

10. Technique

Slow it Down

Sing it

Repeat it

"Doggie bag it" (take it home)

11. "Fanfare for Cloud Gate"

composed by Orbert Davis

commissioned by the City of Chicago and Millennium Park, Chicago

Musical score for "Fanfare for Cloud Gate" by Orbert Davis. The score is for a brass and percussion ensemble. It features six staves: three Trumpets (TECHNET 1, 2, 3), two Trombones (TECHONE 1, 2), and a Tuba. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes. The title "NEU OULANS BOSSALOU" is written above the first staff.

from "Fanfare for Cloud Gate" composed by Orbert Davis © 2006

12. The music of the Chicago Jazz Philharmonic is accessible and adaptable.

Featured solo parts are available for various instruments to fit your ensemble needs.

Musical score for "An Afternoon with Mr. Bowie" by Orbert Davis. The score is for a jazz ensemble. It features four staves: Solo Trumpet, Clarinet in Eb, Tenor Saxophone, and Solo Trombone. The music is in 4/4 time and features a complex rhythmic pattern of eighth and sixteenth notes. The title "SUNNY" is written above the first staff.

from "An Afternoon with Mr. Bowie" composed by Orbert Davis © 2006

13. Q and A

14. "Diaspora" from Collective Creativity Suite

composed by Orbert Davis

Chicago Jazz Philharmonic **Symphonic Jazz Series**

"Diaspora" from *Collective Creativity Suite*

composed by Orbert Davis / commissioned by the Chicago Jazz Partnership

"1000 Questions, One Answer" from *Collective Creativity Suite*

composed by Orbert Davis / commissioned by the Chicago Jazz Partnership

"Introductions" from *Four Tone Poems for Jazz Quintet and Orchestra*

composed by Orbert Davis

"Seraphim" from *Collective Creativity Suite*

composed by Orbert Davis / commissioned by the Chicago Jazz Partnership

"Fanfare for Cloud Gate"

composed by Orbert Davis

commissioned by the City of Chicago and Millennium Park, Chicago

"An Afternoon with Mr. Bowie" from *Collective Creativity Suite* based on "Berceuse" from *The Firebird* by Igor Stravinsky

composed by Orbert Davis / commissioned by the Chicago Jazz Partnership

"Seven Steps to Heaven"

based on an arrangement by the Turtle Island String Quartet

re-arranged and orchestrated by Orbert Davis

Coming Soon...

Vocal Series

'Ragtime' Series

Jazz With Strings Series

Third Stream Transcription Series

'Virtuosity' Series

Jazz Combo Series

Biographies

Orbert Davis

Trumpeter, composer **Orbert Davis** is an associate professor of music and Director of Jazz at the University of Illinois at Chicago. Orbert is also the co-founder, conductor and artistic director of the critically acclaimed Chicago Jazz Philharmonic, a 55+ piece jazz-symphonic orchestra dedicated to multi-genre projects. His 2004 CD release *Blue Notes* peaked at number seven on the *JazzWeek* national radio charts, while his 2002 CD release, *Priority*, reached number eleven and received a 'four-star' review from the Los Angeles Times.

Having recorded over 3000 commercial jingles and record projects, he was named one of the "Chicagoans of the Year" for 2002 by *Chicago Magazine*. Winner of the 1995 Cognac Hennessy National Jazz Search, Orbert was chosen as one of the Chicago Tribune's 1995 Arts People of the Year and in 2000 *Chicago Magazine* named him Y2k Best Trumpeter in Chicago. Orbert has performed with Wynton Marsalis, TS Monk, Stevie Wonder, Dr. John, Kurt Elling, Ernie Watts, Ramsey Lewis, Grover Washington Jr., the Smithsonian Masterworks Jazz Orchestra and Bill Russo's Chicago Jazz Ensemble, where he served as concertmaster from 1988-1998.

Along with his business partner/manager Mark Ingram, Orbert owns and operates ORBARK PRODUCTIONS. Their credits include projects for Atlantic, Capitol, CBS, Epic, MCA, the Warner Brothers record labels and several feature films. He was the jazz consultant for *Academy Award* winning director, Sam Mendes, for the DreamWorks Pictures feature film "Road to Perdition", starring Tom Hanks and Paul Newman, where he also had a cameo appearance.

Recent projects includes the critically acclaimed documentary "Beauty Rises: Four Lives in the Arts", produced by WTTW and the Illinois Arts Council and "Concierto for Generation I", a work commissioned by Nissan/Infiniti, inspired by the 2007 Infiniti G35 Sedan. "Concierto for Generation I is part of the 2007 "Infiniti In Black" national advertising campaign which included 2-page full-color advertisements in *Ebony*, *Vibe*, *Essence* and *Black Enterprise* magazines as well as online video documentary presentations (www.infiniti.com/black).

In 1998 Davis and Ingram founded "MusicAlive," an interdisciplinary educational program with its mission of teaching life and academic skills through music. "MusicAlive" is now the educational outreach program of the Chicago Jazz Philharmonic.

Mr. Davis has a Bachelor's degree in trumpet performance from DePaul University and a Master's degree in Jazz Pedagogy from Northwestern University.

Melody Balicki

Ms. **Melody Balicki** currently serves as the Director of Education for the Chicago Jazz Philharmonic. Her duties include developing programming and managing personnel development. Originally from Brooklyn, New York, Melody Balicki is a graduate of the University of Illinois with a Bachelor's of Science degree in Music Education. Following her education at the U of I, Ms. Balicki served several years as a band director in the Plainfield and Lockport school districts, where she taught band from elementary to high school.

Following her tenure at Lockport Ms. Balicki took the position at West Aurora High School. During her time at Aurora she initiated the start of a fifth concert band, a fourth and fifth jazz band, and two jazz combos. Bands under Ms. Balicki's direction and assistance have performed at the Illinois Music Educator's Association All-State Convention, the University of Illinois Superstate Festival, the BOA National Concert Band Festival, the National Independence Day Parade in Washington D.C., and Walt Disney World. Most recently her Jazz Ensemble was only the second high school in history to be invited to perform at the Chicago Jazz Festival in Grant Park.

Ms. Balicki has been associated with the Smith-Walbridge Camps for over sixteen years in a variety of capacities from instructor to her current position as head director. She is currently the Director for the Smith-Walbridge Leadership Camp where she teaches students and directors from across the country concepts from her manual entitled, "Leadership Lessons for Life".

Over the past 12 years Ms. Balicki has been honored as an Outstanding Chicagoland Music Educator, received two Citations of Excellence from the National Band Association and has been named Who's Who Among American Teachers and Women, three years running. Most recently Ms. Balicki has been named to the Who's Who Among Emerging Leaders in America.

Chicago Jazz Philharmonic Staff

Mark Ingram	Executive Director, co-founder
Orbert Davis	Artistic Director, conductor, co-founder
Melody Balicki	Director of Education
Birdie Solti	Director of Development
Arthur Turnbull	Director of Technology
Catrina Conley	Administrative Assistant
Roger Heiss	Sound Engineer
Thomas Gunther	Music Copyist
Janel Carbonel	Librarian
Simon Prado	Production Assistant

Recommended Discography

Classic Third Stream

David Baker / The Akron Symphony Orchestra – *American Voices* - Telarc
Miles Davis – *Sketches of Spain* – Columbia
Miles Davis – *Porgy and Bess* - Columbia
Jim Gailloreto – *Jazz String Quintet* – Naim
Imani Winds – *The Classical Underground* – Koch International
Daniel Schnyder – *Tarantula* – Enja
William Russo / Richard Peaslee – *The Carousel Suite* – GM Recordings
William Russo / Richard Peaslee – *Virtuosity* – GM Recordings
Gunther Schuller – *Jumpin' in the Future* – GM Recordings
Turtle Island String Quartet – *Spider Dreams* – Windham Hill
Uptown String Quartet – *Just Wait a Minute* - MR

Symphonic Jazz

Franco Ambrosetti – *Music For Symphony and Jazz Band* – Enja
American Jazz Philharmonic - GRP
Bill Evans Trio – *With Symphony Orchestra* – Verve
Dizzy Gillespie – *The Symphony Sessions* – Pro Jazz
Bill Holman – *Future Adventures* – Koch International
Abdullah Ibrahim – *African Symphony* - Enja
Vince Mendoza – *Epiphany* – Zebra Acoustic
Claus Ogerman – *Cityscape* – Warner Brothers
Max Roach His Chorus and Orchestra – *It's Time* - Impulse
William Russo / Seiji Ozawa – *Street Music* – Deutsche Grammophon
Don Sebesky – *Three Works for Jazz Soloists and Orchestra* – DCC Jazz
Lalo Schiferin – *Jazz Meets Symphony* – Atlantic
Peter Weniger with the Metropole Orchestra – Mons Records

Vocal Gems

Ernestine Anderson / Metropole Orchestra – *Isn't it Romantic* – TMD
Dee Dee Bridgewater – *Love and Peace* - Verve
Ella Fitzgerald – *The Gershwin Songbook* – Verve
Sarah Vaughan With Quincy Jones – *Misty* - Mercury

Jazz with Strings

Cannonball Adderley – *Jump for Joy* – Verve
Chet Baker with Strings - Columbia
Clifford Brown with Strings - EmArcy
Wynton Marsalis – *The Midnight Blues* – Columbia
Marian McPartland with Strings – Concord Jazz
Wes Montgomery – *Bumpin'* - Verve
Charlie Parker with Strings – Verve
Max Roach Double Quartet – *Bright Moments* – Soul Note
Ben Webster – *The Warm Moods* - Discovery