

NORTHWESTERN UNIVERSITY

SCHOOL OF MUSIC

Department of Music Performance Studies

Jazz Studies & Pedagogy Program

Student Guide

2004 - 2005

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PREFACE

Welcome to the Department of Music Performance Studies. You are part of a family of dedicated instrumental, vocal and conducting musicians who have a sincere love for making and performing the finest music.

The Department consists of outstanding and renowned artist faculty who have committed themselves to educating their students with the highest professional musical performance standards. Diverse and encompassing, the Department includes six distinct but interrelated performance areas: the Conducting and Performing Organizations Program; the Church Music and Organ Program; the Piano Program; the String Program; the Wind and Percussion Program; the Jazz Studies and Pedagogy Program; and the Voice and Opera Program.

The faculty shares a common desire to pass on the rich heritage and traditions of performance found in this and other cultures. With this as an understanding, the faculty strives to develop in each student the self-confidence, assurance and esteem that will permit him/her to move beyond these honored past traditions and seek new and diverse means of musical expression and communication.

To achieve these aims, the faculty seeks highly talented and motivated students. Through the discipline acquired in their university studies as musicians and scholars, our students prepare for the great challenges of life, and are provided with the artistic preparation needed for their future musical careers. Faculty and students, working together, endeavor to serve as an artistic beacon to the communities in which we live. As musician-artists actively involved in society, we hope to encourage and foster a deeper understanding and appreciation of the arts and music and their importance in the lives of all people.

Robert A. Barris, Co-chair
Karen A. Brunssen, Co-chair
Department of Music Performance Studies

We are pleased that you are part of the Jazz Studies and Pedagogy Program at Northwestern. You will find that hard work abounds here, but with that work comes the fulfillment and joy of living with great music. The Jazz Studies faculty wishes you the best in pursuing the excellence that should be every musician's goal.

This guide will acquaint you with the standards and procedures that the Jazz Studies and Pedagogy Program has evolved over many years. If you read the guide early in your residency, you will have an outline of what we expect of you and ourselves as we become involved in your musical education.

Don Owens, Coordinator
Jazz Studies and Pedagogy Program

USE OF STUDENT GUIDES

Each program has its own **Student Guide**, published by the School of Music for faculty and student use. You are reading one of the guides right now. These guidebooks illuminate and expand the information found in the official catalogs and bulletins of the School of Music, namely, the *School of Music Undergraduate Student Handbook*, the *Graduate Music Bulletin*, and the *Doctor of Music Handbook*.

Almost inevitably, inconsistencies or discrepancies creep into a guidebook that, upon careful reading, conflict with the official documents and make that guidebook incorrect. Students should always consult with the Chair of the Department when disparities between official documents and a Student Guide become apparent. In cases where there are disparities between an official publication and a Student Guide, the official documents take precedence.

ELIGIBILITY FOR APPLIED INSTRUCTION

The number of students that the Northwestern applied faculty may accept is determined by teaching loads and School of Music policy. Students may request assignment to a particular studio teacher by addressing their request in writing to the Department Chair. Understandably, the Chair makes all final decisions regarding performance studio assignments with department faculty.

All undergraduate (BM) and graduate (MM, CP, DM) jazz studies majors are guaranteed lessons with an applied faculty member. Undergraduate music education students may also request instruction in any quarter beyond the required six quarters.

Students pursuing the BA degree in music are assured a minimum of three quarters of applied instruction. Students may petition for additional quarters of applied instruction.

After the above-mentioned students have been placed in a studio, other non-performance majors may be eligible for applied instruction. Graduate music students in non-performance majors may audition before the applied faculty and must demonstrate a level of playing comparable to a junior applied major.

Priority for applied instruction is given in the following order:

1. BM, MM, CP, and DM applied majors.
2. Music education students.
3. BA in music students.
4. Other graduate music students (audition required).

Change of Assignment of Students to Applied Studios: It is possible to change studios if the preferred teacher has room in his/her class load and if approved by the department chair. The student must discuss any change of teacher with both of the teachers involved and must make a written request to the program coordinator and the department chair.

Missed Studio Lessons: Attendance at studio lessons is the responsibility of the students. Faculty will make every effort to make-up lessons when students present a valid medical excuse or an excuse acceptable to the performance professor.

Grading Procedures: Performance Study grades are determined by the studio teacher. Grades are generally affected by several considerations, including:

1. Overall progress in relation to previous study;
2. Quality of lesson preparation;
3. Jury preparation and presentation;
4. Other factors established by individual professors.

The relative weight of each of these factors, as they affect the final grade, is left to the discretion of the individual performance professor.

GENERAL REQUIREMENTS

Diagnostic and Placement Examinations

Diagnostic examinations and auditions are conducted periodically to assist faculty members in placing students in the most appropriate course and ensemble.

Bachelor of Music:

1. Aural Skill Placement examinations and Keyboard Skill examinations are given to entering freshmen and transfer students during New Student Week in the Fall.
2. Auditions for School of Music ensembles take place during New Student Week and the beginning of the first week of classes. The audition schedule is distributed to new students by mail prior to New Student Week. Audition sign-up sheets are posted in the Music Administration Building and Regenstein Hall.
 - a. A printed audition repertoire list and copies of audition materials, where applicable, will be available to students in advance of the auditions.
 - b. Auditions and subsequent seating assignments in University ensembles are coordinated between the instrumental ensemble conductors and the applied faculty.

Master of Music:

1. General diagnostic examinations which cover music theory, music history, and aural skills are given during New Student Week prior to registration. After the diagnostic examinations are graded, students must meet with their assigned advisors to arrange an individualized program of study.
2. Auditions for School of Music ensembles take place during New Student Week and the beginning of the first week of classes. The audition schedule is distributed to new students by mail prior to new student week. Audition sign-up sheets are posted in Regenstein Hall.
 - a. A printed audition repertoire list and copies of audition materials, where applicable, will be available to students in advance of the auditions.
 - b. Auditions and subsequent seating assignments in University ensembles are coordinated between the instrumental ensemble conductors and the applied faculty.

JURY EXAMINATIONS

The jury system for applied students is rather elaborate. The jury includes members of the appropriate applied faculty.

Jury procedures

Specific jury dates and times will be arranged by the Jazz Studies performance professor. Students are normally expected to perform a jury each year of study. See JUNIOR LEVEL STANDING (below) for additional information.

Excused Jury Examinations

1. Jury examinations are not required of Master of Music Jazz Pedagogy students.
2. Upon recommendation of the performance professor to the program coordinator, under certain circumstances, a student may be excused from presenting a jury examination.

Jury Examination Make-up

A student who cannot perform for the jury at the appointed time may petition to perform the next time jury examinations take place. Prior approval must be obtained from the program coordinator.

STUDENT RECITALS

Location and general information:

- Student recitals are performed in Lutkin Hall and Regenstein Recital Hall. The use of other recital locations must be approved by the applied professor and the Program Coordinator or the Chair of the Department
- Student recitals may not conflict with any other on-campus School of Music event previously scheduled by faculty or a performance organization, except by explicit permission of the Chair of the Department.
- Non-required recitals are not performed in Regenstein Recital Hall or Lutkin Hall in the Spring Quarter. Alternate sites are available, some of which may charge a rental fee paid by the student.
- Recitals are scheduled through Pick-Staiger Concert Hall (491-5441). Recital forms, available from the Concert Office, must be filled out, signed, and returned 4-8 weeks before the recital in order to schedule a recital date and time.

Bachelor of Music

One full-length recital required of all students majoring in Jazz Studies. The recital takes place during the senior year. Upon the recommendation of the studio professor, any undergraduate jazz studies student may present a recital. The studio professor or a designated faculty substitute must attend and approve each undergraduate recital.

NOTE: Undergraduate majors must register for recital (380), which carries no credit.

Undergraduates presenting non-required recitals may share their recitals with other students.

- A recital program containing four works may feature four different performers performing on four different instruments.
- Total recital duration should not be excessive, especially if several soloists are involved. A recital program is usually 60 to 75 minutes in length.

Master of Music

A half-recital (480) of music (solo performance or performance of the candidate's compositions and/or arrangements) and a teaching demonstration or a pedagogy research paper (485) is required of all Master of Music students in Jazz Pedagogy. Repertoire should represent several periods and genres. The student may register for recital (480) for 0 or 1 unit, but must register for recital regardless of the credit option. The studio professor or a designated faculty substitute must attend and approve each master's recital.

1. Master's students must arrange to have a departmental faculty member present who will grade the recital.
2. If the major performance professor cannot be present, the student must present the professor with a high quality recording that can be used to grade the recital.

RECITAL PERMISSION REQUIREMENTS**Recital Permission Procedures**

1. Obtain a copy of the Student Recital Policy and Procedures from the Concert Office.
2. Fill out the Recital Permission form and secure the signatures of the Department Chair and the studio teacher.
3. The proposed program must be presented in **TYPED** form prior to obtaining the signatures.
4. All spellings (including accents and umlauts) and information on the program must be accurate or recital permission will be denied.

JUNIOR LEVEL STANDING

Midway through the second quarter of the sophomore year, those students who wish to continue as a major must perform a jury before members of the faculty. This jury decides whether or not the student may continue as a performance major. Students who pass this jury are approved for applied registration at the 300-level.

During the sophomore year students must take a jury which, upon recommendation of the faculty, will either:

1. Approve the student for upperclass standing as a performance major and allow registration for required 300-level applied lessons, or
2. Deny upperclass performance major standing

Should the sophomore receive a "fail" at this jury, one opportunity for a replay will be offered in the sophomore Spring Quarter. Should another "fail" be given, the student will not be allowed to continue to 300-level study.

Students who are denied upperclass performance major standing at their jury should discuss plans for another major with their advisor.

PRACTICE ROOMS

The practice rooms in the Music Administration Building, Regenstein Hall, and the Beehive are reserved primarily for the use of music majors currently enrolled at Northwestern. There are many more people wanting to use these rooms than there are rooms available. Peak hours, 9:00 a.m.-10:00 p.m., are reserved for students currently taking applied lessons at NU. Students should not hesitate to ask non-majors to vacate the rooms. Private teaching is not allowed in the practice rooms under any circumstances, so one may also request violators of this rule to leave.

Practice rooms are not reserved but are taken on a first-come, first-served basis. The etiquette built up over many years allows practice breaks of 10 minutes. If students are away for a longer period, however, another student may take possession of the room.

The arrangement of many of the practice rooms should kindle a cooperative attitude. Students who leave and enter practice rooms quietly or rehearse at a level amicable to their neighbor will likely receive the same considerations.

Finally, there should be no eating, drinking, or smoking in the practice rooms. There are lounge areas provided throughout the building for eating and drinking. Smoking is prohibited in ALL music buildings on the Northwestern University campus.

PROGRAMS OF STUDY
Bachelor of Music in Jazz Studies (50.5 units)

Core Studies	16 units
Music Theory (.5) 6 quarters x .5 units	3 units
Music History (.5) 4 quarters x .5 units; 1 quarter at 1 unit	3 units
Aural Skills* (.5) 6 consecutive quarters x .5 units	3 units
Keyboard Skills** (.5) 3 consecutive quarters x .5 units	1.5 units
Ensembles*** (.5) 3 quarters x .5 units	1.5 units
Studio Applied (.5) 3 quarters x .5 units	1.5 units
162-0 Applied Jazz Improvisation (.5) 3 quarters x .5 units	1.5 units
Conducting	1 unit
General Education (CAS)	12 units
English	1 unit
Area I Natural Sciences, Area II Formal Studies, or Music Technology	1 unit
Area III Social & Behavioral Sciences	1 unit
Area IV Historical Values	1 unit
Area V Values	1 unit
Area VI Literature and Fine Art	1 unit
Non-music Electives	6 units
Major Studies	16.5-17.5 units
110-0 Jazz Perspectives	1 unit
262-0 Applied Jazz Improvisation (3 quarters)	1.5 units
200-level Studio Applied (3 quarters)	1.5 units
300-level Applied (6 units)	
330-0 Writing for Jazz Ensembles (1 quarter)	1 unit
331-0 Advanced Jazz Writing (1-2 quarters)	1-2 units
362-0 Applied Jazz Improvisation (3-4 quarters)	3-4 units
361-1,2 Jazz Keyboard Harmony (0-2 quarters)	0-1 units
Ensembles (6.5 units--6 units large and small)	
Major Ensemble*** 377-0 Jazz Ensembles	3-3.5 units
Chamber Music Ensemble 391-0 Jazz Combo	3-3.5 units
Senior Recital 380	0 units
Free Electives	6 units

Free elective courses may be taken in any college or school of the University.

*Aural Skills: Six levels of Aural Skills are required, which may be passed at the student's own rate. Freshmen and sophomores must register for Aural Skills until passing level six.

**Keyboard Skills: Placement auditions for keyboard skills are scheduled during New Student Week for all freshmen and transfer students.

***Ensembles: Eight units of instrumental ensemble are required of all Bachelor of Music in Jazz Studies students (1.5 units in Core Studies, 6.5 units in Major Studies). In order to fulfill the requirement a student must participate in a major ensemble. All students enrolled in Studio Applied must concurrently participate in one of the following major ensembles. Major performing ensembles for Jazz Studies & Pedagogy Program include:

- Northwestern University Jazz Ensemble (JE)
- Northwestern University Jazz Band (JB)
- Northwestern University Jazz Combo (JC)

+Performance studies consist of private and possibly group instruction (studio class), with each student receiving the equivalent of fifty (50) minutes of personal instruction weekly.

Independent Study (399): Subjects not covered by courses offered in the curriculum may be studied independently, under the following guidelines:

1. Students who wish to register for 399, Independent Study, discuss their intention with the Department Chair and a faculty sponsor. Then they submit a typed proposal to the Chair no later than one week prior to the beginning of the pre-registration or registration period. The proposal may be in either prose or outline form and, if applicable, include a preliminary bibliography.
2. Students are responsible for identifying and obtaining the cooperation of a faculty sponsor.
3. Permission to register for Independent Study may be denied if the faculty member finds the proposal unreasonable or her/his teaching schedule does not allow the proper time commitment.
4. The Chair of the Department must sign a permission form for Independent Study prior to registration. The student must supply a copy of the signed proposal to both the Chair and the faculty sponsor.

Master of Music in Jazz Pedagogy (12 units)

JAZZ PEDAGOGY (12 units)

Diagnostic Evaluation: Music theory, aural skills, music history examination given during New Student Week. An interview in which a student's previous courses and activities, professional experiences, pedagogical and applied musical needs, and research and bibliographic tools are examined in order to plan the course of study.

Program of Study: A typical program includes three quarters of Seminar in Jazz Pedagogy, one unit of Teaching Jazz Improvisation, three units of applied courses, one research course, and at least four electives.

Course of Study:

Jazz Pedagogy (400-level)	3 units
Teaching Jazz Improvisation (400-level)	1 unit
Applied Studies (300-level)	3 units
Bibliographic Materials and Research	1 unit
Recital/Project (400-level)	0-1 unit
Electives	4 units

Terminal Requirement: A half-recital (480) of music (solo performance or performance of the candidate's compositions and/or arrangements). A teaching demonstration or a pedagogy research paper (485).

Final Assessment: Comprehensive written examination.

Independent Study (499): Subjects not covered by courses offered in the curriculum may be studied independently, under the following guidelines:

1. Students who wish to register for 499, Independent Study, discuss their intention with the department chair and a faculty sponsor. Then they submit a typed proposal to the Chair no later than one week prior to the beginning of the pre-registration or registration period. The proposal may be in either prose or outline form and, if applicable, include a preliminary bibliography.
2. Students are responsible for identifying and obtaining the cooperation of a faculty sponsor.
3. Permission to register for Independent Study may be denied if the faculty member finds the proposal unreasonable or her/his teaching schedule does not allow the proper time commitment.
4. The chair of the department must sign a permission form for Independent Study prior to registration. The student must supply a copy of the signed proposal to both the chair and the faculty sponsor.

Other Graduation Requirements:

1. Terminal requirements
 - a. Half recital and teaching demonstration or pedagogy research paper.
 - b. Final comprehensive written examination taken when all or most of the degree requirements have been fulfilled.
2. Fulfillment of any deficiencies which may have been identified during new student week diagnostic testing. *Some remedial courses, bearing no graduate credit, may be suggested in the following areas based on diagnostic tests given prior to the first registration:*
 - a. Competence in Music Theory 401 (may be passed through testing)
 - b. Competence in Aural Skills 402 (may be passed through testing)

Period of Study: The minimum period of study to receive the Master of Music degree in Jazz Pedagogy is three quarters (12 units) of residency. For a variety of reasons, such as career goals, academic requirements, and technical progress, some students need more than the minimum period of study. Students needing additional time in residency should consult with their faculty advisor, the program coordinator, and the chair of the department to determine the required additional time. In such cases student progress is evaluated each quarter, and the time to complete the degree may be adjusted.

Additional applied study: To be considered for additional continued applied study beyond the required residency, a student must submit a petition in writing to the Graduate Music Office by February 15 prior to the intended year of enrollment. Applied lessons beyond degree requirements are subject to faculty availability and must be approved by the department chair.

Exit examination: The terminal requirements in the master's degree is a comprehensive written examination, given by the jazz faculty, near the end of the Spring Quarter for students who plan to graduate in June or August. The examination may be repeated once if necessary. Students who do not pass the second examination must petition the department chair and the program faculty for an additional opportunity.

PRE-REGISTRATION AND REGISTRATION PROCEDURES

Students should make an appointment to see their advisor well in advance of pre-registration and registration. Students must undertake the responsibility of locating and arranging advising times with their advisors.

PERFORMING ENSEMBLES

Ensembles are an integral component of the performance program at Northwestern University because they provide training in many areas important to the performer.

Ensemble Requirement: Eight Units of major ensemble are required of all undergraduate jazz students for graduation. Major performing ensembles for Jazz Studies & Pedagogy Program include:

- Northwestern University Jazz Ensemble (JE)
- Northwestern University Jazz Band (JB)
- Northwestern University Jazz Combo (JC)

1. All undergraduate jazz studies majors must perform in one of the major performing ensembles.
2. All jazz studies majors must perform in at least one faculty-directed chamber ensemble for a total of six quarters.
3. Membership in any major performing organization is determined by audition. Before playing an audition the student signs a form, agreeing to perform in the group(s) to which he/she is assigned.
4. Undergraduate jazz majors must enroll in a jazz ensemble and/or combo each quarter until their senior year, when they have the option not to do so.

Note: At the discretion of the faculty, some students may be placed in a small faculty-directed ensemble instead of a large ensemble.

- The instrumentation needed for the large ensembles is pre-determined by the conductors and faculty. If, and when, additional performers are needed for specific repertoire in the Symphony Orchestra and/or the Symphonic Wind Ensemble, performers will be invited by the ensemble directors to assist either organization in rehearsals and concert. It should be understood that the additional performers may have already been placed in a large performing ensemble, other than Symphony Orchestra or Symphonic Wind Ensemble, and that their invitation to participate, on a non-regular basis, with Symphony Orchestra or Symphonic Wind Ensemble will require an additional commitment or rehearsal time beyond that which is already required for their assigned ensemble. Students may decline the invitation to play in additional ensembles if they do not wish to participate.

Auditions: Auditions for placement in major ensembles for Fall Quarter occur at the beginning of Fall Quarter. Audition dates and times are announced on the appropriate bulletin boards in MAB and Regenstein Hall. Consult the appropriate bulletin boards for the time and date of audition assignments. Students need to be aware that auditions for Winter and Spring quarters ensemble placement are usually held during exam week of the previous quarter. **DO NOT MAKE NON-REFUNDABLE TRAVEL ARRANGEMENTS PRIOR TO THE END OF EXAM WEEK OF THE FALL AND WINTER QUARTERS.**

CHAMBER MUSIC

Students planning to be involved in a chamber music ensemble must attend an informational meeting at the beginning of the Fall quarter, and subsequently at the conclusion of the Fall and Winter quarters (for Winter and Spring registrations respectively). Meeting times and places are announced in Regenstein Hall and MAB.

Chamber Music participants will be notified of placement in a chamber group after the auditions.

ENSEMBLE GRADING PROCEDURES

Grades for students participating in School of Music performing ensembles are based in large part on criteria common to all of the groups. Since the ultimate determination of grades is the responsibility of the ensemble director, however, the relative importance given to each criterion is likely to vary according to the philosophy and practices of each director.

Criteria for Determining Ensemble Grades

A student assigned to a performing ensemble is expected to attend all rehearsals and performances of that ensemble, and to be punctual. The student is responsible for ensuring his/her presence at all rehearsals and performances as set forth in the printed schedule for the ensemble, and for resolving schedule conflicts in a timely way. In exceptional circumstances, absences may be excused, but only by permission of the conductor, and only when the conductor is consulted as far in advance of the absence as possible. In cases of emergency or illness, where prior approval is impossible, the student is expected to consult promptly with the ensemble director or conductor. As with many other university courses, the ensemble grade is likely to reflect exceptional effort, achievement, and improvement.

It is the further responsibility of each student in a performing group to:

1. Strive to meet the expectations set forth by the director or conductor of the organization.
2. Pursue the task of music-making to the best of his/her ability.
3. Maintain a positive attitude and participate in a spirit of teamwork toward a common goal of musical excellence.
4. Dress appropriately as required for concerts.
5. Maintain high standards of self-discipline in concerts and rehearsals.
6. Properly care for and promptly return all parts, scores, and other performance materials issued to him/her.

Students who believe that these criteria have been unfairly or inappropriately applied may appeal their grades to the ensemble director or conductor. If necessary, further appeal may be made to the appropriate Chair of the Department of Music Performance Studies.

CONCERTO/ARIA COMPETITION

Every student who will graduate in June or August of the next academic year is eligible to compete once in the concerto/aria competition. The winner or winners will perform with one of the University performing ensembles on a regularly scheduled program.

The competition takes place in the Spring Quarter for rising seniors and continuing graduate students. Any work with band or orchestral accompaniment may be presented for the audition. A student may audition only once for the Concerto/Aria Competition.

The faculty is not mandated to select any exact number of soloists. Only the finest student soloists, selected from among all programs, will be selected to perform as Concerto/Aria soloists. The competition will involve two rounds. Each Program will conduct a preliminary audition prior to the final school-wide round. Each Program area will post its initial audition dates. Watch the Program bulletin boards and/or inquire of the Program Coordinator.

OTHER COMPETITIONS

Northwestern students entering ANY competition must have the expressed consent of their major instructor.

SPECIAL AWARDS

Through the generosity of individuals and foundations, special awards are made available to School of Music students. Several of these awards are applicable to string, wind, and percussion students. The faculty recommends outstanding students to the Financial Aid Committee, which selects award recipients.

Award descriptions and conditions are on file in the office of the Associate Dean for Undergraduate Studies.

Transportation funds and overnight accommodation expenses, if required, are available each year for selected chamber music groups that compete at certain national chamber music competitions. Moneys are awarded on the basis of departmental competition. See the Department Chair for details.

OUTSIDE ENGAGEMENTS

Living in a major metropolitan area such as Chicago often leads to chances for outside engagements of various sorts. The Jazz Studies and Pedagogy program often plays a role in helping students find such arrangements. However, it is essential, to have the consent of the major instructor before accepting professional employment, that may conflict with ensemble or class requirements.

Ensembles may not use the name “Northwestern University” or “Northwestern University School of Music” without the written consent of the School of Music.

COURSE OFFERINGS for JAZZ STUDIES MAJORS

JAZZ_ST	110 Jazz Perspectives
JAZZ_ST	162 Applied Jazz Improvisation
JAZZ_ST	262 Applied Jazz Improvisation
JAZZ_ST	301 Applied Jazz Classical Lessons
JAZZ_ST	330 Writing for Jazz Ensembles
JAZZ_ST	331 Advanced Jazz Writing
JAZZ_ST	332 Jazz Improvisation for Music Educators
JAZZ_ST	333 Jazz Theory
JAZZ_ST	335 Selected Topics in Jazz Studies
JAZZ_ST	361-1,2 Jazz Keyboard Harmony
JAZZ_ST	362 Applied Jazz Improvisation
JAZZ_ST	377 Jazz Ensembles
JAZZ_ST	380 Senior Recital
JAZZ_ST	391 Jazz Combo
JAZZ_ST	440 - 1,2,3 Seminar in Jazz Pedagogy
JAZZ_ST	452 Teaching Jazz Improvisation
JAZZ_ST	462 Applied Jazz Improvisation
JAZZ_ST	480 Master's Recital
JAZZ_ST	485 Master's Project
JAZZ_ST	499 Independent Study
WIND_PER	336 Woodwind Orchestral Repertoire
WIND_PER	338 Brass Orchestral Repertoire
WIND_PER	339 Performance Practices and Criticism

The courses below receive 0.5 units of credit. Some may not be offered each quarter.

CONDUCT	326 Conducting and Score Reading
MUSIC	348 Recital Preparation
MUSIC	350 Alexander Technique
MUSIC	448 Advanced Recital Preparation
WIND_PER	352 Prep for an Audition
WIND_PER	354 Woodwind Instrument Repair
WIND_PER	357 Reed Making for Single Reed Instruments
WIND_PER	359 Brass Teaching Techniques

JAZZ STUDIES FACULTY

Department Chair:	Robert Barris
Coordinator of Jazz Studies:	Don Owens
Program Assistant:	Rose LaVigne

Paul Berliner, professor (PhD, Wesleyan University) Recipient, ASCAP Deems Taylor Award for *The Soul of Mbira: Music and Traditions of the Shona People of Zimbabwe* (University of California Press, 1978); Society of Ethnomusicology's Alan Merriam Prize for Outstanding Book and other awards for *Thinking in Jazz: The Infinite Art of Improvisation* (University of Chicago Press, 1994); major fellowships and research grants. Contributor to Ethnomusicology, Music Educators Journal, Jazz Educator's Journal, and other professional journals. Recipient, School of Music Exemplar in Teaching Award. Recorded and produced *Shona Mbira Music* (Nonesuch) and *The Soul of Mbira* (Nonesuch). Performer on recordings by Paul Winter Consort. Specialist in African music, jazz and improvisational systems. Also teaches in the jazz studies program.

ANDY BAKER: Lecturer in Trombone, (Bmus (hons) L.G.S.M. Guildhall school of music and Drama, London) Emigrated from London, England in 2001. Freelance Trombonist has performed at Jazz festivals across Europe and North America including Montreal, Umbria, Moers and London. Active performer across musical genres; has appeared with the Chicago Jazz Orchestra, The Chicago Jazz Ensemble, The Covent Garden Festival Orchestra (London) Van Morrison, and Liquid Soul. Works regularly for 'Broadway in Chicago' shows and on commercial recording sessions. Album credits include the CJO and Clark Terry, the Ray Gelato Giants (London) and the Ted Hogarth Collective.

TITO CARRILLO: Lecturer, band leader, arranger, and composer for the Tito Carrillo Sextet, and has also performed with numerous other jazz ensembles. Carrillo is a clinician at the Tito Carrillo Latin Jazz Combo clinic in St. Charles, IL.

DANIEL J. FARRIS, Assistant Director of Bands/Director of Athletic Bands. Prior to moving to Northwestern, Mr. Farris served as Assistant Director of Bands/Marching Band Director at Illinois State University in Normal, IL and the University of Nevada, Las Vegas. He also worked as Director/Consultant to the Walt Disney World Collegiate All-Star Band in Orlando, FL, and taught in the public schools of Minnesota and Wisconsin. Mr. Farris has degrees in Music Education from James Madison University in Harrisonburg, VA, and The University of Illinois in Urbana-Champaign. He is a member of the National Band Association, College Band Directors National Association, Music Educators National Conference and is an honorary member/advisor of Tau Beta Sigma/Kappa Kappa Psi.

JOAN HICKEY: Lecturer (B.S. in Music Education from the University of Illinois). Joan teaches and performs as a free-lance artist in the Chicago area. She has been recording and leading her own groups (trio, quartet, sextet) since 1980, as well as accompanying vocalists. Venues include The Jazz Showcase, The Green Mill, Pete Miller's, and the Chicago Jazz Festival. Cab Calloway, Joe Williams, Milt Hinton, Nat Adderly, Von Freeman, and Buster Williams are among the artists with whom Joan has worked. Tours include Italy, Sweden, and Denmark with the Jazz Members Big Band.

DON OWENS, Associate Professor of Conducting and Coordinator of Jazz Studies. (MMus Illinois, BMus North Texas) Directed band, brass ensembles, and jazz band, taught music theory, composition and electronic music at Evanston Township High School. He also . A well-published author and composer, active in professional societies and organizations, and teaches courses in jazz arranging, instrumental methods, and conducting.

JOEL SPENCER, Lecturer and Coordinator in Jazz and Percussion. (BS, University of Illinois) Free-lance drummer who has performed with many important artists, among them Wayne Shorter, Clark Terry, Chet Baker, Wynton Marsalis, Michael Feinstein, and Daniel Barenboim. He has toured Europe and Japan and played at the Umbria Jazz Festival in Italy and Tivoli Gardens in Denmark. Recent recordings include *Interior Window* with pianist Mike Kocour and Daniel Barenboim's *Tribute to Ellington*.

PAUL WERTICO, lecturer, percussion Member Pat Methany Group (1983-2002), and co-leader of several Chicago –area groups. Performances with numerous jazz artists as well as rhythm and blues, rock ad African-based musicians. Active internationally as clinician and teacher. Fusion Drummer of the Year, *DRUM!* Magazine 1997 readers poll; one of the top five electric jazz drummers. *Modern Drummer* magazine 1997 and 1998 readers poll. Contributor, *DRUM!* Magazine. Solo recordings *The Yin and the Yout*, *Live in Warsaw!*, *Union, Bang!*, and *Sign of 4*; recorded five Grammy Award-winning albums with Pat Methany Group and Grammy-nominated CDs by Paul Winter and Kurt Elling. Featured performer, international percussion and jazz conventions and festivals. Released instructional video, *Sound Work of Drumming*. Also teaches in the wind and percussion program.

STATEMENT CONCERNING FACULTY/STUDENT STUDIO PROTOCOL

The Faculty of the School of Music take issues regarding sexual harassment very seriously, and the University, through the Board of Trustees and the central administration, has established a strong policy on the subject. Steps are being taken to redress instances of sexual harassment at every level of the University community. For those reasons it seems appropriate to draw up guidelines concerning faculty/student studio protocol.

During applied music lessons, pedagogical concerns often dictate that some amount of physical contact will take place between the teacher and the student. Singing or playing an instrument is a physical activity, and there are centuries of pedagogical history involving expert physical contact. These guidelines propose to remove some of the apprehension that may arise in the studio and to clarify the appropriate procedures.

If the pedagogical need for physical contact arises, the teacher will ask permission to touch the student. The teacher will explain beforehand exactly what will be done and why. That way the student can understand the actions being taken. Specifically, such physical contact might include placing a hand on the student's back, sides, or abdomen to confirm proper breathing, placing a hand on the face or jaw to assess facial tensions, or placing hands on the shoulders to establish appropriate posture.

Everyone has different comfort levels for physical contact, and it is impossible to predict what those levels are for each person. Likewise, some professors believe they are more effective and efficient using physical contact as a part of their teaching. If a student has questions or concerns about such physical contact, it is important that he/she not hesitate to inform the professor. Asking questions or expressing concerns will not affect one's grade.

The student is responsible to let the teacher know if he/she is uncomfortable or uneasy with any physical contact.

The student may also wish to do one or more of the following:

1. Let the professor know that he/she is uncomfortable and ask her/him to discontinue the physical contact.
2. If it is difficult to verbalize this to the teacher, write her/him a note that deals specifically with such concerns.
3. Ask to have another person present in the studio during the lesson, such as an accompanist or friend.
4. If the student still feels uneasy or needs assistance or clarification, he/she should talk to the Program Coordinator, the Chair of the Department, or the Associate Dean.