

COURSE OUTLINE

Course Name: Twelfth Avenue Vocal Jazz 8 - 12	Course Block: F
Room Number: 202	Music Director: Mr Chris Trinidad, BMus, BEd, MA [ABD]
Semester: Fall 2007 and Spring 2008 [inclusive]	Contact Information: chris.trinidad@stmc.bc.ca

THIS OUTLINE IS TO BE KEPT AT THE FRONT OF YOUR MUSIC BINDER

Course Description:

This course is open to those students with previous singing or choral experience and show significant interest in understanding vocal jazz literature. Concurrent enrolment in a concert choir is highly recommended. A formal audition takes place to determine voice registration, pitch recognition, and tonal and harmonic memory. This group is featured at performances and festivals as a stand-alone group and occasionally en masse with the Voices Utopia Chamber Choir to form the Collegiate Chorale.

Course Materials:

Student-musicians will also be supplied with sheet music, method books, theory materials, and miscellaneous handouts as required throughout the course. Mark sheet music with pencil only! Lost or damaged sheet music and method books will be replaced by the student at their expense. Never fold music or mark music with ink!

Student-musicians will be required to provide a one inch 3 ring binder [preferably D-Ring], a pencil, an eraser, looseleaf paper, plastic sheet protectors, and dividers.

Performance attire is stated in the handout entitled "*Professionalism, Unity and Etiquette for Exhibiting Excellence*" prepared by the music director.

Content Overview:

Ongoing development of vocal health and technique, phrasing and diction, additional language skills, breath control, group balance, and intonation; sight-reading skills and ear training; harmonic, melodic and rhythmic concepts; rehearsal skills, practice habits and performance etiquette as applied to the jazz genre are the foci of this course. In addition, the development of improvisation skills and stylistic interpretation of Swing, Bebop, Rock, Afro-Cuban, Afro-Brazilian, Ballads, and the Blues are the foci of this course. In addition, the students will learn preliminary music theory rudiments.

Evaluation Profile and Criteria:

Evaluation is based on attendance and full participation at all rehearsals and performances, demonstration of effort in preparation for rehearsals and performances, a commitment to hard work and the development of quality musical progress.

Daily "Spot" Performance Quizzes

Student-musicians for the first part of class may be given a quiz to check that the appropriate material has been practiced or reviewed for the day's rehearsal. These "spot" quizzes may include the solo performance of a short excerpt of a piece, or a theory problem-solving exercise to be completed by the whole class. For the solo performances, student-musicians will be chosen at random but can be guaranteed to be called upon at least five times per semester. Each grade level has a specific rubric for meeting appropriate expectations. All of the examples listed in the "assessment/evaluation" column of the enclosed unit plan are completed during this time.

Regular Rehearsal, Concert, Technical, and Development Workshop Attendance

Performance is part of the curriculum. Student-musicians are expected to make the necessary arrangements with other commitments in order to fully participate in concerts, festivals, and all rehearsals. Student-musicians are to plan ahead for an alternate shift if they are working. In the event that the student-musician is ill on the day of a performance, it is the student-musician's responsibility to personally contact the music director at least by the morning of the concert. Technical rehearsals are often required before concerts or festivals and student-musicians will be given at least 2 weeks notice if a technical rehearsal has not been made part of the official schedule. Inability to attend a technical rehearsal requires certified reason and cause as provided by a parent, guardian, or doctor.

Concerns regarding involvement in other extra-curricular activities at STMC which may conflict with music department activities will be solved on an individual basis.

From time to time, the conductor will invite guest clinicians, artists, and musicians to share with the ensemble techniques, ideas, or concepts to help facilitate one's progress as a student-musician. The conductor or the section leader may also call a "sectional rehearsal" in order to rehearse particular parts of the music which may need solving through extra practice. These workshops or sectionals may happen after school hours, at lunch, or on a weekend.

Home Practice

Home practice is essential to improving musical and technical facility on one's instrument or voice and to improving the overall quality and musicality of the group. To receive credit for home practice, a verification form is filled out by the student-musician and initialed by the parent or guardian. Spot checks of the form will occur from time to time in class. The handout entitled "Practice Tips and Expectations for Musical Excellence" is a primer for engaging in good practicing habits.

Self-Reflections and Self-Evaluations

Engaging student-musicians in self-reflective and self-evaluative exercises is essential in fostering a sense of responsibility for self-improvement. These exercises are given to student-musicians following performances, festival adjudications, at mid year, and year end. Performances and festival adjudications are generally recorded and are available to student-musicians for review and analysis.

Development of Social Skills, Attitudes, and Work Habits

In addition to music making, participation in this course will allow student-musicians the opportunity to develop the needed social skills and attitudes necessary to function in today's world. Each student-musician's contribution to maintaining a respectful and safe atmosphere in class and on trips and evidence of personal responsibility is reflected in this section.

Every student-musician should strive to be encouraging, supporting, and accepting of others. One should strive for the development of leadership skills. Every student-musician should display superior emotional control, self-motivation and aim to facilitate the learning of others through an infectious positive attitude in class and on trips. Every student-musician should always strive for excellence in all of their endeavours. "Anything worth doing is worth doing well."

In addition to adhering to the above to qualify for a mark of "A," the following criteria have been set out:

Perfect attendance of rehearsals, sectionals, performances and meetings, leadership in all technical aspects of music making, preparation of music that is beyond question, total participation within the music department community, cooperation with the music director and section leaders, a commitment to quality musical progress, and outstanding example and work ethic.

"The difference between a successful person and others is not a lack of strength, not a lack of knowledge, but rather a lack of will."

Acknowledgement:

Please sign and date this course outline and have a parent or guardian do the same to acknowledge that this course outline has been read and understood.

[student-musician signature]

[date]

[parent or guardian signature]

[date]