

Cal Performances Presents

# SEMINARIO 2018: JAZZ EXPLORATIONS

101 Zellerbach, Berkeley, CA

Bringing young musicians together from Oakland Tech, Oaktown Jazz, UC Berkeley, Berkeley High School, SJ Progressions, Oakland School for the Arts, MLK Middle School, Edna Brewer, and MUSE Oakland Symphony - to share, collaborate, and inspire each other through jazz, celebrating the music of Duke Ellington.

Hosts: Rica Anderson and Sabrina Klein

Event Coordinator: Nick Kanozik

Guests: Marcus Shelby / Chuy Valera / Dave Ellis

## SEMINARIO 2018: Jazz Explorations

**Date / Location:** September 23rd | 10am-3:45pm, UC Berkeley Campus - 101 Zellerbach Hall, Berkeley, CA 94720



Cal Performances at UC Berkeley opened its 2018–19 season on Sunday, September 23, 2018 with a performance at the Hearst Greek Theatre by the **Jazz at Lincoln Center Orchestra with Wynton Marsalis** and special guest **Jon Batiste**. Earlier that day in Zellerbach Hall Cal Performances' Artistic Literacy Department produced *Jazz Explorations*, a Seminario for Bay Area middle-school and high-school music students and UC Berkeley Jazz Ensemble musicians. Nicholas Kanozik of Oakland School for the Arts' Instrumental Music coordinated this Seminario, a day of workshops, mentoring, sharing, and side-by-side performances focusing on student mentors guiding younger musicians. Inspired by Venezuela's acclaimed El Sistema music education program, *Jazz Explorations* taught students how to swing and was the third daylong Seminario organized and hosted by Cal Performances. All *Jazz Explorations* Seminario students and their guests also received complimentary tickets to the Jazz at Lincoln Center Orchestra's performance that evening. Sponsors Maris and Ivan Meyerson funded the cost of tickets to ensure that all students were able to attend the performance.

Mercury News



## **-Program-**

# **SEMINARIO 2018: Jazz Explorations Side-by-side Performance**

**Date / Location:** September 23rd | 3:20pm, UC Berkeley Campus 101 Zellerbach Hall, Berkeley, CA 94720

**Goal:** Bringing young musicians together from Oakland Tech, Oaktown Jazz, UC Berkeley, Berkeley High School, SJ Progressions, Oakland School for the Arts, MLK Middle School, Edna Brewer, and MUSE Oakland Symphony - to share, collaborate, and inspire each other through jazz, celebrating the music of Duke Ellington. The performance you will see today is the kick-starter event for these music programs, including a 165 student musician orchestra.

### ***NIGHT CREATURE***

Night Creature Movement 2: Stalking Monster | “The second movement is concerned with that imaginary monster we all fear we shall have to meet some midnight, but when we meet him I'm sure we shall find that he too does the boogiewoogie.”

-Duke Ellington

"Night creatures, unlike stars, do not come OUT at night" said Duke Ellington. "They come ON, each thinking that before the night is out he or she will be the star." And he should know: because all musicians – and especially jazz musicians – are to some extent night creatures (try getting much sense out of an orchestral player before 10am). From the crowded Harlem dancehalls where jazz came of age, to high-end Manhattan dinner theatres and the solitary cocktail bar pianist, dropping notes like teardrops into a glass of bourbon some time after 3am, night is the natural habitat of jazz, and Ellington saw it as a canvas for his art. "Night life is cut out of a very luxurious, royal blue bolt of velvet. It sparkles with jewels, and it sparkles in tingling and tinkling tones."

That's really all the explanation needed for Ellington's three-movement suite for jazz band and symphony orchestra Night Creature, composed in 1955 at the request of the American composer and conductor Don Gillis and orchestrated by his regular collaborator Luther Henderson (who later worked on Simon Rattle's Ellington tribute album). Ellington always saw the relationship between jazz and "straight" classical music as two-way traffic: whether in his own arrangements of Tchaikovsky's Nutcracker and Grieg's Peer Gynt or original compositions for symphony orchestra like Harlem (1950).

-Richard Bratby, Royal Liverpool Philharmonic Orchestra

### ***CHINOISERIE***

Duke was prolific as a composer, arranger and pianist. He not only set the foundation for all the big band music we perform today, but also wrote several jazz suites, including Afro – Eurasian Eclipse, recorded in 1971. The Suite included eight parts and truly showcased the versatility of Duke Ellington to include melody, harmonies, and rhythm of other styles of music but still maintained its own identity. Chinoiserie is the opener and the longest movement in the suite, which the Ellington Orchestra performed by itself on many occasions in the early seventies. The title is French and literally means "Chinese influence."

Several musicologists have concluded that the perfect fourth voicing of the melody, and phrasing of the melody is Asian influenced. Ellington even stated in his introduction on the Fantasy released recording and other live performances that this was definitely an effort to showcase the globalization of the world. I encourage everyone to listen and sing along with the original Fantasy recording until the melody and countermelodies are internalized. You are not trying to sound just like the Ellington recording, but trying to internalize the intent of the Ellington recording. Listening to learn is very important.

-Prof. Ronald Carter – Northern Illinois University

# SEMINARIO 2018: Jazz Explorations

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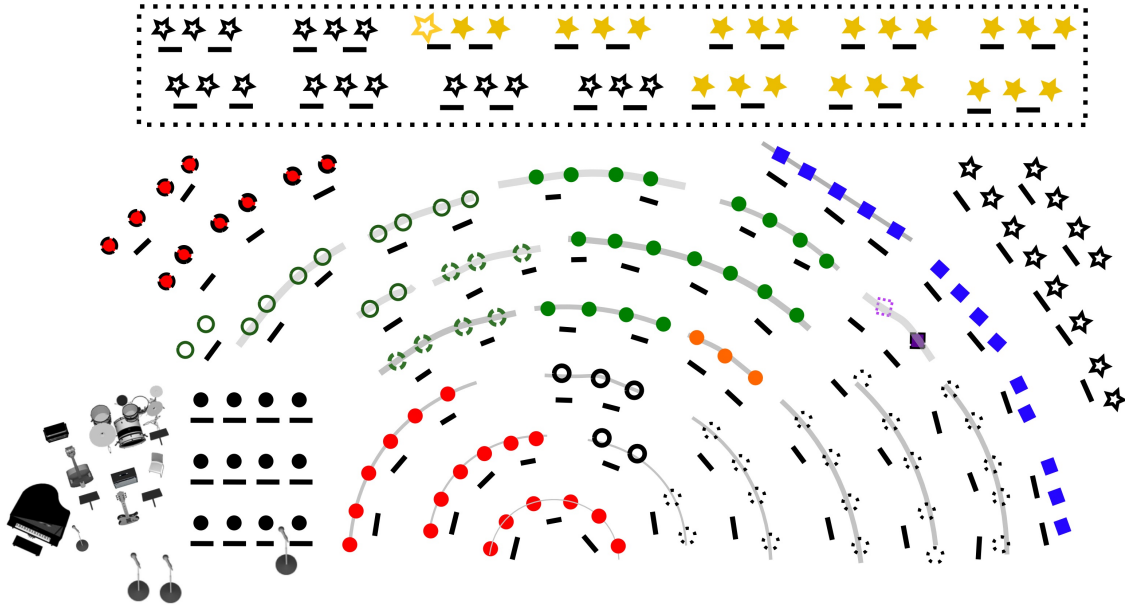
Time	Activity	Location	Addl. Info
<b>10:00am Arrival!</b>	<b>Check-in</b>	Zellerbach Lobby	Check in - Store instruments/bagged lunches in lobby mezzanine ("sharing" players, instruments backstage), follow signs, and grab nametags.
<b>10:30-11:30 am</b>	<b>Welcome</b> "Ellington & Jazz Evolution" (performance demonstration & Q&A) with Marcus Shelby & Chuy Varela / UC Jazz Combo led by Ted Moore	Zellerbach Hall	Audience: All participants plus families / communities are welcome to observe throughout the day.
<b>11:30 - 11:45 am</b>	<b>Transition Time</b>		
<b>11:45 - 12:05pm (Oak Tech)</b> <b>12:05 - 12:25pm (OSA)</b> <b>12:25 - 12:45pm (Oaktown)</b>	<b>Big Band Sharing</b> Comments from student mentors during transitions. <ul style="list-style-type: none"><li><i>Sugar Hill Penthouse</i></li><li><i>Ad Lib on Nippon</i></li><li><i>Angelica</i></li></ul>	Zellerbach Hall	
<b>12:45-1:30 pm</b>	<b>Lunch</b> Bring your lunch. Cookies and fruit provided	Sproul Courtyard	
<b>1:30 - 2:30 pm</b>	<b>Side by Side Rehearsal / Group Breakout Sessions</b> Content between "Jazz Evolution" extended topics, Interactive, Student mentors to help prepare younger students for side by side, and/or collaborative content determined by participating directors	Various (Dance room, Mr. Garcia to lead the way   Band room, Mr. Abcarian)	<b>Stage</b> - All student performers for Side-by-side rehearsal <b>Dance Room</b> - SJ Progressions <b>Jazz Band Room</b> - All rhythm (w/o instruments)
<b>2:30-2:45 pm</b>	<b>Break</b>		
<b>2:45-3:10 pm</b>	<b>Side by Side</b> Everyone on stage ~180 Full Orchestra	Zellerbach Hall	<b>ALL PARENTS HEAD TO ZELLERBACH FOR PERFORMANCE AT 3:20 pm</b>
<b>3:20 pm</b>	<b>Performance</b> <ul style="list-style-type: none"><li><i>Night Creature MVT II</i> (Full Orchestral Arr.)</li><li><i>Chinoiserie</i></li></ul>		
<b>3:45-5:00 pm</b>	Dinner on own & go to Greek Theater		Pick up tickets
<b>5:30-7:30 pm</b>	JALCO Performance W/ Jon Batiste	Greek Theater	



# SEMINARIO 2018

## -Show Rider and Tech -

### PRE SHOW SET-UP



#### TOTAL NEEDS ON STAGE:

Largest set up - 149 seated players, 10 double bass, pianists, set - 159 Players total (See page 7 for full key).

- Chairs: 149
- Music Stands: 102
- Mics with Stands: 5 (would be amazing if the announcer mic was wireless)
- Platforms: Ideal for sound and visual aesthetic
- Backline: Drum set, Bass amp, Guitar amp
- Basic lighting from 10am - 3:45pm
- Audio playback of Ellington speaking from 10 - 10:30am as people arrive

**Total Chairs: 149**

**Total Stands: 102**

## ELLINGTON TALK/DEMO (10:30 - 11:30)

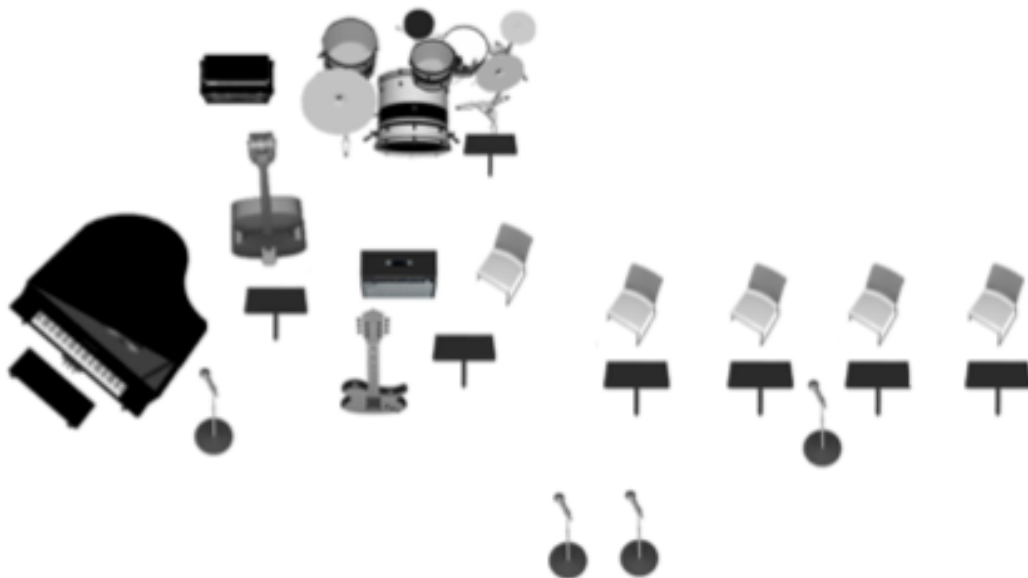
Marcus Shelby & Chuy Varela talk as UC Berkeley Combo Demos  
Ends with Q&A

Close up of combo set-up within larger plot:

Projected needs - Still waiting for confirmation from Ted Moore

- Chairs and Stands as above
- 2 Announcer mics, two solo mics (One mic doubles for Q&A)

Backline: Piano, Drums, Guitar Amp, Bass Amp (included in pre-show set up)





## SHARING (11:45 - 12:45pm)

Oakland Tech - Ted (1:30-1:50 pm)

- *Sugar Hill Penthouse* (Solo order: Bari / Tenor / Piano)
- Oakland tech student speaks while next group sets up (2 mins)

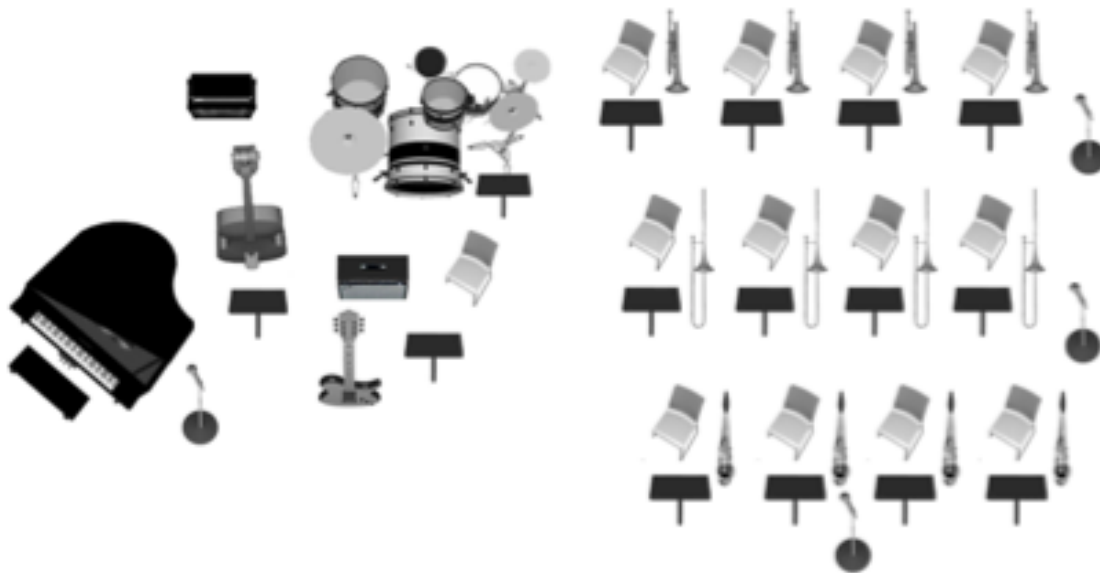
Oakland School for the Arts Big Band - Dave (1:50-2:10 pm)

- *Ad Lib on Nippon* (Solo order: Piano / Clarinet) No Guitar for this work
- OSA student speaks while next group sets up (2 mins)

Oaktown Combo - Ravi (2:10-2:30 pm)

- *Angelica*
- Oaktown student speaks while next group sets up (2 mins)

Close up of combo set-up within larger plot:



**\* THE OTHER TWO GROUPS WILL FIT INSIDE THIS. NO NEED FOR THREE DIFFERENT SET UPS**

Backline provided by UC Berkeley Jazz (included in pre-show set up):

- Drum set
- Bass Amp
- Guitar Amp
- Piano

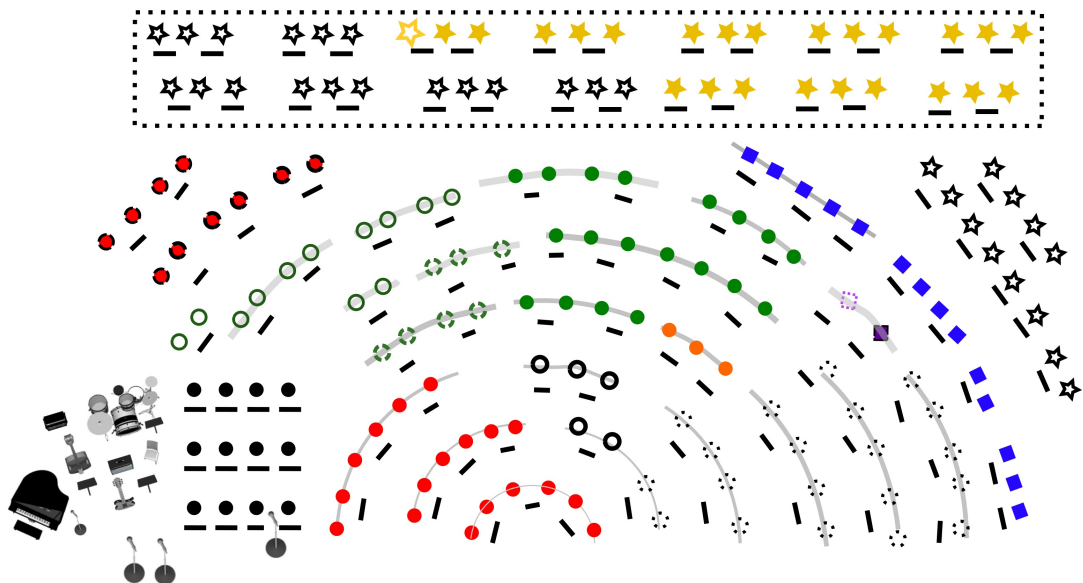
Tech Needed (included in pre-show set up)

- Three solo mics
- Piano mic

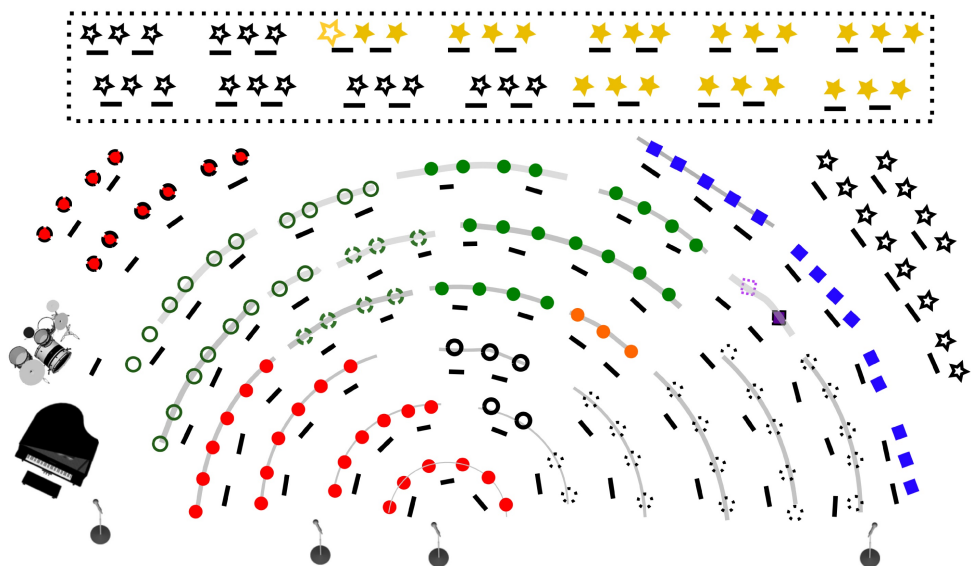


LUNCH (12:45 - 1:30pm)

FROM



TO



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KEY

- Woodwinds
- A. Saxophones
  - T. Saxophones
  - B. Saxophones
  - Flute
  - Clarinet
  - Oboe
  - Bassoon

- Strings
- Violin
  - Viola
  - Cello
  - Bass

- Brass
- ☆ French Horn
  - ☆ Trumpet
  - ★ Trombone
  - ★ Tuba

Platform

- 19 A Sax
- 18 T sax
- 7 B Sax
- 1 Bassoon
- 3 Clarinets
- 14 Flutes
- 1 French Horn
- 1 Oboe
- 23 Trombones
- 29 Trumpets
- 1 Tuba
- 5 Viola
- 24 Violins
- 20 Cello
- 10 Bass

## **FULL REHEARSAL / GROUP BREAKOUTS (1:30 - 2:30pm)**

### **Zellerbach Hall Stage - Brass / Saxophones (with Instruments)**

- Nick, Dave, Beth, Nancy, Zach
  - NIGHT CREATURE (Solos: Piano / Bass Feature, Violin, Alto, Trombone (will walk up to sax section mic))
    - Warm-up
    - Tuning (*A for Strings / A for fl,cl / Bb for Saxes / Bb for Brass*)
    - Roles - Solos (Bari Sax Soli)
    - Run Through
    - Balance / Spot Check
    - Entrances / Exits
    - Instrument Specific: bowings, woodwind doublings,
    - Spot Check
    - Run Through
  - CHINOISERIE (Solo: 2 Tenor Solos)
    - Tuning (*A for Strings / A for fl,cl / Bb for Saxes / Bb for Brass*)
    - Roles - Solos (J-K (BHS), L-M (OSA), N-O (Oak Tech), P (Edna Brewer, unconfirmed), Q-R (OSA), S-T (OSA))
    - "W", Temp, and Articulations
    - Run Through
    - Run Through
- Chairs / Stands --- Already on stage
- Mic's on for run-through balance (Solo mic's for piano, announcer mic, two solo mics)

### **Jazz Band Room Rehearsal @ CCB - All Rhythm (no Instruments)**

- Ravi to Lead
- 37 Students
- Need use of drums, piano, bass amp, guitar amp in the room
- no stands / no chairs

### **Dance Room - Modes Discussion (w/o Instruments)**

- Student Leaders to Lead; monitored by Ted and Hugo
- 25 Students
- no chairs / no stands
- Need piano

## **BREAK (2:30 - 2:45pm)**

## **SIDE BY SIDE (2:45 - 3:20pm)**

149 Seated players, 10 double bass, 2 pianists, 4 percussionists

*Run through both*

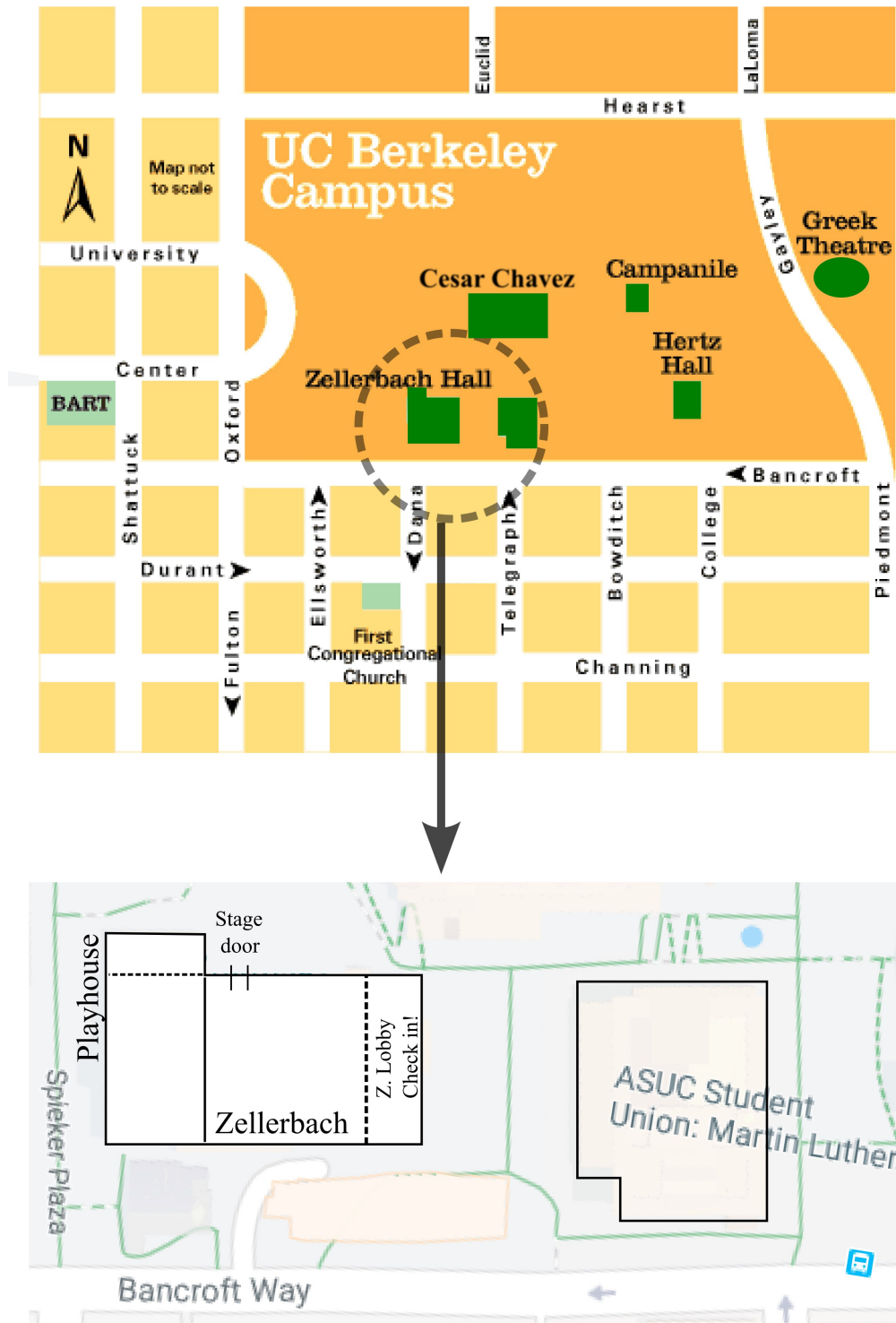
- *Tuning (A for Strings / A for fl, cl / Bb for Saxes / Bb for Brass)*
- *Spot Check*

*Run through both*

- *Tuning (A for Strings / A for fl, cl / Bb for Saxes / Bb for Brass)*
- *Spot Check*

# SEMINARIO 2018

## -Miscellaneous Logistics -



## FOR CHAPERONES AND MENTORS

### GENERAL

**Attire:** This event is informal, but would be great if your students could wear school t-shirts, or other clothes to help identify their school (each student will receive a lanyard at check in too).

**Chaperones:** The only really global need is point people to take shifts keeping an eye on instruments upstairs in the lobby through the day - I will have a sign up sheet as parents walk in.

**Lunch:** Students should bring lunch, there is no time whatsoever to grab food during the break.

**Map:** I will have a printed map (attached to the schedule) to pass out for everyone.

**Comp Tickets:** Students and Parents should pick tickets up from each school's director. For performing students, they can grab these just after the 3:30pm side-by-side performance. If you have any unclaimed comp tickets, please let Nick Kanozik know ASAP as there are many folks on the waitlist.

### LOGISTICS IN ORDER

**Set up and Tech (Friday Sept 21 9a-1p)**

- Set up will take place the Friday before

**All Students Arrive by 10am Sept 23rd**

- Parking: Lower Sproul lot is recommended
- Or parents drop student off at 101 Zellerbach Hall Berkeley, CA

**Upon Arrival**

- Students to place instruments/bag lunches upstairs in lobby as soon as they walk in. Follow signs for their school. (Oak Tech / OSA / Oaktown players performing in "Sharing", put lunches in the upstairs lobby BUT take instruments with cases back stage, stage right and line up neatly on the back wall - Please select one or two student leaders from each school to make sure everything is organized)
- Check-in at desk - Each student gets a lanyard then heads in the hall
- Directors - Grab your envelope of comp tickets. Best to pass these out after the Side by Side (~3:45)
- Parents are more than welcome and encouraged to stay during the event and witness in the hall. Parents also note the volunteer sign up at the front desk - we need some help monitoring instruments.

**Welcome (10:30 - 11:30 am)**

- Everyone in Zellerbach Hall. Have students sit by school (or with parents) close to the stage.

**Sharing (11:45 - 12:45 pm)**

- Students should be on deck (the stage right wing) one piece before they play. Ted / Ravi: Note we moved the "Sharing" portion a bit earlier for better flow of the event in general. Student leader speakers should be waiting back stage as well - Dave will call them on during transitions
- I noted 7 mins per sharing piece (including solos!), please really try to keep this or under since the day it pretty jam packed.
- "Sharing" players pack up instruments and bring instruments to upstairs lobby @12:45pm (note: they will bring their instruments back later but without the cases that'll clutter backstage)
- Will announce breakout session details from stage before heading to lunch

**Lunch (12:45 - 1:30 pm)**

- Students should eat in the courtyard just outside the lobby. Please make sure students stay in this designated area.

**Group Rehearsal / Breakout Sessions (1:30 - 2:30 pm)**

- Side-by-side rehearsal: Students grab instruments. Leave Cases! Head to stage. Sit with section by someone you don't know.
- SJ Progressions: Dance Room - Student Leaders
- All Rhythm (no Instruments): Jazz Band Room Rehearsal @ Cesar Chaves Building (Ravi)

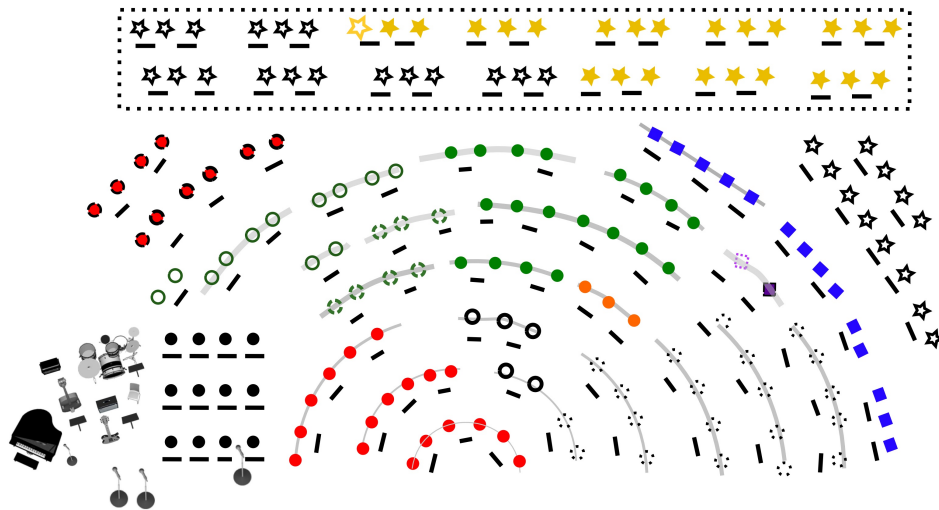
**Break (2:30-2:45 pm)**

**Side-by-Side Rehearsal / Run Throughs (2:45-3:20 pm)**

- No audience

**Side-by-Side Performance (3:20pm)**

- All parents/observers join for the performance! Please encourage family members and other from the community!



**ALL PARENTS ARE WELCOME TO WITNESS THE ENTIER DAY, BUT ESPECIALLY JOIN US AT 3:20pm FOR THE SIDE-BY-SIDE PERFORMANCE**

Break for Dinner (3:45)

**ALL INSTRUMENTS MUST BE MOVED FROM THE LOBBY DIRECTLY AFTER THE SIDE BY SIDE!!**

- Option 1 - Parents take instruments
- Option 2 - Just after the Side by Side and during the JALC concert, instruments may be stored in room 112 or 108 (accessible from the stage door until 9pm - Please show Seminario Badge)

# VOLUNTEER SIGN UPS

## INSTRUMENT LOGISTICS

Time	Parent Sign up To Watch Instruments	Info	Student Leader or Parent Sign up
<b>10:00am Arrival!</b>		<b>STUDENTS DROP OFF INSTRUMENTS IN LOBBY MEZZANINE!</b> Find signs for your school <b>"Sharing" students place backstage</b>	Someone to place school signs: _____
<b>Jazz Talk/Demo 10:30-11:30 am</b>	_____ _____ _____	No one should be accessing instruments	
<b>11:30 - 11:45 am</b>		Students grab instruments (except rhythm) Leave Cases! Take to break out groups	
<b>Breakout Sessions 11:45 -12:45 pm</b>	_____ _____ _____	Instruments are brought back to lobby @12:45pm  (Oak Tech / OSA / Oaktown players performing in "Sharing" take instruments with cases to stage wing)	Three Volunteers to help people find where they need to go: _____ _____ _____
<b>Lunch 12:45-1:30 pm</b>	_____ _____ _____	No one should be accessing instruments	
<b>"Sharing" 1:30-2:30</b>	_____ _____ _____	No one should be accessing instruments	
<b>"Set up" 2:30-2:45 pm</b>		Students grab instruments, LEAVE CASES, and head on stage	
<b>"Side-by-side" 2:45-3:45 pm</b>	_____ _____ _____	No one should be accessing instruments	
<b>Break 3:45-4:30 pm</b>	<b>ALL INSTRUMENTS MUST BE MOVED FROM THE LOBBY DIRECTLY AFTER THE SIDE BY SIDE!!</b>	<b>Option 1-Parents take instruments</b>  <b>Option 2- During the concert, instruments may be stored in room 112 or 108 (accessible from the stage door until 9pm - Please show Seminario Badge)</b>	Two Volunteers posted just outside Zellerbach lobby to help people find Stage Door _____ _____  AND two Volunteers posted AT the stage door helping others find rooms 112 / 108: _____ _____

Name:

Date:

## **Jazz Explorations Worksheet:**

Self Reflection and Active Listening

Write answers in complete sentences.

**General Self Practice:** Describe the first time you realized music was a positive influence in your life.

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**General Self Practice:** What does a "well-balanced" musical diet consist of for you?

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**Active Listening:** Please describe which portion of the event you are viewing now ... include type of ensemble, date, location, and the type of rehearsal/performance.

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**Musical Elements:** Describe some of the musical elements you hear including but not limited to intonation, rhythm, phrasing, musical choices, patterns etc.

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**Balance:** With an orchestra including 165 musicians, there is bound to be balance issues! List every instrument you hear. Describe the balance of the group. Describe your experience hearing a jazz band as it's integrated into a full orchestra setting.

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**Performers:** Observe and describe the performers in terms of behavior and group dynamic.

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**Personal Reaction:** Describe your feelings about the event. What did you enjoy or not enjoy about the rehearsal. Use specific examples.

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**What questions came up for you?**

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**What is your overall impression of the event?**

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Once completed, turn in this form to your director

Nombre:

Fecha:

## **Tarea de Jazz Exploraciones:**

Reflexión propia y escucha activa

Escribe las respuestas en oraciones completas.

Autodisciplina general: Describa la primera vez que se dio cuenta de que la música era una influencia positiva en su vida.

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Auto práctica general: ¿Para qué sirve una dieta musical "equilibrada"?

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Escucha activa: Describa qué parte del evento está viendo ahora ... incluya el tipo de conjunto, la fecha, la ubicación y el tipo de ensayo / interpretación.

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Elementos musicales: Describe algunos de los elementos musicales que escuchas, incluidos, entre otros, la entonación, el ritmo, el fraseo, las opciones musicales, los patrones, etc.

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Balance: ¡Con una orquesta que incluye 165 músicos, seguramente habrá problemas de equilibrio! Haga una lista de cada instrumento que escucha. Describe el equilibrio del grupo. Describa su experiencia al escuchar una banda de jazz, ya que está integrada en una configuración de orquesta completa.

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Ejecutantes: Observar y describir a los artistas intérpretes o ejecutantes en términos de comportamiento y dinámica del grupo.

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Reacción personal: Describe tus sentimientos sobre el evento. ¿Qué disfrutaste o no disfrutaste del ensayo? Use ejemplos específicos.

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¿Escuchar la música trae alguna pregunta?

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¿Cuál es su impresión general del evento?

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Una vez completado, entregue este formulario a su director