

# **The Jazz Doctor**

## **(A Solution-Based Approach to Jazz Ensemble Development)**

CMEA Bay Section Presentation

San Jose State University, January 5, 2024 (1:30 pm)

John F. Maltester, Presenter

### Introduction

1. Related to soon-to-be published reference book
2. Purpose – a thesaurus reference for jazz ensemble rehearsals
3. Instructor's effect on jazz ensemble development:
  - a. Background in jazz and jazz ensemble performance
  - b. Willingness to learn more about jazz pedagogy
  - c. Personality of the instructor
  - d. Level of musicianship
  - e. Effort to listen to big band recordings to hear how the suggestions are manifested in performance
4. Knowing why an issue happens is as important as how to correct it
5. Quick fixes versus long-term goals for ensemble development

Today's clinic will be an actual clinic – so.....

1. Take a minute to identify an issue or two from the following list that you might confront in your jazz ensemble – we will discuss them.
2. I will reserve the decision about how in-depth we will go because of time constraints.

If you have further questions, please feel free to email me and I will respond as soon as possible. [maltester@comcast.net](mailto:maltester@comcast.net)



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Disclaimer

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## Appendix B

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## Appendix C

Information on Breathing

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2. A Science Based Approach
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## Appendix D

More Information for Brass Players

Four Fundamentals of Trouble-Shooting for Brass

1. Feeling of the Lips
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## Info on Brass Mouthpiece Selection

1. Cup Depth
2. Diameter of Cup
3. Curvature of the Rim
4. Throat Drill Size
5. Back Bore

## Example of Guidelines for Selecting a Mouthpiece

## Appendix E

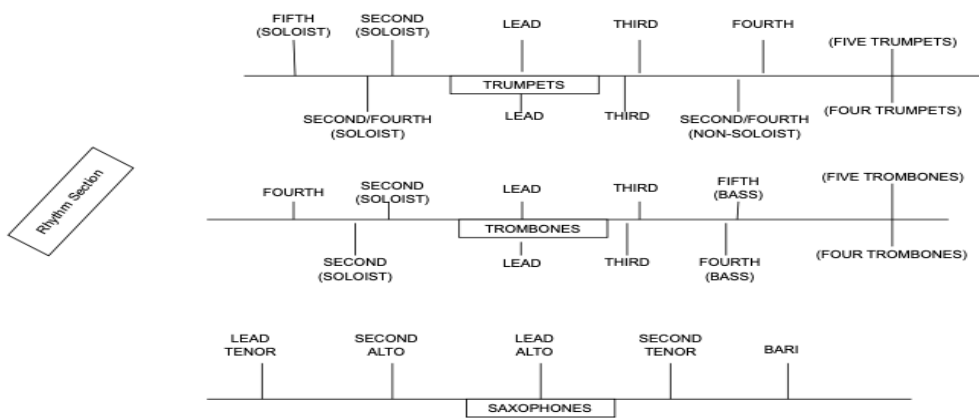
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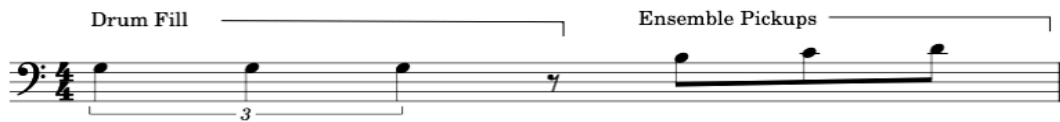
The top example is of the ghosted and heavier accented upbeat. The bottom example is of the more slurred approach with tonguing on the upbeats but without the tendency to be too vertical sounding. The second example is preferred.



### Seating chart for 8-10 brass



The example below shows triplets in the drum fill, which slows down the perceived pulse, causing an inaccurate entrance. In this case the quarter note triplet in the fill should be avoided.



### The Trombone Slide Chart

Natural Harmonic Series	1	2	3	4	5	6	7
F	E	E <sup>b</sup>	D	D <sup>b</sup>	C	B	
D	D <sup>b</sup>	C	B	B <sup>b</sup>	A	A <sup>b</sup>	
C	B	B <sup>b</sup>	A	A <sup>b</sup>	G	G <sup>b</sup>	
B <sup>b</sup>	A	A <sup>b</sup>	G	G <sup>b</sup>	F	F <sup>b</sup>	
F	E	E <sup>b</sup>	D	D <sup>b</sup>	C	B	
D	C <sup>#</sup>	C	B	B <sup>b</sup>	A	A <sup>b</sup>	
B <sup>b</sup>	A	A <sup>b</sup>	G	G <sup>b</sup>	F	F <sup>b</sup>	
F	E	E <sup>b</sup>	D	D <sup>b</sup>	C	B	
B <sup>b</sup>	A	A <sup>b</sup>	G	G <sup>b</sup>	F	F <sup>b</sup>	