

JUMP, JIVE and WAIL: Getting your Jazz Band to Swing – It's all about the rehearsal

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Our jazz ensembles should be challenged to be excellent by holding high expectations of the technical demands the music requires. This presentation will highlight how a jazz program can be exciting and vibrant by teaching as carefully as we teach when we approach our symphonic programs. If you approach jazz as the art form that it truly is, then your students will catch the passion of this great genre of music. Treat the music with respect, and the students will do the same!

I believe in quick fixes and will try to present them so you can get to the music and the ensemble can get to the music faster and more efficiently.

1. **TECHNICAL DETAILS:** approach the music from an artistic standpoint. Jazz is an art form. The more colors you can use in your musical presentation and still have clarity, the better.
2. **TONE:** Never sacrifice tone in the rehearsal. Great tone color is noticed in performances. Dark, rich, sonorous tone is the goal from the horns. Do not settle for ordinary tone color in your rehearsals. I do not believe that a person should have a different tone color in symphonic tone versus jazz tone. Insist upon your students to always listen and analyze their sound that they are producing. Recording and playing it back for the students is always an eye-opener!
3. **REHEARSE** with the technical attention that might be given in a symphony orchestra rehearsal. This attention to detail will bring clarity to the band's sound! Attacks and releases should be given great detail. For example, how long a fall-off should last should not be guessing, but everyone in the section should know exactly how long or short the fall-off should be.
4. **DYNAMICS:** Dynamics are the first level of musical response. People hear them first. Use them. The audience responds to soft playing, as well as strong playing. Students have a difficult time understanding this concept at first.
 - a. **DYNAMICS:** add them to the score and feel free to re-write or adapt editors' suggestions.
 - b. **ACTUAL DYNAMICS?** Many times the dynamics that are written on the page simply are not being played by the students. Check it out by recording your groups. We need to have more of a difference in our different volume levels. You might need to exaggerate the dynamics.
 - c. Playing truly "soft" can have as big an effect as having a wall of sound coming at the audience. (Count Basie Big Band as an example).

5. **PHRASE SHAPE:** Every melodic figure should have a "SHAPE". Describe to the students what you want. Many times I say phrases that are not easy to put into words, but the kids usually strive to produce what you are asking them to do.
6. **PHRASE DIRECTION:** Write from phrase to phrase, example over saxes, under trumpets, under soloist, etc. Every line should move somewhere. Try to have the phrases move seamlessly. This makes the story of the song come to life.
7. **COMMUNICATE:** Tell your students what type of SOUND is needed. They won't read your mind. They don't have enough experience (in most cases) with the genre to make "educated assumptions". If you don't tell them, they won't do it. I always think in a singing style, what type of enunciation, and it affects how you approach the articulation style of the song.
8. **CONTRAST:** Lack of contrast (dynamics, solo content, articulations, etc.) will bore the audience. Code Red.
 - a. **CONTRAST, PT. 2:** Repeated sections should change dynamically to avoid boredom, especially on a solo section, (in the rhythm section, change the pattern up on the trap set, bass player play the line differently if he can, etc.).
 - b. **CONTRAST, PT. 3:** Music is drama; so don't bore the audience with same dynamics.
 - c. **CONTRAST, PT. 4:** Backgrounds are sometimes duplicated in several sections, but alternate these as well. (For example: sax solo, backgrounds in trumpet or trombone, and brass solo with sax backgrounds. You can even mix and match the backgrounds with different instruments.)
9. **BRINGING THE MUSIC TO LIFE:** The music tells a story. Know the story. Share the story. Play the story. Make it your story! Don't be afraid to change the score to make your own version. This brings the music to life.
10. **LONG NOTES:** Long notes need to MOVE into the next phrase.
11. **SHORT NOTES:** Length of short notes needs to be addressed. How short? For example I always use a rule of thumb as a staccato note or ^ accent to have space, (silence) in between the notes. Use their listening to have this match up the style and length.
12. **INTONATION:** ACCURACY! There is no such thing as "close enough for jazz". Tuner application I use is tone generator on my IPAD because it has a Happy Face Smile that kids love to see! Even the seniors!

13. **RESPONSIBILITY AND ACCOUNTABILITY:** insist students mark everything on their music. Simplify the instructions the composers or arrangers have stated in the arrangement. Sometimes students appreciate a straight-forward approach with language they might understand and decode better. If a small phrase is simply too difficult for one section to perform, take it out, the adjudicators at jazz festivals do not have scores in front of them like in concert band. You should always strive for that "professional" sound.
14. **INTONATION AND TUNING:** Isolate intervals with other members of the ensemble. (Baritone sax and bass bone, or bass bone with bass player, etc.)
15. **ARTICULATIONS:** Mark them in addition to long phrase markings. Once again, tell your students what you want, or have the sections decide how to **MATCH** styles. In this area I always make a difference between tee tonguing versus dah tonguing. This is a small detail but makes a world of difference in the sound.
16. **BALANCE:** It's like mixing a recording. Know what to bring forward and what line needs to fade into the background into the fabric of the phrase. In rehearsal set your ensemble in a circle, with the drummer in the center. This has the different sections face each other. It makes the student be more aware of what instrumental section is to be more important? There should not be a guessing game on where the melody is being played. The mix is important because you move the listener's attention from section to section. The audience is therefore given more colors in your "Painting" of sound. You control what the listener hears at this point. As a director you are the **producer** of their sound!
17. **ATTACKS:** The MAIN melodic figure must not be lost in the attacks. I always hear backgrounds that overpower the soloists and therefore you lose the solo. I want people to be able to sing or whistle the melody after a song or concert is over, and that is success!
18. **ORNAMENTATION:** mark releases and length of falls, grace notes-on the beat, not in front of the beat. Once again, match the style within the horn sections.
19. **RHYTHMS:** Sub-dividing of rhythms is fine, but I like to use quick fixes on teaching difficult rhythms. I learned this simple method at a seminar that you should have the students tap the rhythm into their knees. This internalizes the rhythm and gets it internally to their body and they transfer it to their instrument faster! Singing their parts internalizes the sounds and the rhythms to their body, and then when they go back to their instruments it is easier to play their part. I do not even care if they are on the correct pitch when singing. It is the **internalization** of the music that is the outcome of singing that is most important. Because of time, go for quick fixes on

everything from rhythms to dynamics. When I was in college the professors always said to not teach by listening to recordings. I now disagree. The students have such easy access on their ipads, ipods, computers, that we should utilize this great technology that we have to help the students learn the chart.

20. Presentation at the performance. Where do you as a director stand in placement in front of the ensemble? I have been to many concerts that the director stood right in front of the soloist on stage. (Colleges and high schools). And then we wonder why the audience did not respond to the soloist as well as you thought they should have???

21. **PROBLEM AREAS:** The following paragraphs were taken from a presentation from Greg Bimm, famous director of bands at Marian Catholic High School in Chicago.

22. **Rehearsal Problem Solving- Identify, Diagnose, and Prescribe**

- I. **Identify** problems and concerns-focus on your chosen area. Listen for discrepancies between your ideal version and what you perceive.
- II. **Diagnose** - When you have identified a problem that you want to repair, decide what it is, and what is its source.
 - a. Consider who is involved, what about them or their instrument may be the cause.
 - b. Is the problem mechanical (caused by the instruments involved),
 - c. Is the problem perceptual (caused by the thinking/listening of the performers),
 - d. Preparation- (caused by students that are ill-prepared) Etc.
- III. **Prescribe**- You must use all of your knowledge of instrument pedagogy, your students and their personalities, your understanding of ensemble performance, acoustics, etc. to improve their performance. Absolutely critical!
 - a. Realize that simply telling your students that they are wrong will not solve anything and telling them to work harder will only be a source of frustration. Even telling them what the problem is will not be enough for most high school kids. You must **offer solutions**.
 - b. Starting with the problem you look for suggestions for how to improve the section. **YOU SHOULD ALWAYS BE BUILDING A SET OF "TOOLS" FOR THESE SOLUTIONS.** This could take years to accomplish.
 - c. If the problem is mechanical, what do they need to do to change and make it work? A different fingering? Faster, slower, more air, less air? Different sticks? Tongue

placement or simply a suggestion for a different sound-darker, more articulate, longer, shorter, louder, softer, a different place to breathe? ETC.

- d. If the problem is perceptual how can they fix it? Where to listen? Where is the pulse? What should the balance be and sound like? What is the pace of the crescendo? Where is the phrase going? ETC.
- e. If the problem is preparation then do you want to practice it for them? You must at least tell them how to practice the section.
- f. Once you have prescribed a solution, **YOU MUST IMPLEMENT IT**. Be ready to try numerous times and if the solution works repeat it enough so that it stays.
- g. You should be also be ready and willing to offer another solution if your first one doesn't work after a reasonable time.
- h. End the rehearsal portion with another run of a substantial section. This will help "set" the corrections and will help generate positive energy at the end of rehearsal.

IV. RHYTHM SECTION: This section is the heartbeat and life-blood of the band. You can't give **TOO MUCH ATTENTION** to this section.

- a. Rhythm sections play dynamics. They do not stay the same.
- b. Rhythm section- have them listen to everything you tell the horns. They will understand the tune better. Have them mark their music.
- c. Sax soli sections-rhythm section- keep intensity but go under the saxes in volume so they can be heard.
- d. Rhythm section- think of matching your styles.
- e. Guitar and piano- comping together- don't do it! Trade off phrases or sections. If you comp together you create comping chaos. Both players will be featured more if they do not comp at the same time. Clarity is the goal here and will make your rhythm section stand out.
- f. Pianist do not comp in the lower register, you are in the bassist's territory, so stay out. Think of Count Basie and Duke piano lines, they usually were in the upper register.
- g. Don't ornament too much when walking bass. The great bass players of the fine big bands of the past supported the band completely. They truly are the time-keepers of the ensemble.
- h. Keep your bass players in check with their most important job: swinging the band.
- i. On ballads, have pianist use the soft pedal.

- j. On other types of jazz, no pedal should be used by the pianist.
- k. The guitarist and bass player have to learn their amplifier, that is where their sound is produced, help them have control over the sound! (the amplifier is their sound!)
- l. Most jazz composers and arrangers are not percussionists, so the trap set parts are never written out as well for the trap set player. Develop a working knowledge of some drummers you want the students to model. The best trap-set players pay close attention to what the horn sections are doing. Walk over and show the drummer the score of what the other students are playing. They will understand the chart better. Listening to a professional recording is great for the drummer!

- V. **RECRUITING RHYTHM SECTIONS** One of the hurdles we face with big band music is the rhythm section. This is one area that has to be addressed by the directors. If you have a good rhythm section, then you can have a good big band sound. This is so important. Many times music educators are horn players, and we do not know what to tell our rhythm section. If the rhythm section is tight, the horns are easier for us to fit in the framework of the ensemble. The main difference between high school and college, and college and professional big bands, is the rhythm section. Do whatever you need to do to make it happen.
- VI. **Utilize** area college students to help you. Many times they are willing to help when you have financial limitations.
- VII. Contact area college jazz directors that you respect to come help one day. Or switch places with another area director for their STRENGTH and then you return the favor.
- VIII. This is an area that we have to **pursue** the students, and sometimes they are students that are not in our regular band program. We have to recruit pianists, guitarists, and bass players that the other band students may know, that you have no knowledge of them being in your school.
- IX. I think most of us can get a pretty good sound out of our **horn section**, but if your rhythm section is not solid, the horns will have trouble swinging. Learn from going to seminars that have people with the knowledge to help you.
- X. Become **friends** with a good **jazz guitarist, bass player, or pianist**. They can give you hints on how to help your rhythm section sound. I am not that creative, but I can steal other people's ideas and take them and apply them to my own program. Learn the names of great performers on the rhythm section instruments, and the students will respect you more for learning about their instrument and

might do more research on that individual performer that you suggest they listen to.

- XI.** Use the vast amount of technology that we have available today. For modeling with you tube examples or J. W. Pepper web-site that has the tunes you are playing for the kids to hear the song. Record your ensemble in class and it will help them immediately.

Inserting SWING style

- A. Choose swing literature.** Your ensemble can't learn how to swing if they are not playing swing literature. Choose standards to perform. The few professional big bands that are in the cities in the U.S. get better response from the audiences when they do great STANDARDS. (You might be shocked when the students sometimes will start liking literature from different eras.) The standards many times are vocal songs originally. Study the lyrics and talk to the students about them, or better yet, give them the assignment to research the song to learn the lyrics to help tell the story.
- B.** If you do not expose the students to traditional big band jazz, where will they learn about this great American music we call jazz? There are many great standards that have been arranged and we need to educate our students or we will lose our great heritage. (Playing the latest song out from the music publishing companies is not the way to help your students swing.) In the orchestra world, it is common to play the "Hits" by Bach, Beethoven, Mozart, Mendelssohn, Tchaikovsky. But in the jazz world we seem to avoid the Basie, Ellington, Thad Jones, Benny Goodman, Louis Armstrong, Charlie Mingus compositions. The students will only learn this literature if you expose them to it. Sometimes the original compositions are too difficult, but there are a number of arrangers that arrange these great compositions and they make them accessible for your students to perform. If you don't know the literature then find ways and jazz educators that can assist in this process. At your invitational Jazz Night, make sure you are playing some truly great standards that everyone will recognize and be familiar. For example I recently attended a university jazz concert, and the greatest applause came when one of the bands played a Sinatra ballad that was gorgeous and followed with "In the Mood"! It seems to me that the director of this program would take note of this acceptance and try to play 1 or 2 recognizable standards at each concert. It would build the audience over the years. Grandparents are going to be in the audience as well as parents and friends!

- C. Make your program **special** by having a jazz night and charging admission to help fund your jazz program. Have the students design the posters, or a parent that is artistic. Give free tickets to the elementary band and middle school band students. (Their parents have to pay to get in!)
- D. Go to jazz festivals at area colleges. Try to find at least one in the fall semester, or share a jazz concert with a sister school. It is difficult to inspire your students to play at a higher level if they are just always playing for the home crowd that loves them no matter how they sound. If the students know they are playing in front of adjudicators and professionals or another school, they will pay more attention to detail. They will perform at a higher level if they know people with music degrees are listening. Take your group even if they are not as good as you want them to be. You have to expose them to other schools as well.
- E. Talk to students that might not be in your jazz program to get involved. Have flute players learn how to transpose the trumpet parts, etc. The more students, the more excitement in the program. My jazz program helps and strengthens the symphonic band program. (In my present saxophone section, none of the saxophone players play saxophone in the symphonic band.)
- F. If you have to have jazz outside of the school day, do it the best way you can, but strive to get it in the school day. Once it is in the school day as a class, the whole band program wins!
- G. The jazz program can help push the students to have their instrument in their hands more often and produce more practicing for everyone.
- H. This extra playing and practicing will immediately help your symphonic band program.
- I. Play good LITERATURE! This is essential for the program and the student's progress as a musician. Sometimes I hear ensembles attempting to play literature that is too difficult or sometimes is too easy for the group. You have to know your ensemble's strengths and weaknesses to choose literature that fits them. Then everyone wins!
- J. If budget is a concern, then I suggest several big band books that have some good selections in them, at an excellent price for your budget.
- K. Have a varied program when presenting a concert. The audience remembers the opener and the closer more than the other tunes performed.

- L. Balance the selections on the concert is like having a balanced meal. If you are performing four or five selections try the following formula:
1. Opener-fast swing tune
 2. Ballad-featuring your finest soloist
 3. Blues tune- featuring several soloists
 4. Latin tune-students love this style because it is fast and exciting
 5. Closer- a swing or blues tune that leaves the audience wanting more selections to be performed. It can be exciting to have the whole band stand like on a blues and be wailing with your best soloists soloing over the top of the ensemble. It will bring the house down!!!!!!!!!!

M. It will take time and effort to build a jazz program but it is well worth it! In the words of Jim Valvano, "Don't give up, don't ever give up!"

Attention to the Solo: How to teach Improvisation

1. **KISS** method: Keep It Simple Stupid! (Miles Davis example) By talking like it is complicated to solo, it scares students away from even attempting to solo. Example of Todd Wilkinson playing a nasty blues in the Friends University Big Band at KMEA!
2. Know the key the chorus is being played in.
3. Can't go wrong with the ROOT and FLAT 3rd of the key you are in.
4. TIME (be aware of the bass, and that the beat goes on).
5. REPETITION is good.
6. Use SILENCE or (space) in your solo. A person can play too many notes and bore your audience to sleep and therefore not pay attention to your solo. This is one reason why people do not care for the modern jazz being played today. There are so many notes and rhythms being played that the average person can't understand the language. People want to leave a concert with one great melody in their mind and heart.
7. Do not sacrifice TONE. Insist they play with a beautiful tone.
8. Each soloist is painting a picture of sound for the audience, Are you using only black and white, or are you adding texture, color, density, contrast,

etc. in your solo. People remember how you begin and how you end a song or a solo. Attempt to make those areas flawless. Remember that **"less is more"**.

9. If you are not nervous, there are only two options for you: Either you are crazy or you are dead. (A quote from the late Dr. Paul Shull, my trumpet professor at KSU in the 70's). You will be a little nervous, no matter whom you are, but make the nerves work for you. Play in front of your family, pets, friends a lot and the nerves should diminish from your playing in public.
10. Each student can become a fine soloist, it just depends on how much time you spend outside of class. Your program will be better supported by parents if more than 2 or 3 students are featured on the concerts. It takes time to get more students soloing, but this can be helped by how you approach it in the rehearsal. Make them feel comfortable by giving them chances and opportunities.

With my two jazz bands I use **Blues Warm-ups and Workouts** by Paul Jennings. The rhythm section has to play the solo chorus several times as students are attempting solos and implementing ideas.

Bloom's Ten Commandments of Jazz Soloing

1. Thou shall not abandon ideas.
2. Thou shall not abuse repetition.
3. Thou shall play only what is necessary.
4. Thou shall tell a story.
5. Thou shall stop when the story is over.
6. Thou shall play with the rest of the band.
7. Thou shall listen at all times; to what was just played and to the rest of the band.
8. Thou shall not de-sensitize the band and audience thorough over use of any musical element.
9. Thou shall appreciate the audience and show it through dignified presentation
10. Thou shall use rests with the same commitment as notes.

(Bloom's taxonomy school of jazz.com)

The jazz licks that I have attached were originally from a student of mine at East that was given to him by his private trombone instructor, Earlie Braggs. I took them and wrote them out for the other instrumental sections. If students want to, then ask them to figure them out in the key of the blues they are playing. It enables the students to have a small vocabulary in which they can build a simple solo.

This jazz literature list is just a start. I have tried to list the 5 main genres. I know that fusion and funk are not listed. That is up to your preference. Some of the tunes have several arrangements. I just wanted to use standards for the majority of this list. My ensembles have performed probably 90% of these charts and so I know they work! The first recommendation I have is order the Ellington charts from Jazz at Lincoln Center to receive the 5-8 new charts each year. You can build a Ellington library from ordering the music.

Blues Tunes

1. **Blue Flame** by James Noble and Joe Bishop arr. Paul Murtha
2. **Late Night Diner** by Doug Beach
3. **Black Coffee** by Paul Francis Webster and Sonny Burke arr. Paul Murtha
4. **Across the Track Blues** by Duke Ellington arr. David Berger
5. **Blues in Hoss Flat** by Count Basie arr. Mark Taylor
6. **Blues in the Closet** by Oscar Pettiford arr. Mark Taylor
7. **Swingin' Shepard Blues** by Moe Koffman arr. Mark Taylor
8. **All Blues** by Miles Davis arr. Michael Sweeney
9. **Straight No Chaser** by Thelonious Monk arr. Mike Tomaro
10. **Blue Monk** by Thelonious Monk arr. Mark Taylor/Michael Sweeney
11. **A Nasty Bit of the Blues** by Doug Beach
12. **Stolen Moments** by Oliver Nelson arr. Paul Jennings (several versions)
13. **Mercy, Mercy, Mercy** by Joe Zawinul arr. Robert Wood
14. **Killer Joe** by Benny Golson arr. Michael Sweeney
15. **Now's the Time** by Charlie Parker arr. Rick Stitzel
16. **Royal Garden Blues** by Duke Ellington arr. David Berger
17. **Jeeps Blues** by Duke Ellington arr. David Berger
18. **Things Ain't What They Used to Be** by Mercer Ellington arr. Alan Baylock

Ballads

1. **Over the Rainbow** arr. Allan Baylock
2. **Stormy Weather** arr. Mark Taylor
3. **Lover Man** arr. Sammy Nestico
4. **Wave** (Latin /ballad) arr. Michael Phillip Mossman
5. **Quiet Nights of Quiet Stars (Corcovado)** (Latin/ballad) by Joabim arr. Mark Taylor
6. **I Concentrate on You** by Cole Porter arr. Mark Taylor
7. **I've Just Seen Her** by Charles Strouse arr. Rick Stitzel
8. **In a Sentimental Mood** by Duke Ellington arr. Mark Taylor

9. **Round' Midnight** by Thelonious Monk arr. Mike Tomaro
10. **My Funny Valentine** arr. Sammy Nestico
11. **God Bless the Child** by Billie Holliday arr. Rick Stitzel *(Many versions)
12. **Summertime** by George Gershwin arr. Dave Wolpe* (Many versions)
13. **Chelsea Bridge** by Billy Strayhorn arr. Mark Taylor
14. **Polka Dots and Moonbeams** by Jimmy Van Huesen
15. **Isfahan** by Ellington & Strayhorn arr. Alan Baylock
16. **Spring Can Really Hang You Up the Most** by Tommy Wolf arr.
Frank Mantooth easier one by Kris Berg
17. **Body and Soul** by Johnny Green arr. Dave Wolpe
18. **I'm Getting Sentimental Over You** by George Bassman arr. Rick
Hirsch
19. **I Can't Get Started** by Vernon Duke arr. Victor Goines

Latin Tunes

1. **Children of Sanchez** by Chuck Mangione arr. Victor Lopez
2. **Tiger of San Pedro** by John Labarbera, arr. Paul Lavender
3. **Spain** by Chick Corea arr. Paul Jennings
4. **Caravan** by Duke Ellington arr. Michael Sweeney (Many versions)
5. **La Fiesta** by Chick Corea arr. Phillip Michael Mossman
6. **Blue Bossa** by Kenny Dorham arr. Mark Taylor
7. **Wave** by Antonio Carlos Joabim arr. Phillip Michael Mossman
8. **Mas Que Nada** by Sergio Mendez arr. Mark Taylor
9. **Manteca** by Dizzy Gillespie arr. Mike Tomaro
10. **Groovin' High** by Dizzy Gillespie arr. John Wasson
11. **Bluesette** by Toots Thielemans arr. Mike Tomaro (samba)

Swing Tunes

1. **Fat Cat** by Doug Beach
2. **Shiny Stockings** by Frank Foster and Count Basie arr. Sammy Nestico
3. **Undecided** by Charles Shavers arr. Michael Sweeney
4. **In a Mellow Tone** by Duke Ellington arr. Mark Taylor
5. **One O' Clock Jump** by Count Basie arr. Mark Taylor
6. **Until I Met You** (Corner Pocket) by Freddie Green arr. Mark Taylor
7. **It Don't Mean a Thing if it Ain't Got that Swing** by Duke Ellington
arr. Mark Taylor
8. **Cottontail** by Duke Ellington arr. Mark Taylor
9. **Jordu** by Duke Jordan arr. Sammy Nestico

10. **Jiver's License** by Howard Rowe
11. **Come Fly With Me** by Jimmy Van Heusen and Sammy Kahn arr. John Berry
12. **It Had to Be You** by Isham Jones arr. Tom Davis
13. **Fly Me to the Moon** by Bart Howard arr. Mark Taylor
14. **Jump, Jive and Wail (2 versions)** by Louis Prima arr. Roger Holmes / Mark Taylor
15. **Mary Ann** by Ray Charles arr. Michael Sweeney (rhumba and swing)
16. **Satin Doll (2versions)** by Duke Ellington arr. Mark Taylor/Sammy Nestico
17. **Easy to Love** by Cole Porter arr. Sammy Nestico
18. **Cool (West Side Story)** by Leonard Bernstein arr. Mark Taylor
19. **Hallelujah I Love Her So** by Ray Charles arr. Mark Taylor
20. **Autumn Leaves** by Joseph Kosma arr. Peter Blair
21. **Count Bubba** by Gordon Goodwin arr. Paul Murtha
22. **You'd Be So Nice to Come Home To** by Cole Porter arr. Roger Holmes
23. **The Way You Look Tonight** by Jerome Kern arr. Sammy Nestico
24. **Uptown Stomp** by Larry Neeck

Be Bop

1. **Four** by Miles Davis arr. Mark Taylor
2. **Oleo** by Sonny Rollins arr. Mark Taylor
3. **Tenor Madness** by Sonny Rollins arr. Mark Taylor

Mingus charts

1. **Moanin'** arr. Sy Johnson
2. **Nostalgia in Times Square** arr. Ronnie Cuber
3. **Jelly Roll** arr. Sy Johnson
4. **Fables of Faubus** arr. Steve Slagle
5. **Haitian Fight Song** arr. Sy Johnson
6. **Boogie Stop Shuffle** arr. Sy Johnson

Jazz Ensemble books that have approximately 10-15 tunes in each book that are worth the price!

- A. **Easy Jazz Classics** pub. Hal Leonard
 C. **Swing Classics** pub. Hal Leonard

- B. **Easy Jazz Favorites** pub. Hal Leonard
 D. **Best of Belwin Jazz: Young Jazz**

JAZZ LICKS

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

JAZZ LICKS

1 2

5 3 4

9 5 6 7

12 8 9

16 10 11

20 12 13

24 14 15

28 16

31 17 18

35 19

35

Bb

Jazz Licks

[Composer]

1 2 3

4 5 6

7 8 9

10 11 12

13 14 15 26

16 17

18 19

JAZZ REHEARSAL TECHNIQUES

1. Rehearse as technically as a symphony orchestra.
2. Mark releases.
3. Dynamics-add them to the score-rewrite at times to make it more musical.
4. Every melodic figure should have a "SHAPE".
5. Every line should move somewhere.
6. Same dynamics will make the audience "dead". Code red.
7. Repeated sections should change dynamically to avoid boredom.
8. In a 8 bar intro start out stronger then shape it down before the head starts.
9. Audiences respond to dynamics 1st.
10. Music is drama, don't bore the audience with same dynamics.
11. Long notes need to MOVE into the next phrase.
12. Intonation needs to be accurate, (some people make a ignorant statement that "it's close enough for jazz"), wrong.
13. Have students mark everything on their music.
14. Isolate intervals with other members of the ensemble.
15. Articulations mark them along with long phrase markings.
16. Section leaders slur from off-beat to on-beat.
17. BALANCE-like mixing a record. What to bring out and what to fade. The mix is important because you move the listener's attention. Power over his mind , absolutely critical.
18. Write from phrase to phrase, ex. over saxes, under trumpets, under soloist, etc.
19. Attacks-don't cover up the MAIN melodic figure.
20. Rhythm section dynamics-not unchanging.
21. Rhythm section-listen to everything I tell the horns. You will understand the tune better.
22. Sax soli section-rhythm section-keep intensity but go under the saxes in volume so they can be heard.
23. Technical-approach the music artistically.
24. Attacks-entrances not early.
25. Ornamentation- mark release of falls, grace notes-on the beat, not in front.
26. Rhythm section- think of matching your styles.
27. Guitar and piano-comping together-don't do it. Trade off phrases or sections, if you comp together you create comping chaos.
28. Pianist do not comp in the lower register, you are in the bassist's territory, stay out.
29. Don't ornament too much when walking bass.