

I AM GOING TO TEACH JAZZ BAND?!

A Really Rough Guide to Directing and Instructing

Middle and High School Jazz Ensembles

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Disclaimer:

The views expressed in this document are those of the author and do not necessarily reflect the views of Paradise Valley Community College, or the Department of Fine Arts. This document is simply ONE WAY of viewing jazz education; it is incomplete and full of missing pieces that simply could not fit in the allotted time and space. No doubt the author will regret something written in this document at some point in the future, so be quick to question any and all information within. If you are ever in a position that requires you to teach a jazz big band, this is designed to be a FIRST RESOURCE. Your next responsibility is to seek out EXPERTS and to gain all of the valuable EXPERIENCE you can by participating in jazz ensembles, workshops and clinics.

Jazz music is about inclusion and expression!

Improvisation is necessary! (it requires a lot of time and energy!)

Mistakes are great opportunities to learn!

Recordings are essential!

Be brave!

Take chances!

Learn something new! Do something unexpected!

Share those experiences with others!

Jazz, at its core, is simultaneously a social endeavor and expression of one's individual spirit. It is *the* great American contribution to music; it could only have been formed in the unique social, cultural and political climate of the late 1800s and early 1900s. Jazz is

deeply connected to: baseball, cinema (“talkies”), Prohibition (the underground culture, in particular), expanding rights for woman, the growing worldwide influence of U.S., and the rise of public engagement in domestic politics.

What is a jazz band?

A jazz band, also called a big band, is a group of about 20 musicians who perform American popular music of the 20th and 21st century in a large ensemble format. The popularity of these ensembles can be traced to the so-called “big band era” or “swing era” of the 1930s and 1940s. Though the decade of the 1920s (As F. Scott Fitzgerald named it, “The Jazz Age”) saw the rise in popularity of jazz music, the “big band” era came later. Due in part to distributive powers of radio and cinema, jazz music (and later big band music) was the most popular music in the United State and Europe for about 30 years. Ask Satie, ask Hindemith, ask Stravinsky. Go ahead. This music was for dancing; hence some people still refer to a big band as a ‘dance band.’ Big bands are generally identified by those who led them, some of the most popular groups of that time were:

Duke Ellington	Count Basie	Benny Goodman
Paul Whiteman	Glenn Miller	Artie Shaw

Like any art form, the music of this era was ever changing. Big bands in the late 1940s and onwards played more concert venues and music that was not necessarily intended for dancing. Some popular big bands from the 1950-1970s include:

The Stan Kenton Orchestra
The Thad Jones/Mel Lewis Orchestra
Oliver Nelson

Big bands began appearing in public school music programs in the 1930s, and really exploded onto the high school scene during the 1950s and 60s. In 1947, the University of the North Texas was the first major institution to offer a jazz studies program. Today, jazz bands are present in many public middle and high schools. These bands tend to be by audition and often constitute the top-performing ensembles at a school. Programs vary widely, from those that meet once a week (after school and only after marching season) to those meeting every day as part of the regular school schedule. Often successful high schools (read: perform at a high level, have good soloists) have excellent middle school “feeder” programs that focus on the basics of ensemble playing and develop basic improvisation skills. Many excellent high school big bands require students to take private lessons, though many students do so in middle school without prompting. Many students take jazz lessons and “classical” lessons from the same teacher.

The unique characteristics of a school big band lead to many performance opportunities. The relative small size of the group, the relative high level of playing and player, and that jazz music carries certain cultural capital, are all reasons big bands tend to be the most-performed (non-marching) group at many schools. A big band may play at school events such as open house and back to school night. The big band may perform at the standard winter and spring concerts as well as festivals (both jazz exclusive and multiple ensemble) and community concerts (such as a county fair or a concert in the park). I have taken big bands to events such as: a PTA Christmas luncheon, an opening of a bank, an elementary school showcase concert, a retirement community concert, art

and wine festival, a (insert local produce here) festival, and private events for members of state and national legislatures.

What is the instrumentation of the big band?

A big band typically has this instrumentation (in score order):

1st Alto Saxophone (will sometimes double on soprano saxophone)

2nd Alto Saxophone

1st Tenor Saxophone

2nd Tenor Saxophone

Baritone Saxophone

1st Trumpet

2nd Trumpet

3rd Trumpet

4th Trumpet

5th Trumpet (optional)

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

5th Bass Trombone (optional)

Piano

Bass

Guitar (optional)

Drum Set

Aux. Percussion (discussed later in this section)

Some charts (aka: scores) include the optional parts above, some do not. Beginning charts will not include the optional parts. Often a big band will keep the optional players in the groups and find other parts for them to play. Examples include:

- 5th trumpet doubles another trumpet part. Sometimes having two 1st trumpets is beneficial

- Bass trombone plays the next lowest part, 4th trombone.
- Guitar reads chords off the piano chart, or doubles the piano lines
- The Aux. Percussion plays congas, bongo, vibes or other percussion instrument and improvises a part. And/or the two percussionists alternate on drum set.
- It is also beneficial to double some saxophone parts. Often with a beginning band I will have two 2nd alto saxophones and two 2nd tenor saxophones. Doubling the rhythm section can also be beneficial, especially in the case of attendance. Having two bass players in the group will mean that *most* days at least one of them will be there.
- In advanced groups, woodwind doubles may be required. This means that members of the saxophone section will be expected to play flute (or piccolo), clarinet and/or bass clarinet. Remember, at the beginning, in the earliest jazz ensembles, the instrumentation was trumpet, trombone, tuba, bass drum, snare drum and clarinet. The saxophone rose to prominence with the big band era. Some attribute this to the volume that a saxophone can produce in comparison to the clarinet, others to the explosion of saxophones popularity in the 1920s and still others to the ‘raunchy’ and ‘libidinous’ (and therefore desirable!) timbre of the saxophone. In all likelihood it is some combination of these factors.

Note: The seating in a jazz band is not necessarily “the student playing the first part is the best player and the person on the second part is the second best player.” Each part has its unique challenges. The “solo” chairs in the band are: 1st Alto, 1st Tenor, 2nd Trombone, and 2nd or 4th Trumpet. These chairs tend to have the most improvised solo

space and the most experienced soloists often sit in these chairs. The 1st chairs are the section leaders and play parts higher in range. A student who is a good trumpet player (and leader) but cannot play above the staff might be better suited to play third trumpet instead of first. Use your best judgment. I also recommend talking to the individual students' private teachers. First, developing a rapport with private instructors is important (often you will deal one or two teachers instructing a whole section of a band) and they usually are very open and honest about ability, motivation and potential of individual students. Second, private instructors are valuable resource for things like guest clinics and guest artist performances. I have had great success with students who are motivated by seeing their private teacher guest direct a big band or play a solo with the group at a concert.

Equipment:

- Chairs and stands.
- CD player
- Jazz recordings – these are THE source of information
- Music – I use this website:
 - <http://www.jwpepper.com/sheet-music/bandj.jsp>
- Folders for jazz band music and materials.
- Piano or electric keyboard
 - If it is an electronic keyboard, you will need a keyboard amp (sometimes called a “full-range” amp) and cords. You will also need extension cords and a power-strip.
- Bass guitar: electric or acoustic.
 - You will need a bass amp (not a guitar amp) and cords.
Note: cords will randomly ‘go bad,’ you will need spares. Extra extension cords are helpful too.
- Percussion:
 - Drum set-standard five-piece (20 or 22” bass drum, floor tom, 2 mounted toms, snare drum).
 - 20” ride cymbal, 16” crash cymbal, 14” hi-hats
 - Two congas on stand (congas used in latin, ballads, pop charts)
 - Auxiliary instruments (cabasa, guiro, shaker, maracas, wind chimes, cowbells, agogo bells, triangles, finger cymbals, vibraslap,

- claves, tambourine, wood block, rain stick)
- Vibraphone or xylophone- excellent for solos
 - Sound equipment: You will do outside gigs!
 - PA System (6-8 channel powered mixer with speakers)
 - 6-8 mics (w/ on-off switches), mic stands, boom arms. (1-2 mics for sax solos, 1 trombone, 1 trumpet, 1 front mic, 1 piano)
 - Uniforms for performances:
 - I like all black. It looks nice. Some bands prefer colorful tops and black slacks. Some bands perform in tuxedos, some in suits and ties. You will see groups playing in a 'band t-shirt' and jeans, I just don't like it. Yes, the jazz band might be a more 'casual' performing ensemble, but developing a sense of professionalism is always beneficial. If you decide to go with the "band shirt" idea, please go with collard shirts that have a tasteful logo...PLEASE...
 - Band stand/Stage fronts
 - These are stands typically used to hold music in the front row. The saxophone section may not appreciate having to hunch over to read their music, but the cool logo on the front, and the nostalgia brought on by these stands may be worth it...

Standard Jazz Big Band Set up:

(Draw)

(This is the front of the room)

**Stonehenge Set-up:
(Draw!)**

**One non-standard Jazz Band Set-up:
(Draw your choice)**

Auditions:

If you choose to have audition, here are some ideas. In my experience the audition process can be grueling for both students and teacher. A typical jazz audition involves: (1) a prepared jazz piece (2) scales (3) sight-reading (4) improvisation.

Why? Well, you want to know if the student is able to prepare a piece. Choose something that nobody knows, maybe the 1st alto part to a chart you just purchased or a melody that you copied out of a fake book⁴. Give everyone the same part, even the saxophones. Students will audition individually, but let the baritone sax auditioners play the *exact* same music as the tenors and alto. Why not? You may decide to ask students to switch from instruments they play in your other large ensembles. I have heard some fine flute players audition on alto, after the audition switched them to bari and they have been very successful.

Ask to hear scales with straight eighth notes (as in latin or rock music) and swing. Have them play along with a metronome; give the students slow bpm markings. This will show how fluid they are on their instrument and if they have a grip of the general aspects of the instrument: creating a good sound, playing in time, knowledge of fingerings, etc.

The sight-reading material should be something you will play during the term. Again, have every group of instruments use the same music, but not necessarily the same

⁴ Fake book: a collection of musical lead sheets intended to help a performer quickly learn new songs. Each song in a fake book contains the melody line, basic chords, and (if in concert pitch) lyrics - the minimal information needed by a musician to make an impromptu arrangement of a song, or "fake it." You will see musicians use these books on gigs where they will play for hours at a time. They are available in all keys so students playing an Eb alto saxophone need not transpose.

piece for the whole band. The point may not be to see if the student can play something the first time through, but to see how the student handles instruction. I use sight-reading as a teaching opportunity and to see how the student adjusts to my style and delivery. Additionally, I keep three sight-reading parts handy: easy, medium and hard. The last thing I want to do is discourage a student who has auditioned. If they make an effort I want them to feel successful.

Improvisation is optional. At the end of an audition a student may want to show how well they improvise. They may have prepared a piece (a blues tune or jazz standard) to improvise on or you may have assigned a set of changes. Again, improvisation is COMPLETELY OPTIONAL in the audition process, but it would be difficult to put someone at 1st Tenor if they had no interest in improvising.

Rehearsal: A sample

General Outline:

1. Warm –up (10-15 minutes)
 - a. Long tones
 - b. Scales/Patterns
 - c. Getting the rhythm section together
 - d. Listening – Guide the ears of the band
 - i. To self: is my sound appropriate?
 - ii. To own section: where do I fit?
 - iii. Rhythm section: how does my part fit?
 - iv. Same part across section: who else is playing with me?
 - v. Different part across section: what are other people playing?
 - e. Focus Points
 - i. DARN IT
 1. Dynamics
 2. Articulations
 3. Rhythm
 4. Notes
 5. Intonation
 6. Tone
2. Review a piece that the group can play well (5-10 minutes)
 - a. The band has just played a bunch of (what they might consider) ‘not-

music', so have them play a chart all the way down.

- b. Remind them of the focus points from the warm up
- c. Do not hesitate to rehearse the piece a bit (in this order!).
 - i. Is the style correct?
 - ii. Are the rhythms correct?
 - iii. Are the notes correct?
 - iv. Is the balance happening?
 1. Lead trumpet is the top voice, all other support the lead trumpet.
 2. Next are the other section leaders:
 - a. 1st alto, 1st trombone
 3. Rhythm section together and balanced
 - a. Can you hear all of the parts?
 - b. I like to cue on the bass.
 - i. Do not allow the bass player to be too loud, the winds should always be able to hear the bass, even when it is soft.

3. Work on the main idea of the rehearsal (15-20 minutes)

- a. What is the focus of your rehearsal?
 - i. A specific rhythm?
 - ii. A specific key?
 - iii. A style? Rock? Latin? Swing?

- iv. A specific chart?
 - v. It is flow? Playing charts back to back, like a dress rehearsal?
4. Improvisation/Review (10-15 minutes)
- a. I try to apply what has been worked on into something that ends the rehearsal on a high note.
 - i. Improvising
 - 1. Simple forms
 - a. Blues
 - b. Vamp in one key
 - ii. A new exciting piece, sight reading
 - iii. Reviewing another piece that the band knows
5. What to expect next time? (1-2 minutes)
- a. Let the group know what to expect next time and what to practice

Teaching Improvisation:

Improvisation is the most distinct characteristic of jazz. It is the thing it is known for, it is the thing that **MUST** be present for us to call a group a “jazz band”. Otherwise you are just teaching an advanced rhythm class that focuses on style and complex harmonies - that is not a jazz band!!! **YOU MUST TEACH IMPROVISATION. YOU MUST APPROACH IT EVERYDAY OR YOU ARE NOT TEACHING JAZZ.**

First, you must know the process from the inside, at least a little bit. Take lessons. Ask friends. Most of all **LISTEN**. Sound comes first! Second, teaching improvisation at a high-level should happen *mostly* in the private lessons. It is difficult to

teach improvisation in a group situation. However!!!!!! Books like *Standard of Excellence Jazz Method* incorporate improvisation at the same level as reading jazz rhythms and interpreting jazz styles.

The most important thing to remember about improvisation: TRY IT!!!

I am fully convinced that in order to teach improvisation effectively, one must have a firm grasp of the pedagogy and experience in this particular learning process themselves. That being said, learning to improvise is one of the most rewarding and interesting experiences you are go through. Though for most folks it is loaded with fear, self-doubt and lots of negative inner speech.

You must know what a “good” solo sounds like, what an “okay” solo sounds like and what a “bad” solo sounds like. You learn this by listening. You must know how famous solos were constructed and the steps necessary to assist someone in the process of “imitate, assimilate and innovate.” You learn this by listening. You must try and fail, you must. You learn this by listening and singing along, by practicing transcription books as etudes, you learn this by playing for and with others who are on the same journey.

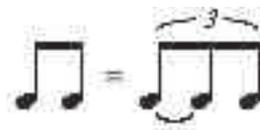
It is a skill to improvise, but not all good (or great!) improvisers can explain their process. It is an individual skill, much like how someone paints, composes, throws a football, dances, or drives a car. There are many successful individual ways, but there are also some standard ways to get people on the path.

Teaching Swing:

Teaching swing can be difficult. Remember, sound before sight. Listening to

swing is the best and quickest path to get a group to swing. Swing is not the first jazz style that I teach: rock is. Why? The straight eighth note feel is how students learn to read rhythms in concert band. Playing with a rhythm section can be challenging. They are not following a conductor; they are listening to each other and trying to internalize the beat. Learning how to swing and how to read swing rhythms at the same time can be overwhelming. Start with rock and with students learning how to read syncopations that appear frequently in jazz music.

If the group has listened to swing style and has been reading straight eighth rhythms with regularity the next step will be relatively easy. Swing can only happen with eighth notes. You cannot swing quarter notes. You cannot swing half notes. Swing eighth notes are often written exactly the same way as straight eighths, unless you are reading older charts (1950s or earlier) where swing eighth notes are written as dotted-eighth sixteenth. Swing is often indicated at the beginning of a chart like this:



The triplet feel is a good place to start. Ask students to play (for instance) a concert Bb major scale, with two straight eighth notes on each beat. After that, ask for triplets on each beat. All the while the rhythm section should be playing with the horns. After the students have played the triplet figure, have them tie the first two triplets together. Now they are approximating swing. This is just the FIRST STEP. Listening is the most important part and imitating that swing will help to reinforce the style and rhythm.

The most commonly misinterpreted jazz rhythm is the dotted-quarter eighth-note rhythm. This rhythm is VERY common in jazz and is often misplayed. It takes diligence to have a group play this rhythm consistently. I like to teach, “Chick-ka-da, Ah!” This “one-and-two AND” rhythm is silly but it really, really works; I (almost) guarantee. Try it. Vocalizations are GREAT in jazz. Remember, this music has roots not only in brass bands but also in field-hollers and work songs. Vocal rhythm work, like this, will not only help the band understand the rhythm, but will also have your band all agreeing on what the articulations of standard jazz rhythms should be.

Basic Jazz Theory:

This is not the most important thing to know, but it sure helps a lot. You do not need to teach theory to your young jazz ensemble (rhythm section has no choice but to learn this...).

No doubt you will have to know some basic jazz theory to properly direct an ensemble. Do not fear! You already know more than you think. Identifying chord symbols is often the most daunting task. One needs to know what they mean and by extension what information these symbols give to the rhythm section and soloist. Okay, first some basic symbols. I will use the key of C.

<u>Symbol</u>	<u>Notes of the Chords</u>	<u>Scale</u>
C	C – E – G – C	C Major
C maj	C – E – G – B	C Major
C 7	C – E – G – Bb	C Mixolydian (F Major)
C – 7	C – Eb – G – Bb	C Dorian

		(Bb Major)
C – 7 b5	C – Eb – Gb – Bb	C Locrian #2
		(ascending Eb melodic minor)
C 7 b9	C – Eb – G – Bb – Db	C Super Locrian
		(ascending Db melodic minor)

See that wasn't so bad! These are just some basics. Two good books to check out for more on this is:

Scale for Jazz Improvisation (Warner Bros.) by Dan Haerle

The Jazz Theory Book (Sher Music Co.) by Mark Levine

The chord symbols tell the soloist what the rhythm section is playing. The changes do not “tell the soloist” what to play. But, there are certain sounds that are more consonant (“inside playing”) and sounds that are more dissonant (“playing outside”). It is generally better to avoid terms like “wrong notes” or “right notes.” I like to talk about playing “inside” or “on” the changes and playing “outside” or “against” the changes. Let the ear be the guide. Ask: “How does that sound?” The students want to sound “good” so they will try to play what sounds “good” to them. Working on playing “outside” is just as useful as playing “inside.”

More theory that you need to know includes standard jazz forms. Briefly, the 12 bar blues is the simplest jazz form. It looks like this:

C7	C7	C7	C7	
F7	F7	C7	C7	
G7	F7	C7	C7	

or in Roman numerals

I7	I7	I7	I7	
IV7	IV7	I7	I7	
V7	IV7	I7	I7	

It can be played in any style (rock, latin, jazz) and repeated ad infinitum.

50 Essential Big Band Recordings:

- 1) Count Basie--Complete Decca Recordings 1937-1939 (GRP/Decca)
- 2) Count Basie--Complete Atomic Basie (Blue Note/Roulette)
- 3) Count Basie--Breakfast Dance and Barbecue (Blue Note/Roulette)
- 4) Count Basie--Basie at Birdland (Roulette)
- 5) Count Basie--April In Paris (Verve)
- 6) Count Basie and Frank Sinatra--Sinatra at the Sands (Reprise)
- 7) Duke Ellington--Blanton/Webster Band 1939-1942 (BMG/RCA)
- 8) Duke Ellington--Early Ellington: Complete Brunswick Recordings 1926-1931 (GRP/Decca)
- 9) Duke Ellington--Carnegie Hall Concerts January 1943 (Prestige)
- 10) Duke Ellington--Jazz Party (Sony/Columbia)
- 11) Duke Ellington--Great Paris Concert (Reprise)
- 12) Duke Ellington--Ellington at Newport (Sony/Columbia)
- 13) Duke Ellington--Great Fargo Concert 11/7/1940 (Stash)
- 14) Maynard Ferguson--Birdland Dreamband (RCA)
- 15) Maynard Ferguson--Message from Newport (Roulette)

- 16) Maynard Ferguson--Message from Birdland (Roulette)
- 17) Dizzy Gillespie--Complete RCA/Victor Recordings 1937-1949 (BMG/RCA)
- 18) Dizzy Gillespie--Birk's Works: Verve Big Band Sessions (Verve)
- 19) Fletcher Henderson--1924-1925 (Classics)
- 20) Benny Goodman--Birth of Swing 1935-1936 (Bluebird/RCA)
- 21) Benny Goodman--Harry James Years Volume 1 (Bluebird/RCA)
- 22) Harry James--1937-1939 (Classics)
- 23) Jimmie Lunceford--1939-1940 (Classics)
- 24) Benny Carter--1943-1946 (Classics)
- 25) Tommy Dorsey--Yes, Indeed! (Bluebird/RCA)
- 26) Lionel Hampton--1947 (Classics)
- 27) Stan Kenton--New Concepts in Artistry and Rhythm (Capitol)
- 28) Stan Kenton--Portraits on Standards (Capitol)
- 29) Stan Kenton--West Side Story (Capitol)
- 30) Woody Herman--Keeper of the Flame: Complete Capitol Recordings (Capitol)
- 31) Woody Herman--Woody's Winners (Columbia)
- 32) Woody Herman--Herd at Montreux (OJC/Fantasy)
- 33) Tadd Dameron--The Magic Touch (OJC/Riverside)
- 34) Gil Evans and Miles Davis--Miles Ahead (Sony/Columbia)
- 35) Thad Jones/Mel Lewis--Consumation (Blue Note)
- 36) Thad Jones/Mel Lewis--Live at the Village Vanguard (Solid State)
- 37) Thad Jones/Mel Lewis--Suite for Pops
- 38) Buddy Rich--Big Swing Face (Blue Note/Pacific Jazz)
- 39) Buddy Rich--Swingin' New Band (Blue Note/Pacific Jazz)
- 40) Buddy Rich--Roar of '74 (Groove)

- 41) Buddy Rich--Plays and Plays and Plays (RCA)
- 42) Gerald Wilson--Portraits (Pacific Jazz)
- 43) Gerry Mulligan--Concert Jazz Band at the Village Vanguard (Verve)
- 44) Capp/Pierce Juggernaut--Juggernaut Live (Concord)
- 45) Louie Bellson--Explosion (Pablo)
- 46) Bill Holman--In a Jazz Orbit (VSOP)
- 47) Terry Gibbs--Dream Band Volume 1 (OJC/Contemporary)
- 48) Charles Mingus--Let My Children Hear Music (Columbia)
- 49) Toshiko Akiyoshi--Long Yellow Road (RCA)
- 50) Charles Tolliver--Impact (Strata East)

Resources:

Websites:

<http://www.neajazzintheschools.org/home.php>

<http://www.smithsonianjazz.org/>

<http://www.jazzinamerica.org/home.asp>

Books for the Educator:

- The Jazz Ensemble Director's Manual
Richard Lawn (Barnhouse)
- The Jazz Educators Handbook
Jeff Jarvis and Doug Beach (Kendor Music)
- Jazz Pedagogy
Richard Dunscombe and Willie Hill (Wingert-Jones)
- Jazz Band Director's Handbook: A Guide for Success
Wayne E. Goins

Books for the Students:

- Standard of Excellence Jazz Ensemble Method

By Bruce Pearson and Dean Sorenson

Cost: About \$16 per book w/ CD

About \$50 for directors part w/ 2 CDs

Note: This is great for beginning jazz bands and players.

The students should have two years or more of playing experience. It begins with rock and then moves through swing and latin styles. Great first book! Included a CD for each student to work on the material at home and the director CDs contain full recordings of the charts in the book. Each part is organized with “rhythm studies,” “improvisation studies.” and a full ensemble chart.

- Standard of Excellence *Advanced* Jazz Ensemble Method

By Bruce Pearson and Dean Sorenson

Cost: about the same as above

Note: This is the “second” book. More advanced material and a greater focus on improvisation.

- Standard of Excellence Jazz Combo Session

By Bruce Pearson and Dean Sorenson

Cost: about the same as above

Note: This is a good first book for combo playing. Can be played with a wide range of instruments.

Prominent Jazz Artists (a short list):

ALTO SAX

Charlie Parker, Ornette Coleman, Cannonball Adderly, Sonny Stitt, Phil Woods,
Paul Desmond, Art Pepper, Lee Konitz, Bennie Carter, Johnny Hodges

TENOR SAX

John Coltrane, Sonny Rollins, Stanley Turrentine, Dexter Gordon, Coleman
Hawkins, Lester Young, Stan Getz, Chris Potter, Wayne Shorter, Ben Webster

BARITONE SAX

Gerry Mulligan, Pepper Adams, Hamiet Bluiett, Harry Carney
Leo Parker, Cecil Payne, Serge Chaloff, Gary Smulyan

TRUMPET

Louis Armstrong, Miles Davis, Dizzy Gillespie, Clifford Brown, Freddie Hubbard,
Arturo Sandoval, Clark Terry, Fats Navarro, Maynard Ferguson, Don Cherry,
Donald Byrd, Thad Jones, Lee Morgan, Bix Beiderbecke, Wynton Marsalis

TROMBONE

JJ Johnson, Bill Watrous, Wycliffe Gordon, Jimmy Knepper, Jack Teagarden,
Tommy Dorsey, Curtis Fuller, Conrad Herwig, Slide Hampton, Al Grey

PIANO

Thelonius Monk, Oscar Peterson, Bill Evans, Dave Brubeck, Earl Hines, Art
Tatum, Count Basie, Ahmad Jamal, Chick Corea, McCoy Tyner, Teddy Wilson

BASS

Charles Mingus, Ray Brown, John Pattitucci, Charlie Haden, Paul Chambers,
Jimmy Garrison, Curley Russell, Jaco Pastorius, Dave Holland, Scott LaFaro,
Rufus Reed

GUITAR

Wes Montgomery, Larry Coryell, Herb Ellis, Pat Metheny, Charlie
Christian, Barney Kessel, Eddie Condon, Joe Pass

DRUMS

Art Blakey, Buddy Rich, Louis Bellson, Max Roach, Elvin Jones, Gene Krupa,
Shelly Manne, Philly Joe Jones, Mel Lewis, Jimmy Cobb, Billy Higgins, Tony
Williams

VOCALS

Ella Fitzgerald, Billie Holiday, Louis Armstrong, Nancy Wilson, Johnny Mercer,
Dianna Krall, Bobby McFerrin, Chet Baker, Bessie Smith, Sarah Vaughn, Shirley
Horn

Specific techniques for the **classroom setting**:

- “Imitate - Assimilate - Innovate”
- DARN IT
- Change the space/orientation
- Improve more
- More student input/direction
- Expectations/Honesty/Feedback
- Small ensemble work
- Play in all keys
- Re-configure pieces of the rehearsal (timing)

Specific techniques for **personal growth**:

Let go of defensiveness

Be honest with yourself/students

Identify self/system limitations

Read/reach-out/observe

Identify your values

Clarify your goals

Now what? What ideas do I have to change the way I direct a rehearsal? What things am I willing to try?

Some random thoughts:

I asked some novice jazz teachers, who participated in a secondary-instrument jazz big band to reflect on their semester of playing and teaching in a big band, “If you had to tell a future jazz band teacher ONE (1) thing about your experience so far what would it be?” here are some responses:

These are direct quotes from students in the Monday Night Lab Ensemble:

Jazz is not impossible – it is doable

Do less conducting

Relax – do not be afraid to play ‘out’

Wrong notes are okay!

Know what it is like to sit in a band.

The rhythm section needs different things than the winds

Playing jazz has been one of the most enjoyable and musically fulfilling experiences I have had since I was first learning to play an instrument.

Learn how to focus on the rhythm section

Seek out what is difficult and scary and do it – that’s the only way to get comfortable.