JAZZ IN THE BLUEGRASS!

Starting, Maintaining and Enhancing Jazz Programs in the Middle and High School

Sara Francis, Lois Wiggins & Bill Kite

Clinicians

- **Sara Francis**: Orchestra Director, Edythe J. Hayes Middle School – Lexington, KY
- **Lois Wiggins**: Band Director, Edythe J. Hayes Middle School – Lexington, KY
- **Bill Kite**: Band Director, Henry Clay High School – Lexington, KY

In this Clinic

- Overview of Programs that work
- Tips for starting Jazz and related programs
- Resources

Jazz & Alternative Styles for Strings - Sara

- At Edythe J. Hayes
- Fiddling Strings typically meets one day a week after school beginning in late Fall
- 15-25 Students
- Perform on 2-3 of the middle school concerts per year
- Performances with Henry Clay High School Fiddling Strings
- Performances with FCPS Orchestra guest artists, such as Barrage and Christian Howes
- Perform a wide variety of styles, including Jazz, Bluegrass, Celtic, and Rock
- Use of electric instruments, when appropriate and available

Jazz and Alternative Styles for Strings - Tips for Getting Started

1. Establish a warm-up routine that gives your students the basic building blocks they need for the given style. Choosing a good jazz methods book is very helpful.
2. Offer ways for the students to be creative, through arranging or improvisation, in a safe, structured setting.
3. Immerse your students in jazz-related styles by building a library of arrangements that you can use with your Fiddling group or with your class.
4. Recruit a rhythm section or use a jazz method or collection book with a play-along track.

Sample Beginning Lesson:

- Using the “Groovin’ for the First Time” Preparatory Page from the Jazz Philharmonic method book, students learn a D Dorian Scale, and then learn to play the scale in swing style. Once the students have gotten comfortable with this, we move on to the rhythmic and melodic echoes. This book comes with a play-along CD featuring jazz violinist Randy Sabien, but you can have students do their own rhythmic echoes as a preparation for improvisation!
- We then learn the “Groovin’ for the First Time” Tune and Background parts. Basses learn the bass line. Students elect to learn the solo lines.
- The students then create an arrangement using these parts. This gives them some ownership, rather than just playing down the page of an arrangement.
- This entire process is used as a warm-up in subsequent rehearsals. In later rehearsals we identify chord symbols and talk about the notes in the Dm7, G, and Am7 chords. Students can then use the notes of the chords along with the rhythms from the rhythmic echoes to do very basic improvisation.
Jazz and Alternative Styles for Strings
Jazz Philharmonic

Jazz Methods and Collections:
- Jazz Philharmonic (Alfred- $7.95)
- Jazz Philharmonic-Second Set (Alfred- $7.95)
- Alfred MasterTracks-Jazz (Alfred -$17.95)
- Alfred MasterTracks-Blues (Alfred- $17.95)
- Jazz Combo Session by Standard of Excellence (Kjos- $12.95)

Middle School Jazz Band - Lois

- At Edythe J. Hayes...
- Jazz Band meets once a week after school starting in the late fall
- Traditional Jazz Band Instrumentation
  - I encourage those who don’t play traditional instruments to pick up a second instrument – Euphonium (BC) is only exception
- No Tryouts – 25 to 35 kids..
- We perform on the Fall & Spring Concerts, special concerts at school & with the High School Band on their Jazz Extravaganza
- School Board Performance once a year
- This year we are doing a clinic with Ron Carter & the HS Jazz Band

Getting Started...Lois

- We start with an overview of Basic Jazz Articulations & swing style
- I use the warm up studies and warm up arrangements to establish style
- We listen to recordings of selections before we play (for style)

Resources for Middle School Jazz

- Jazz Methods
- Collections
- Arrangements
- Recordings

Middle School Jazz Band - Methods

- Standard of Excellence Jazz Ensemble Method
- Essential Elements for Jazz Ensemble
Music for Middle School Jazz Band - Collections

- Discovery Jazz Favorites – Hal Leonard $4.95
  - At The Hop; Beauty And The Beast; Brain Sprain; Dream; Discover The Blues; Freely; The Snow Man; Genuine Simplicity; Hound Dog; Killer Joe; Kiss The Girl; Malaguena; Spinning Wheel; Tri-Rod Blues; The Twist and Twist And Shout
- The Best of Sammy Nestico – Hal Leonard $4.95
  - First Work; Do Nothing; Fly You Home From Me; Good News; Minton's; Satin Doll; 88 Basie Street; 4 Little Blues; Please Just In Time; Olympus; On the Sunny Side of the Street; St. Louis Blues; and Sugar Valley
- The Best of Easy Jazz – Hal Leonard – Hal Leonard $4.95
  - All Blues; All Of Me; Beyond The Star; Boogie Woogie Bugle Boy; Freddie Freeloader; Green Onions; Hey Jude; In a Sentimental Mood; Kansas City; Respect; Savoy with Atlantic; Sesame Street Theme; Sidewinder; Tuxedo Junction; and 25 or 6 to 4

Music for Middle School Jazz Band - Collections

- Easy Jazz Favorites – Hal Leonard $4.95
  - All The Things You Are; Caravan; Chameleon; Fly Me To The Moon; The Girl From Ipanema; In The Mood; Milestones; A Nightingale Sang in Berkeley Square; Route 66; St. Louis Blues; and more
  - All of Me; Baked for a Blue Horn; Steam Street Blues; Blues for a New Day; Bubble's Grove; Bubbert's Groove; Ja-Da; Mister Cool; On Broadway; Parade; Satin Doll; So What; Song for San Miguel; Sunday Afternoon; and Take the “A” Train
- Easy Jazz Classics – Hal Leonard - $4.95
  - Birdland; Born To Be Wild; El's Concert; Here, There And Everywhere; How High The Moon; Malaguena; A Night In Tunisia; Peanut Vendor; Shake, Rattle And Roll; Stompin' At The Savoy; A String Of Pearls; Summertime; Take The “A” Train; Watch What Happens and Yardbird Suite

Arrangements for Young Bands

- Instant Warm Ups – Michael Sweeney
- Warm-ups for Developing Jazz Ensemble – Chris Sharp
- Take the “A” Train – Arr. Vic Gass
- Sway – arr. Rick Sittel
- When the Saints go Marching In – arr. Mike Lewis
- The Girl From Ipanema – arr. John Berry
- In the Mood – Arr. Michael Sweeney

- 25 or 6 to 4 Arr. Paul Murtha
- Hey Jude – arr. John Berry
- My Favorite Things - arr. Paul Murtha
- On Broadway – arr. Michael Sweeney
- Traces – arr. Sammy Nestico
- Nutcracker Swing – arr. Mike Story
- Feliz Navidad – Arranged by Victor Lopez

Many of these arrangements come with Flute, Clarinet, and French Horn parts…

Improvisation for Young Band

- Keep it simple
- Use resources on the music

High School Jazz Band - Bill

- At Henry Clay High School....
- Zero hour class (Rotating Band)
- 2 Ensembles
  - Jazz Band & Lab Band
- Performances
- 30-40 students
- Traditional instrumentation

Enhancing... Warm up Routine

- 1. Set the metronome on 60 bpm. The half note = 60. Feel the pulse on 2 and 4 and count students off in this manner.
- 2. Long Tones: Low chromatic exercise from low concert Bb down to low concert F and back up on whole notes or tied whole notes.
- 3. Long Tones: Chromatic exercise from middle concert F down to low concert F and back up on whole notes.
- 4. Pick a key or scale (ex. Bb Blues Scale) to study during the unit and use the following rhythmic routine (be sure to cover Jazz Syntax handbook). Perform each rhythmic sequence below on each pitch of scale used. I use “doo” on tenuto notes and “dah” on accented notes in this exercise. Play as connected as possible:

Enhancing... Warm up Routine

- Keep it simple
- Use resources on the music
Warm up Routine..

- Do some imitation - Be encouraging and keep it simple 😊

**It is important to cover the language of jazz during the warm-up. Be sure to have clearly defined articulations in place and a way to communicate those to the band in a consistent and systematic fashion. I use a variation of the Lincoln Center philosophy based upon Clark Terry’s “doodle tonguing” method (See Handout).**

Teaching Improvisation

- 2 Approaches –
  - Try to incorporate this daily or as often as possible into the end of the warm up time. The biggest KEY is to make it FUN! There is NO wrong way except to discourage students from playing!
  - Chordal Approach – see handout
  - Melodic Approach – see handout

Teaching Improvisation

- Chordal Approach – see handout
- Melodic Approach – see handout

Solo Transcription (compiled from Jazz at Lincoln Center Band Director Academy, session led by Terell Stafford)

- 1. Listen
- 2. Sing with melody
- 3. Sing melody alone
- 4. Play with melody
- 5. Play melody alone

A great melody to start with: Did You Call Her Today by Ben Webster & “Sweets” Edison (The Album is Ben and “Sweets”)

Solos...

- Learn Tunes – Invest in a “Real” or “Fake” Book
- Learn the melody and use that to construct their own solo

Recruiting and Start up...  

- Sara
- Lois
  - See out students and encourage participation in jazz
  - Play the tunes we will be working on for the class
  - Work on one of the tunes in class.
  - Food 😊
- Bill
  - Seek out students and encourage participation in jazz
  - Emphasize that anyone can learn to play this style
  - Sell the value of the “total” experience to enhance student musical development

Jazz at Lincoln Center Band Director Academy

- Google The title for registration info specifics..
- Great PD for Band, Orchestra, Chorus...
- Faculty for the 2012 Academy “Rhythm Section Techniques”
  - Alvin Atkinson, Music Director, The Equity Project Charter School
  - Ronald Carter, Director of Jazz Studies, Northern Illinois University and BDA Lead Faculty
  - Darin Faul, Director, Mountlake Terrace High School Jazz Band, Mountlake Terrace, WA
  - Reginald Thomas, Professor of Music, Michigan State University
  - Rodney Whitaker, Director of Jazz Studies, Michigan State University
- 2012 Academy Tuition
  - $350 - General Tuition
  - $300 - 2010-11 Essentially Ellington members
  - $250 - Undergraduate or Graduate music education students
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<td>2:00pm – 5:00pm Classes</td>
<td>2:00pm – 5:00pm Classes</td>
<td>2:00pm – 5:00pm Classes</td>
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<td>5:00pm – 6:00pm Q&amp;A and Wrap-up</td>
<td>6:00pm – 7:00pm Dinner Break</td>
<td>6:00pm – 7:00pm Dinner and Faculty Concert at Dizzy’s Club Coca-Cola</td>
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<td><strong>2:00pm – 6:00pm Classes</strong></td>
<td>7:30pm – 9:00pm Jam Session</td>
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Questions?

- Thanks for coming! Let us know if we can help get your jazz programs up and running!
Step 1: Develop a routine that establishes some basic building blocks.
- Help students to break free from their expectations for how to approach a new piece of music. Most students come from an approach where they read from the method book or read straight down the page of music, practicing the same part to the point of mastery.
- Routine should develop a “toolkit” for the students by teaching scales, rhythms, basic harmonic building blocks, and styles/articulations.
- Jazz Philharmonic is an excellent entry-level Jazz method book written by Randy Sabien and Bob Phillips. It is a series of original jazz compositions with preparatory pages that teach appropriate scale for each tune, rhythmic echoes, and melodic echoes. In this way, students learn basic stylistic building blocks as they warm up, and then apply what they have learned all the way through to the performance. You can use with 2nd year players to High School.
- Whether you are writing your own warm-up routine, or using a book such as Jazz Philharmonic, find a blend of learning by reading and by rote. Sometimes, young students can learn to play syncopated rhythms and jazz articulations much more authentically when freed from the page.

Step 2: Offer opportunities to be creative.
- Improvisation is not totally necessary, but when students are given some basic building blocks and then a basic structure to work from, it can be a natural result.
- When introducing improvisation, approach in a way that feels safe to students. This most likely will not involve talking about chords at first. At first students might only feel comfortable experimenting with dynamics or bowing styles on a given rhythm or melody. Then they might try rhythmic improvisation on one pitch, followed by rhythmic improvisation on a set of two or three pitches. This can then lead to a discussion of how chords are built and how to choose notes to play from a chord (see Kanon Chord Stacks, by jazz violinist Christian Howes).
- Arranging, rather than improvisation, might be the first key for sparking creativity in your students. In Jazz Philharmonic, each composition offers a melody, various back-up or accompaniment parts, and written solos. Students then have the ability to determine their own arrangements. In this way is less of a “read straight down the page” approach and the students see that they have some creative control. Students may decide to compose their own “back-ups” or accompaniments.
- Find arrangements that include vamps or ad lib sections where students can try improvisation or writing their own solos. Good examples are Green Onions arranged by Robert Longfield or Fat Cat by Steve Burch.

Step 3: Build a library of accessible arrangements.
Warm-ups and creative exercises are important when giving students an authentic jazz experience, but immersing them in a wide variety of jazz-related styles through quality arrangements is important too. Building a library of music in jazz-related styles is also one of the easiest ways to bring jazz into your traditional classroom setting as well. Fortunately with the current “alternative styles” movement, good quality string orchestra arrangements of jazz tunes and original jazz compositions are numerous.

Step 4: Give your students the opportunity to play with a rhythm section.
When possible, recruit a pianist and a drummer. When this isn’t possible, look for books with play-along tracks so your students at least get this experience during their warm-ups.

Resources:

**Method Books and Compilations:**

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<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Publisher</th>
<th>Price</th>
<th>Description</th>
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<tbody>
<tr>
<td>Alfred MasterTracks-Jazz</td>
<td>Alfred</td>
<td>$17.95</td>
<td>(Book and CD)</td>
<td>12 Tunes for solo or group playing with written charts for every track. Rhythm overview for every track and harmonic ideas for improvisation. Play-along CD. Advanced Middle/High School Level</td>
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<tr>
<td>Alfred MasterTracks-Blues</td>
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<td>$17.95</td>
<td>(Book and CD)</td>
<td>12 Tunes for solo or group playing with written charts for every track. Rhythm overview for every track and harmonic ideas for improvisation. Play-along CD. Advanced Middle/High School Level</td>
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<tr>
<td>A New Approach to Jazz Improvisation Vol. 1</td>
<td>Jamey Aebersold</td>
<td>$15.95</td>
<td>(Book and CD)</td>
<td>Flexible Instrumentation with CD. High School Level</td>
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<td>A New Approach to Jazz Improvisation Vol. 21</td>
<td>Jamey Aebersold</td>
<td>$19.95</td>
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<td>Jazz Combo Session- Standard of Excellence</td>
<td>Kjos</td>
<td>$12.95-$24.95</td>
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<td>For group or individual study. Very flexible instrumentation. High School Level</td>
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<tr>
<td>Jazz Philharmonic by Randy Sabien and Bob Phillips</td>
<td>Alfred</td>
<td>$7.95-$12.95</td>
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<td>Easy to advanced original compositions with preparatory pages that also serve as warm-ups. Flexible arrangements. Play-along CD available. Middle School/High School Level</td>
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<td>Jazz Philharmonic Second Set By Randy Sabien and Bob Phillips</td>
<td>Alfred</td>
<td>$7.95-$12.95</td>
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<td>Easy to Advanced original compositions with preparatory pages that also serve as warm-ups. Flexible arrangements. Play-along CD available. Middle School/High School Level</td>
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**Arrangements in Jazz-related Styles:**

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<tr>
<td>Bees are Boppin’-Thom Sharp</td>
<td>Sharp Mountain Music</td>
<td>$45.00</td>
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<td>Big Spender- arr. Longfield</td>
<td>Hal Leonard</td>
<td>$40.00</td>
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<td>Blue Rhythmico- Kirt Mosier</td>
<td>Wingert-Jones Publications</td>
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<td>Boogie Man Blues- Carrie Lane Gruselle</td>
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<td>Bossa Azul- Bert Ligon</td>
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<td>Bossa Verde- Bert Ligon</td>
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<td>Don’t Get Around Much Anymore- arr. Gardner</td>
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<td>Fat Cat- Steve Burch</td>
<td>Ludwig</td>
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<td>Green Onions- arr. Longfield</td>
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<td>I Got Rhythm- arr. Mike Story</td>
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<td>It Don’t Mean a Thing- arr. Longfield</td>
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<td>Jump Street Swing Jam- Thom Sharp</td>
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<td>Little Sunflower- arr. Bert Ligon</td>
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<td>Moondance- arr. Hopkins</td>
<td>Alfred/Belwin</td>
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<tr>
<td>Sing, Sing, Sing- arr. Marshall and Phillips</td>
<td>Alfred</td>
<td>$60.00</td>
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HENRY CLAY HIGH SCHOOL JAZZ BAND

WARM-UP ROUTINE by William Kite

1.) Set the metronome on 60 bpm. The half note = 60. Feel the pulse on 2 and 4 and count students off in this manner.
2.) Long Tones: Low chromatic exercise from low concert Bb down to low concert F and back up on whole notes or tied whole notes.
3.) Long Tones: Chromatic exercise from middle concert F down to low concert F and back up on whole notes.
4.) Pick a key or scale (ex. Bb Blues Scale) to study during the unit and use the following rhythmic routine (be sure to cover Jazz Syntax) handout. Perform each rhythmic sequence below on each pitch of scale used. I use "doo" on tenuto notes and "dah" on accented notes in this exercise. Play as connected as possible:
5.) Do some imitation- CALL and RESPONSE to develop ears and style. Start simple then expand. Begin with simple "call and response" patterns no more than one measure in length, in time while the drummer performs a simple medium swing pattern underneath. The band begins by strictly imitating the fragment. Begin using one note using various swing patterns to give the band a basis for proper style and articulation. Eventually, branch away from one note and perform 2 to 3 notes eventually incorporating the whole scale (ex. Bb Blues). After basic "call and response," rotate through the band having different student leaders followed by the band imitation response. Eventually, the students
improvise their own one measure fragments and essentially have brief musical conversations with each other on their instruments. Be encouraging and keep it simple 😊

**It is important to cover the language of jazz during the warm-up. Be sure to have clearly defined articulations in place and a way to communicate those to the band in a consistent and systemic fashion. Every system is slightly different and based upon interpretation and preference, so use the one that works best for you and your style of communicating with your jazz band. I use a variation of the Lincoln Center philosophy based upon Clark Terry’s "doodle tonguing" method (See Handout).**

TEACHING IMPROVISATION

I recommend 2 approaches to start (in either order). Try to incorporate this daily or as often as possible into the end of the warm up time. The biggest KEY is to make it FUN! There is NO wrong way except to discourage students from playing!

**Chordal Approach**

1.) To get started, use a standard 12 bar blues progression (ex. Bb blues)

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<th>1</th>
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<td>IV</td>
<td>I</td>
<td>I</td>
<td>ii</td>
<td>V</td>
<td>I</td>
<td>I</td>
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</table>

2.) Begin by having students play **roots (1)** of each chord in whole notes with rhythm section keeping time behind them.

3.) Next have students play **root (1)** and 3rd of each chord in half notes.

4.) Followed by students playing **1-3-5** of each chord in a quarter, quarter, half note pattern.

5.) Then have students play **1-3-5-7** (be sure you are using  b7 in jazz notation unless otherwise indicated with maj7) in an all quarter note pattern.

6.) Once students are comfortable playing arpeggios **1-3-5-7** from bottom to top, have them move around the chord tones in time. For example when 2 chords back to back are the same, have the students play bottom to top in the first measure and top to bottom in the second measure: Bb7 Bb7 -play **1-3-5-7-8-7-5-3** over 2 measures
7.) After students are comfortable playing and hearing the progression, have them begin to improvise while the rest of the band continues playing arpeggios. Through this method, there is a built in comfort zone as the band plays behind each soloist. Encourage students to start simple and then expand their ideas. Start with the philosophy that "**There are NO wrong notes!**"

8.) After each student in the band has had opportunities to improvise, have students make simple backgrounds on chord tones and alternate sections playing backgrounds behind a soloist.

**Remember: This process may take time and may be worked on throughout the year.**

**Melodic Approach**

Ultimately, we feel most comfortable when hearing and playing melodies on our instruments.

There are a variety of ways to go about learning melodies in jazz:

1.) TRANSCRIPTION- Have your students learn an easy jazz melody or "head" on their instruments by ear. You may even want to work on learning the tune by ear in class together if you have time. You do not have to be concerned with writing it down at first. Be sure the students are imitating precise *rhythm, notes, style, articulation, inflection, etc.* Be sure students are listening to the Rhythm Section (think “Big Picture”) when transcribing. Be sure you know the *whole* tune.

**5 Step Transcription Process** *(compiled from Jazz at Lincoln Center Band Director Academy, session led by Terell Stafford)*

1. Listen
2. Sing with melody
3. Sing melody alone
4. Play with melody
5. Play melody alone

A great melody to start with: **Did You Call Her Today** by Ben Webster & “Sweets” Edison

(The Album is *Ben and “Sweets”*)
2.) LEARN TUNES- Invest in a “Real” or “Fake” Book. There are volumes of standard jazz tunes with the chord progressions. Have the students play the melody over and over until they have it memorized. Eventually without being concerned about the chord progression, have the students solo over the rhythm section by altering the melody a little at a time. START SIMPLE! Over time as students become more comfortable, they can branch further away from the melody by ear while continuing to use the melody as a guide. The more “tunes” they learn, the more jazz vocabulary they build.

3.) In a big band setting, you also may opt to have students learn the melody of the arrangement and incorporate that melody with understanding of chord progression to construct a successful solo. Again encourage the students to start simple and progressively build the solo. The use of space and rest is very important along with simple feel and time.

**Ultimately, a combination of the chordal and melodic approaches is necessary for a more advanced solo!**

Thoughts in Summary

Remember the words of the great Dizzy Gillespie, "you never stop learning in jazz!"
The concept of improvisation is essential to jazz and proves important to education for the purpose of applying knowledge immediately in a given pressure performance situation unlike other prototypical educational settings of reading and/or listening to lecture and replicating information. Do not be afraid to learn WITH your students and continue to grow comfortable through listening to jazz freeing your inhibitions. Teachers often shy away from beginning and maintaining jazz programs or teaching improvisation due to perceived inadequacies or experience in the field. Teachers don't have to have experience playing in jazz ensembles to have successful jazz programs. All that is necessary is a willingness to provide the opportunity and an open mind for learning a new language. I would highly recommend the Jazz at Lincoln Center annual Band Director Academy, as it is a welcoming experience for all teachers regardless of personal background or comfort level in this genre. It will enlighten and challenge your philosophy in education and music. It is important to keep in mind that the study of jazz and the opportunity in performance it presents to students is invaluable and every bit as legitimate as performance in chamber ensemble and marching band.
in the Bluegrass - Lois U. Wiggins,

Edythe J. Hayes, Middle School Lexington KY

- Jazz Band meets once a week after school starting in the late fall
- Traditional Jazz Band Instrumentation
- No Tryouts – 25 to 35 kids.
- We perform on the Fall & Spring Concerts, special concerts at school & with the High School Band on their Jazz Extravaganza
- School Board Performance once a year
- This year we are doing a clinic with Ron Carter & the HS Jazz Band

Getting Started:

- We start with an overview of Basic Jazz Articulations & swing style
- I use the warm up studies and warm up arrangements to establish style
- We listen to recordings of selections before we play (for style)

Resources for Middle School Jazz Band

Methods

- Standard of Excellence Jazz Ensemble Method
- Essential Elements for Jazz Ensemble

Collections

- Discovery Jazz Favorites – Hal Leonard $4.95
  - At The Hop; Beauty And The Beast; Brain Sprain; Breezin'; Discover The Blues; Frosty The Snow Man; Gimme Some Lovin'; Hound Dog; Killer Joe; Kiss The Girl; Malaguena; Spinning Wheel; Tin Roof Blues; The Twist and Twist And Shout.

- The Best of Sammy Nestico – Hal Leonard $4.95
  - First Wish; Do Nothin' Till You Hear From Me; Good News!; Martinique; Satin Doll; 88 Basie Street; A Little Blues, Please; Just In Time; Odyssey; On the Sunny Side of the Street; St. Louis Blues; and Sugar Valley.

- The Best of Easy Jazz – Hal Leonard – Hal Leonard $4.95
  - All Blues; All of Me; Beyond the Sea; Boogie Woogie Bugle Boy; Freddie Freeloader; Green Onions; Hey Jude; In a Sentimental Mood; Kansas City; Respect; Saxes with Attitude; Sesame Street Theme; Sidewinder; Tuxedo Junction and 25 or 6 to 4.

- Easy Jazz Favorites – Hal Leonard $4.95
- All The Things You Are; Caravan; Chameleon; Fly Me To The Moon; The Girl From Ipanema; In The Mood; Milestones; A Nightingale Sang In Berkeley Square; Route 66; St. Louis Blues and more!


- All of Me; Ballad for a Blue Horn; Basin Street Blues; Blues for a New Day; Bubbert Goes Retro; Bubbert's Groove; Ja-Da; Mister Cool; On Broadway; Perdidia; Satin Doll; So What; Song for San Miguel; Sunday Afternoon and Take the "A" Train.

- Easy Jazz Classics – Hal Leonard - $4.95

- Birdland; Born To Be Wild; Eli's Comin'; Here, There And Everywhere; How High The Moon; Malaguena; A Night In Tunisia; Peanut Vendor; Shake, Rattle And Roll; Stompin' At The Savoy; A String Of Pearls; Summertime; Take The "A" Train; Watch What Happens and Yardbird Suite.

Arrangements

- Instant Warm Ups – Michael Sweeney
- Warm-ups for Developing Jazz Ensemble – Chris Sharp
- Take the “A” Train – Arr. Vice Gassi
- Sway – arr. Rick Stitzel
- When the Saints go Marching In – arr. Mike Lewis
- The Girl From Ipanema – arr. John Berry
- In the Mood – Arr. Michael Sweeney
- 25 or 6 to 4 Arr. Paul Murtha
- Hey Jude – arr. John Berry
- My Favorite Things - arr. Paul Murtha
- On Broadway – arr. Michael Sweeney
- Traces – arr. Sammy Nestico
- Nutcracker Swing – arr. Mike Story
- Feliz Navidad – Arranged by Victor Lopez