BEGINNING AND DEVELOPING A MIDDLE SCHOOL JAZZ BAND PROGRAM
MICHAEL HOOVER and RUBEN GARCIA
ALIEF INDEPENDENT SCHOOL DISTRICT
HOUSTON, TX

I. Benefits of a Jazz Program
A. To strengthen the overall band program
B. To expose students to a different musical genre
C. To optimize teaching time on a block schedule
D. To motivate students through musical performance and improvisation
E. To promote the band program in the community
F. Valuable recruiting tool for elementary students
G. Additional musical performance opportunities for students
H. Promotes multiculturalism (African-American roots)

II. Scheduling
A. Have two rooms available if possible
B. Schedule class opposite top band class (block schedule)
C. Use top band students if possible (characteristic tone, etc.)

III. Instrumentation
A. Traditional vs. non-traditional (one per part vs. doubling)
B. Practical-more students (rotating group vs. larger group)
C. Bass guitar vs. keyboard bass
D. Guitar: option or necessity (guitar voice 3rd and 7th of chord)
   (no “power chords”) Short quarter notes (Freddie Green-Count Basie)
E. Drums-band students preferred (must read music)
F. Piano- band, choir, or orchestra students preferred (ensemble experience)

IV. Percussion
A. Drum set-standard five-piece (20 or 22” bass drum, floor tom, 2 mounted toms, snare drum)
B. 20” ride cymbal, 16” crash cymbal, 14” hi-hats (Zildjian ZBT set)
C. Two congas on stand (Toca Brand) (Congas used in latin, ballads, pop charts)
D. Timbales (Matador Brand) w/ proper sticks (often play on shell of drum)
E. Auxiliary instruments (cabasa, guiro, shaker, maracas, wind chimes, cowbells, agogo bells, triangles, finger cymbals, vibraphone, claves, tambourine, wood block, rain stick)
F. Basic styles of drumming: swing, rock, latin
   (Basic swing style: RH swing rhythm on ride cymbal, left foot beats 2 and 4 on hi-hats, often muffled rim-shot on snare beats 2 and 4, bass drum usually reserved for kicks, fills, and added excitement. Drum fills inserted to enhance the arrangement and set-up ensemble figures).
G. Vibraphone or Xylophone- excellent for solos
V. Ensemble set-up

VI. Equipment
A. PA System (6-8 channel powered mixer with low and high Z inputs) (purchase through grant if possible!) (minimum-use amp and microphone)
B. 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, 1 vibes or announcer mic)
C. Keyboard and amplifier (always have spare cables and extension cords!)
D. Flugelhorn (with correct mouthpiece)
E. Bass trombone and soprano saxophone (optional)
F. Mouthpieces
   1. Brass-standard
   2. Saxophone:
      Alto: Otto Link 6 ½ or 7, Meyer AS7M, Beechler 5 Med (less expensive), Runyan 8
      Tenor: Otto Link 6 ½ or 7, Otto Link Metal 5 or 6, Meyer TS4 Med, Beechler, Dukoff Metal, Runyan 8
      Baritone: Otto Link 7, Berg Larson (rubber), Meyer 7, Runyan 4 or 5

VII. Uniforms
A. Vests or dress shirts/ties with dress slacks
B. Tuxedo shirt, bow tie, cummerbund, black slacks
C. Full tuxedo
D. Informal (band t-shirt, jeans or khaki trousers)

VIII. Festivals
A. Pick variety of selections: swing, ballad, latin, funk, feature, etc.
B. Feature variety of soloists
C. Judges do not have conductors scores (modify charts to fit ensemble)
D. Opportunity to listen to other groups perform
E. Choose festivals appropriate to your ensemble
F. Conducting- consider pros and cons: How mature is your group?

IX. Clinicians
A. Local colleges and universities, other high school directors, etc.
B. Specialty areas: rhythm section, improvisation, latin percussion, etc.

X. Improvisation
A. Pentatonic scale (scale degrees 1,2,3,5, and 6)
B. Basic blues scales/12 bar blues (Instant Warm-ups, etc.)
C. Listen to recordings of prominent jazz musicians!!!
D. Method Books (great for teaching style, phrasing, improv, history)
   “Standard of Excellence”, “Essential Elements for Jazz Ensemble” by Mike Steinel (Hal Leonard), Jamey Aebersold Play-Along Recordings and Books
XI. Piano Comping
A. “Charleston” rhythm for swing style (also lots of upbeats and accents)
B. More repetitive comping patterns for funk, rock, and Latin (emphasis is more on the groove of the rhythm)
C. Voicings: Build 3-4 note chords, raise the root one step to produce 9th for more “sophisticated” sound, can also add the 6th (aka the 13th), and learn inversions! (The Chord Voicing Handbook-Matt Harris/Jeff Jarvis-Kendor Publ.)

XII. Repertoire
Can’t Help Falling In Love…arr. John Berry
On Broadway…arr. Jerry Nowak
Mack the Knife…arr. Jerry Nowak
In The Mood…arr. Michael Sweeny
‘round Midnight…(trumpet feature) Higgins and Taylor
Mona Lisa…arr. Frank Comstock
God Bless The Child…arr. J. Berry
Stand By Me…arr. J. Berry
Tuxedo Junction…arr. Sweeny
My Funny Valentine…arr. Sweeny
Satin Doll…arr. Edmondson
Caravan…arr. Sweeny
It Don’t Mean a Thing…arr. Sweeny
Frosty the Snowman…arr. Sweeny
Rockin’ Around The Christmas Tree…arr. Comstock
Have Yourself A Merry Little Christmas…arr. Comstock
Mercy Mercy Mercy…arr. Edmondson
Louie Louie…arr. Sweeny
I Heard It Through The Grapevine…arr. Peter Blair
My Girl…arr. Nowak
Sing Sing Sing…arr. Cook
Chatanooga Choo Choo…arr. M. Story
Boogie Woogie Bugle Boy…arr. Sweeny
Since I Fell For You…arr. Dave Wolpe
Funky Town…arr. R. Holmes
Greased Lightnin’…arr. Nowak
Mellow Yellow…arr. Nowak
My Heart Will Go On…arr. Nowak
Take Five…arr. M. Lewis
Can’t Help Lovin’ Dat Man…arr. Paul Murtha
Mambo # 5…arr. Lou Bega
El Gato Gordo…arr. Roy Phillipe
Hot Java Jump…arr. Larry Neeck
The Girl From Ipanema…arr. Berry
Over The Rainbow…arr. Cook
Smoke Gets In Your Eyes…arr. Taylor
On Green Dolphin Street…arr. Victor Lopez
Would I Lie To You…arr. Holmes
In The Stone…arr. Victor Lopez
As I Look At You…arr. Les Aldrich
Evil Ways…arr. Ralph Ford
Get Happy…arr. Koehler/Ford
Misty…arr. Mike Lewis
Bahama Cruisin’…arr. Mark Taylor
Just The Way You Are…arr. Roger Holmes
All The Way…arr. Mike Lewis
Jeepers Creepers…arr. V. Lopez
Seasons Of Love…arr. Peter Blair
Blue Rondo a la Turk…arr. Calvin Custer
Canadian Blues…Paul Louthe
My One True Friend…arr. Mike Lewis
Just Got The Blues…Joe Pappas
Boppin’ Around…Mike Steinel
Palm Coast Romp…Craig Alberty
Beyond The Sea…Roger Humes
Maybe Today…Paul Clark
Two Bits…Les Taylor
Azule…Mike Steinel
Caliente…Roy Phillipe
Mambo Hot…Victor Lopez
A Night In Tunisia…Arr. R. Ford
Secret Agent Man…arr. M. Story
A Salute To Glenn Miller…arr. J. Hest
In Walked Bud…

Books
Standard of Excellence-Dean Sorenson and Bruce Pearson
Essential Elements For Jazz Ensemble-Mike Steinel
Discovery Jazz Collection-Hal Leonard Publications

Warm-ups
Instant Warm-Ups…Michael Sweeny (Hal Leonard)
Automatic Chromatic Lots Of Fun Warmin’ Up Blues…Andy Clark (Barnhouse)
**Director Resources**
Jazz For Dummies-Dirk Sutro (IDG Books)
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)
The Complete Idiot’s Guide to Jazz-Alan Axelrod (Alpha Books)
*(pg 295- top 25 CD’s to start your jazz collection! Excellent starting point!!!)*

**Poster** “Highlights of Jazz” available from *Music in Motion* (good visual classroom resource for teaching jazz history)

**Websites** (constantly evolving-use search engine)
jazzcentralstation.com
allaboutjazz.com
artistdirect.com (great samples of jazz recordings and artists)
www.lib.washington.edu/music/jazz.htm (great links)

**Big Bands**
Woody Herman and the Thundering Herd
Buddy Rich Big Band
Bob Mentzer Big Band
Count Basie Jazz Band
Charles Mingus Big Band
Toshiko Akiyoshi Jazz Orchestra
Stan Kenton Band
Mel Lewis and Thad Jones Jazz Orchestra
Don Menza Big Band
Louie Bellson Big Band
Maynard Ferguson Jazz Band
Sammy Nestico Big Band
Airmen of Note
University of North Texas Lab Bands
Glenn Miller Orchestra
Bill Watrous Big Band
Dominic Spera Big Band
Duke Ellington Jazz Orchestra

**PROMINENT JAZZ ARTISTS**

**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, Joe Lovano, Stanley Turrentine, Dexter Gordon, Coleman Hawkins, Lester Young, Stan Getz
BARITONE SAX
Gerry Mulligan, Nick Brignola, Pepper Adams, David Schumacher, Glenn Wilson, Leo Parker, Lars Gullin, Fred Ho, Cecil Payne, Serge Chaloff,

TRUMPET
Miles Davis, Dizzie Gillespie, Clifford Brown, Freddie Hubbard, Arturo Sandoval, Clark Terry, Fats Navarro, Bobby Shew, Bill Chase, Maynard Ferguson, Don Cherry, Thad Jones, Lee Morgan, Harry James, Wynton Marsalis, Louis Prima

TROMBONE
JJ Johnson, Bill Watrous, Malcolm Earle Smith, Dan Barrett, Wycliffe Gordon, Jimmy Knepper, Jack Teagarden, Ray Anderson, Tommy Dorsey, Curtis Fuller

PIANO
Thelonius Monk, Oscar Peterson, Bill Evans, Dave Brubeck, Earl “Fatha” Hines, Art Tatum, Count Basie, Ahmad Jamal, Chick Corea, Diana Krall, Teddy Wilson

BASS

GUITAR

DRUMS

VOCALS
Ella Fitzgerald, Billie Holiday, Louis Armstrong, Nancy Wilson, Johnny Mercer, Dianna Krall, Bobby McFerrin, Chet Baker, Tony Bennet, Ray Charles, Diane Shuur, Bessie Smith, Sarah Vaughn, Josephine Baker, Shirley Horn