

*The Midwest Clinic 2021
McCormick Center / Chicago, Illinois*

TOP TEN JAZZ BAND ESSENTIALS

Don Zentz, *presenter*

1. Drum Set Integration

- Sonny Payne, Sam Woodyard, Jeff Hamilton
- Traditional set-ups
- Foundational, unifying, energizing

2. You Gotta Listen

- You cannot articulate in words all that is needed to play jazz.
- Hearing it is worth a million instructional words that any band director could say.
- Jazz is so incredibly stylized and full of nuance.
- We do so much more than what appears on the printed page.
- Recommended listening – top of the list “Basie, Straight Ahead”

RECOMMENDED BIG BAND LISTENING

Compiled by Don Zentz

COUNT BASIE – BASIE, STRAIGHT AHEAD
COUNT BASIE – THE COMPLETE ATOMIC BASIE (E=MC²)
COUNT BASIE – THE LEGEND, THE LEGACY (DIRECTED BY FRANK FOSTER)
DUKE ELLINGTON – THE GREAT LONDON CONCERT
DUKE ELLINGTON – ELLINGTON AT NEWPORT
DUKE ELLINGTON – JAZZ PARTY
DUKE ELLINGTON – GREAT PARIS CONCERT
DUKE ELLINGTON – DIGITAL DUKE (DIRECTED BY MERCER)
GORDON GOODWIN – SWINGING FOR THE FENCES
GRP ALL-STAR BIG BAND – BOTH VOLUMES
TOM KUBIS – SLIGHTLY OFF THE GROUND
TOM KUBIS – AT LAST
MAYNARD FERGUSON – LIVE AT JIMMY’S
MAYNARD FERGUSON – MESSAGE FROM NEWPORT
MAYNARD FERGUSON – BIRDLAND DREAMBAND
CLAYTON/HAMILTON – GROOVE SHOP
CLAYTON/HAMILTON – LIVE AT MCG
BUDDY RICH- BIG SWING FACE
BUDDY RICH – ROAR OF ‘74
STAN KENTON – TODAY (LIVE IN LONDON)
STAN KENTON – ADVENTURES IN STANDARDS
STAN KENTON – LIVE FROM THE TROPICANA
STAN KENTON – KENTON ‘76
THAD JONES-MEL LEWIS – THE DEFINITIVE THAD JONES, VOL. I & II
THAD JONES-MEL LEWIS – MOSAIC COLLECTION
THAD JONES-MEL LEWIS – SOFT LIGHTS AND HOT MUSIC
ROB MCCONNELL – ANYTHING FROM 1980’S AND EARLY 1990’S
LOUIE BELLSON – BIG BAND (2 CD’S ORIG. “150 MPH” / “DYNAMITE”)
DON MENZA – MENZA AND HIS 80’S BIG BAND – “BURNIN’”
BOB CURNOW (SIERRA MUSIC) – MUSIC OF METHENY AND MAYS
TONIGHT SHOW BAND (DOC) – BOTH VOLUMES (CHARTS AVAILABLE – SIERRA)
SAMMY NESTICO – NIGHT FLIGHT
CAPP/PIERCE – JUGGERNAUT LIVE
WOODY HERMAN – 50TH ANNIVERSARY TOUR
WOODY HERMAN – 40TH ANNIVERSARY OF CARNEGIE HALL CONCERT
JOHN FEDCHOCK – LIKE IT IS
JOHN FEDCHOCK – THE JOHN FEDCHOCK BIG BAND
TERRY GIBBS – DREAM BAND VOLUME 1
BILL HOLMAN – A VIEW FROM THE SIDE
MARIA SCHNEIDER – EVANESCENCE
MARIA SCHNEIDER – COMING ABOUT
UNIVERSITY JAZZ BAND RECORDINGS
THE SERVICE BANDS (TODAY’S VERSION OF YESTER-YEAR)

3. Saxophone Presence on the Front Line

- The jazz saxophone sound is quite different than classical saxophone
- Two different mouthpieces – jazz / classical (see recommendation chart)
- Jazz requires the saxophone to be played toward its brass side
- Balance – tenor 1 can't dominate the altos / tenor 2 and bari are the legs
- Marshal Royal – quintessential lead alto player (Basie)

4. Listen in and Listen Back

- Section / Ensemble
- Lead trumpet vs. Trumpet I
- Balance, blend, pitch, phrasing, articulations

Sax Mouthpiece Recommendations for Students - Don Zentz - 2021

	<i>Legit</i>	<i>Jazz</i>
<i>alto</i>	VanDoren Optimum AL3 or 4	VanDoren V16 A5 or A6 (M-M)
	Rousseau NC 3 or 4	Bari Hard Rubber 72 or 77
	Selmer Larry Teal	Bari Hybrid 5 or 6
	Selmer Soloist C*	Ponzol EBO
	Morgan 3C	Rousseau Jazz JDX 6
	Caravan (large chamber)	Ralph Morgan 5M or 6M
	(.55 - .64 facings)	(.70 - .85 facings)
<i>tenor</i>	VanDoren Optimum TL3 or 4	VanDoren V16 T7 / T75 or T77
	Rousseau 4R	Rousseau JDX 6
	Selmer C* or D	Bari Hybrid 7 or 7*
	Morgan 3C	Ponzol EBO
	VanDoren T27	Yanagisawa Metal 7
	Hite Classical	Rico Royal C5
	(.67 - .90 facings)	(.95 - .115 facings)
<i>bari</i>	VanDoren Optimum BL4	VanDoren V16 B7
	Selmer E	Rousseau JDX 6 or 7
	Yamaha Stock 5C	Otto Link 7
	VanDoren B35	Rico Royal B5 or B7
	(.80 - .90 facings)	Guy Hawkins 7
		Wagner standard
		(.90 - .110 facings)
<i>soprano</i>	VanDoren SL4	Bari Hard Rubber 58-62
	Selmer C* or D	Ponzol 65
	Rousseau 5R	Selmer E or F
	Yamaha 4C	VanDoren V16 S6
	VanDoren S27	Yamaha 4C
	(.47 - .60 facings)	(.50 - .65 facings)
	Soprano mouthpiece facings are very similar between genres	

Rico Royal Mouthpieces were the last design by Arnold Brilhart. Though exceptionally cheap, they do work very well for students. Remember that players such as Bird, Johnny Hodges, and Stan Getz used Brilhart mouthpieces.

5. Tuning the Lanes

- Especially saxophone and trombone part matching of the unisons
- Opposite horn tendencies with regard to pitch.
- Alto and trumpet part matching of the unisons.
- It's how things are scored! (see examples on next page)
- It's why we sit as we do.

6. The EQ Factor

- Gotta have that zip and sizzle!
- Bells out of the stands!

MOD. GROOVE (♩ = 108-116) (♩ = $\frac{3}{4}$)

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

AUX. PERC. (Opt.)

GUITAR

PIANO

BASS

DRUMS

STOLEN MOMENTS 315-19010 P. 1

VIBES

LIGHT PHASE-SHIFT (OPT.)

Solo STIX

1 2 3

H - KICK

DIRECTOR'S NOTE: There are at least three great recorded versions of this classic.
 Oliver Nelson - BLUES AND THE ABSTRACT TRUTH (Impulse)
 Oliver Nelson - STOLEN MOMENTS (Inner City)
 Mark Murphy - STOLEN MOMENTS (Muse)

MEDIUM FAST SWING (♩ = 144-152) (♩ = $\frac{3}{4}$)

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Guitar

Piano

Bass

Drums

Auxiliary Percussion (opt.)

1 2

Fill

RIDE

VIBES

H-HAT

07010327 P. 1
 AUTUMN LEAVES

For educational purposes only

7. The Scientific Method to Swing Style

- Accentuation is key!
- First, last, high, long, and upbeat eighths not surrounded by higher tones
- Syllable uniformity

8. Phrasing

- Implementing the Scientific Method
- Articulation
- Forward motion and contour
- Sweeney – Instant Warm-ups
- Utilizing ensemble tutti's as a warm-up for conceptual development (Kubis – When You're Smilin' / McConnell – Just Friends *a cappella*)
- Warm-Up Charts (Sweeney – Summertime / Lopez – Moondance / Lewis – The Days of Wine and Roses)

9. The Rhythm Section

- Roles ala The American Rhythm Section (Basie)
- Micro / Macro beat provision for the ensemble – horns must listen over
- Harmonic framework / voicings & bass line basics
- Resource recommendations
- Equipment

10. Choosing the Right Charts

- What's in Your Folder? Presentation on www.zentz.org/dzlinks
- Considerations
- Mike Tomaro, Mark Taylor, Eric Richards, Kris Berg, Alan Baylock, John Clayton, George Stone, Sammy Nestico, Michael Phillip Mossman, Scott Ragsdale, etc.
- Don's recommendations list spanning over 30 years can be found at www.zentz.org/dzlinks or in excel format by grade level at the Florida Bandmasters Association website <https://fba.flmusiced.org/directors/music-lists/>

Don Zentz is in his 37th year of teaching and currently serves as the Director of Jazz Studies at the Douglas Anderson School of the Arts (high school) in Jacksonville, Florida. He has taught instrumental music at every level in education, from elementary band to graduate students at the college level. He is an honor graduate of Valdosta State University (BM / MME) where he studied with Bob Greenhaw. Don has held music professorships at the University of North Florida, Florida Community College at Jacksonville, and Valdosta State University. His public school band programs consistently received superior ratings and Grand Champion recognitions in all areas of band media – concert, marching, and jazz.

The band program at Douglas Anderson is a recent recipient of the NBA's National Blue Ribbon Award for Program Excellence. Don serves on the band faculty and oversees the jazz area. Since he arrived at DA six years ago, his top jazz ensemble has performed at JEN/New Orleans 2017, won Swing Central 2017 in Savannah, performed at the 2018 Midwest Clinic, won the 2021 Basically Basie Festival, and has consistently been recognized in the DownBeat Student Music Awards each year. His DA Jazz Combo has been selected to perform at JEN/Dallas next month.

Don entered the college teaching ranks by being hired to the jazz faculty at the University of North Florida by program founder and jazz education pioneer Rich Matteson. He was later named the Assistant Director of Jazz Studies and the director of the flagship jazz ensemble. Under his direction, the top UNF jazz ensemble won the National Collegiate Jazz Festival, took top honors at the Notre Dame Jazz Festival, performed multiple times at IAJE conferences, produced two critically acclaimed CD's, received top DownBeat collegiate jazz ensemble honors, performed on international jazz festival stages for the first time, and presented concerts with over 35 artists that reads like a "who's who" in jazz. These include Herbie Hancock, Maria Schneider, Arturo Sandoval, Terry Gibbs, and Joe Lovano. He was named an Outstanding Undergraduate Professor at UNF in 1996 and received a TIP Award for Excellence in Teaching from the Florida Board of Regents.

Don is very active as a clinician and adjudicator in both traditional and jazz idioms. He has directed All-State jazz bands in Florida, Georgia, Alabama, and Maine, as well as the All-State Delaware Symphonic Band. For over 20 years, he was a per service saxophonist with the Jacksonville Symphony Orchestra and still plays many of the off-Broadway musicals that come into the southeastern region. Don has been a Keilwerth Saxophones performing artist and clinician since 1995. He served two terms as president of the Florida Unit of IAJE and instituted the state jazz workshop. Don was the recipient of DownBeat's Jazz Education Achievement Award in 1999.

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