

***BEGINNING AND DEVELOPING A MIDDLE SCHOOL  
JAZZ BAND PROGRAM***  
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**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 3<sup>rd</sup> and 7<sup>th</sup> 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, vibraslap, 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 9<sup>th</sup> for more “sophisticated” sound, can also add the 6<sup>th</sup> (aka the 13<sup>th</sup>), 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 Phillippe  
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 Phillippe  
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  
Easy Jazz Classics-Hal Leonard Publ.

### **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 Marsallis, 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**

Charles Mingus, Ray Brown, Bob Haggart, William Parker, Arvel Shaw, Pete Washington, Curley Russell, George Morrow, Tommy Potter, Nelson Boyd

**GUITAR**

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

**DRUMS**

Art Blakey, Buddy Rich, Louis Bellson, Max Roach, Elvin Jones, Gene Krupa, Shelly Manne, Charlie Parsip, Stan Levy, Jimmy Cobb, Billy Higgins

**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