



Jazz From the Ground Up

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Sponsors:

*Texas Bandmasters Association
and Bel Air High School*

Texas Bandmasters Association

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Jazz From the Ground Up

David Waters, Manny Talamantes III, and Leo Castorena, Jr. -Bel Air HS, El Paso, TX

I. Why a Jazz Program

- A. Jazz is America's only indigenous art form.
- B. It is our duty as music educators to not only teach the European tradition of music (concert band and marching band), but the American perspective as well.

II. Bel Air Jazz Program

A. Bel Air Jazz Program consists of two middle school jazz ensembles and four high school jazz ensembles.

B. Middle school jazz ensembles (Hillcrest Middle and Ranchland Hills Middle).

1. Open to 7th and 8th grade students.
2. Instrumentation consists of the following:
 - a. 5 to 8 saxophones
 - b. 5 to 7 trumpets
 - c. 5 to 7 trombones
 - d. 1 to 2 pianists
 - e. 1 to 2 bassists
 - f. 2 to 3 percussionists (drum set and auxiliary percussion)
3. Students participate in jazz festivals and local performances.
4. Level of literature ranges from grade 1 to grade 2.

C. High school jazz ensembles

1. Jazz ensembles I and II are by audition only.
 - a. Instrumentation consists of 5 saxes, 4 trumpets, 4 trombones, guitar, piano, bass, and drums.
 - b. Level of literature ranges from grade 4 to grade 6.
 - c. Woodwinds in Jazz I may be required to double on flute, clarinet, and bass clarinet.
2. Jazz ensemble III is a freshman only ensemble
 - a. All freshmen are encouraged to participate.
 - b. Instrumentation is unlimited.
 - c. Flute and clarinet players learn saxophone to participate (doubling training begins).
 - d. Level of literature ranges from grade 2 to grade 3.
3. Jazz ensemble IV is open to everyone.
 - a. Instrumentation is unlimited.
 - b. Level of literature ranges from grade 2 to grade 3.

III. Selecting literature for your ensembles

A. Middle school ensembles should use a method book.

- B. Standard of Excellence Jazz Ensemble Method (Kjos Publishing) has proven effective alongside actual literature in our feeder pattern and with our Jazz III ensemble.
 - 1. Units are broken up into three main sections: Rock, Swing, and Latin.
 - 2. Tips on improvisation
 - a. Chord structure
 - b. Jazz scale structures
 - 1. Blues Scales
 - 2. Dorian Scales
 - 3. Mixolydian Scales
 - 3. Jazz articulation and syllable studies are provided along with jazz rhythm studies.
- C. Literature should be challenging, yet fun for both the players and the audience.
 - 1. There is a reason why pop tunes are published in high quantities for the beginning level (**THE HOOK**).
 - 2. Easy rock tunes (Rock Around the Clock and Hound Dog to name a few) provide a great teaching ground for blues forms and improvisation.
 - 3. Festival literature should include one swing tune, a ballad (straight eighth or swing for advanced groups), and a Latin or rock tune.
 - 4. Literature for middle school and lower level ensembles
 - a. Essential Elements Series, Easy Jazz Series, Discovery Jazz Series, Music for the Young Jazz Ensemble Series, and Jazz Classics for the Young Ensemble Series from Hal Leonard Publications
 - b. First Year Charts Series and Young Jazz Ensemble Series from Alfred Publications
 - c. Kendor Konvertables and Doug Beach Charts from Kendor Music Publications
 - d. Original Arrangements and Commissioned works
- D. High school literature for the upper level ensembles should have the same criteria as the middle school ensembles, but at a much more advanced level.
 - 1. Gordon Goodwin Series, Premier Jazz Series, and Jazz Band Series from Alfred Publications
 - 2. Sammy Nestico Arrangements
 - 3. Jazz at Lincoln Center Library
 - 4. Hal Leonard Publications
 - 5. Walrus Music Publications
 - 6. Sierra Music Publications
 - 7. Kendor Music Publications
 - 8. Original arrangements or commissioned works
- E. Pick literature that will challenge but not overwhelm your students or your audience.
- F. Grade levels are determined by three main factors.
 - 1. Lead trumpet range
 - 2. Lead trombone range
 - 3. How detailed are the rhythm section parts written? Are they fully notated or is slash notation used for the majority of the piece? (See Appendix 1)

IV. Rehearsing your ensembles

- A. Your jazz ensemble is a logical extension of your concert groups.
 - 1. Rehearse the band as you would your wind ensembles and concert bands.
 - 2. Balance all voices within sections and with the electronic instruments that are used.
 - 3. **JUST PLAY LOUD** is not a good idea!
- B. The Rhythm section **IS** the band!
 - 1. The rhythm section is the equivalent of the tuba and the percussion section of a wind group.
 - 2. The rhythm section provides the band with both rhythmic drive and harmonic function.
 - 3. No matter how good your winds are, a rhythm section that can not play in time or with correct style will make your band sound despicable.
 - 4. The bass player is the time keeper, the drummer just embellishes the bass player's time.
- C. Improvisation
 - 1. Learn written solos before venturing off into the unknown. (See Appendix 2)
 - 2. Learn scales that function within the chord structure. (See Appendix 3)
 - 3. Encourage students to make up their own ideas based on simple ones or off written solos.
 - 4. **LISTEN TO THE JAZZ GREATS!** Improvisation is based on imitation. (See Appendix 4)
- D. Rehearse seriously, but have fun at the performance!
 - 1. The faster students learn their parts, the faster you can loosen the reins.
 - 2. The final rehearsals before a performance do not have to be intense if the students have their parts learned.
 - 3. At least one week before a performance, **practice with a sound system!** (See Appendix 5 for sound system specifications)
 - 4. Feel free to dance in front of your band during a performance. If you and your band have fun, your audience will too.

V. Resources

- A. Standard of Excellence Jazz Method from Kjos Music Co.
- B. Jazz Pedagogy by J. Richard Dunscomb and Dr. Willie Hill
- C. Jamey Aebersold Play Along Series
- D. Jazz at Lincoln Center

Appendix 1- Rhythm Section Examples from Jazz Ensemble Literature

Example 1- Fully Notated Rhythm Parts

So You Claim

Leo Castorena, Jr.

The image displays a musical score for the piece "So You Claim" by Leo Castorena, Jr. The score is arranged in a standard jazz ensemble format with multiple staves for different instruments. The top section includes four staves for saxophones (SAX 1-4), four staves for trumpets (TRUMP 1-4), and four staves for trombones (TROMB 1-4). Below these are staves for drums (DRUMS), piano (PNO), bass (BASS), and double bass (DBASS). The score is written in 4/4 time with a tempo marking of "FUNK @ 120". A rehearsal mark "9" is placed above the saxophone staves. The bottom of the page features a copyright notice "©2006 Composer 76 Productions" and a page number "15".

Example 2- Slash/Rhythm Notation Rhythm Parts (From *Serenade* by Leo Castorena, Jr.)

15

The score is divided into two systems. The first system (measures 9-16) features woodwinds and strings. The second system (measures 17-24) features brass and percussion. The percussion part includes a 'PULL' instruction in measure 18.

Instrumentation: A Sax. 1, A Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Cor., Pno., Bb., and Dns.

Measure Numbers: 9, 10, 11, 12, 13, 14, 15, 16

Appendix 2- Written solo over blues changes (from *The Chicken*, arranged by Kris Berg)

SOLO

63 C7

64

65

66

67

68

69 E7

70 A7

71 D7

72

73

74

75 C7

76 C7

77

78 F7

Appendix 3- Functional Scales within written solo chord structure (from *The Chicken*, arranged by Kris Berg)

IN ADDITION TO A C BLUES SCALE, THE FOLLOWING SCALES CAN BE USED.

CHORD TONES (SAFETY NOTES) ARE FILLED IN.

SOLO

63

C7

C MIXOLYDIAN SCALE

F7

F MIXOLYDIAN SCALE

E7

A7

D7

E MIXOLYDIAN SCALE

A MIXOLYDIAN SCALE

D MIXOLYDIAN SCALE

C7

F7

C MIXOLYDIAN SCALE

F MIXOLYDIAN SCALE

C BLUES SCALE

Appendix 4- Suggested Jazz Artists

Soprano Saxophone

John Coltrane
David Liebman
Branford Marsalis
Wayne Shorter
Grover Washington

Alto Saxophone

Cannonball Adderley
Ornette Coleman
Paquito D’Rivera
Paul Desmond
Eric Marienthal
Charlie Parker
Art Pepper
David Sanborn
Sonny Stitt
Phil Woods

Tenor Saxophone

Michael Brecker
Ed Calle
Pete Christlieb
John Coltrane
Joe Farrell
Stan Getz
Benny Golson
Dexter Gordon
Coleman Hawkins
Joe Henderson
Dave Liebman
Joe Lovano
Branford Marsalis
Don Menza
Bob Mintzer
James Moody
Lenny Pickett
Joshua Redman
Sonny Rollins
Wayne Shorter
Lester Young

Baritone Saxophone

Pepper Adams
Nick Brignola

James Carter
Gerry Mulligan

Trumpet

Nat Adderley
Louis Armstrong
Chet Baker
Bix Beiderbecke
Terrance Blanchard
Randy Brecker
Clifford Brown
Miles Davis
Harry “Sweets” Edison
Roy Eldridge
Jon Faddis
Maynard Ferguson
Dizzy Gillespie
Roy Hargrove
Tom Harrell
Freddie Hubbard
Thad Jones
Wynton Marsalis
Fats Navarro
Joe “King” Oliver
Red Rodney
Arturo Sandoval
Doc Severinsen
Woody Shaw
Bobby Shew
Clark Terry
Cootie Williams

Trombone

Ashley Alexander
Carl Fontana
Curtis Fuller
Slide Hampton
J.J. Johnson
Rob McConnell
Edward “Kid” Ory
Bill Reichenbach
Frank Rosalino
Juan Tizol
Steve Turre
Bill Watrous

Guitar

George Benson
Al DiMeola
Freddie Green
John McLaughlin
Pat Metheny
Wes Montgomery
John Pizzarelli
Django Reinhardt
John Scofield

Piano

Toshiko Akiyoshi
Count Basie
Shelly Berg
Dave Brubeck
Michel Camilo
Nat "King" Cole
Chick Corea
Duke Ellington
Bill Evans
Tommy Flanagan
Herbie Hancock
Earl Hines
Bob James
Keith Jarrett
Kenny Kirkland
Ramsey Lewis
Thelonius Monk
Oscar Peterson
Bud Powell
Horace Silver
Art Tatum
Billy Taylor
Bobby Timmons
McCoy Tyner
Chucho Valdes
Fats Waller
Joe Zawinul

Bass

Ray Brown
Ron Carter
Paul Chambers
Stanley Clarke

Jimmy Garrison
Charlie Haden
Marcus Miller
Charles Mingus
George Mraz
Jaco Pastorius
John Patitucci
Francis "Rocco" Prestia
Rufus Reid
Miroslav Vitous
Victor Wooten

Drums

Louie Bellson
Cindy Blackman
Art Blakey
Jimmy Cobb
Billy Cobham
Jack DeJohnette
Peter Erskine
Steve Gadd
David Garibaldi
Roy Haynes
Elvin Jones
Jo Jones
Philly Joe Jones
Gene Krupa
Mel Lewis
Joe Morello
Buddy Rich
Max Roach
Ed Shaughnessy
Ed Soph
Chick Webb
Dave Weckl

Percussion

Alex Acuna
Ray Barretto
Luis Conte
Sheila E
Airto Moreira
Chano Pozo
Tito Puente
Mongo Santamaria

Appendix 5- Bel Air Sound System Specifications

Sound Board

Mackie 808 Powered Mixer (8 Channels)

Loudspeakers

2 Yamaha S115 Speakers

2 Yamaha SM12 Speakers (Monitors)

Microphones

Shure 57

Shure 58

Shure SM-81 Condenser Microphones

Shure SM-57

Shure SM-58

Microphone stands with boom arms (K&M)

Cables

Use at least 10 30ft cables or as needed

2 Speaker Stands

There are many other manufactures of these items. This equipment has been very reliable and durable as time progresses. Ultimately, speak with your local sound store representative and use what will meet your needs and your budget.