



Having a Successful Jazz Band Within a Successful Middle School Band Program

CLINICIANS:

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DEMONSTRATION GROUP:

INDIAN RIDGE MS JAZZ ENSEMBLE

Texas Bandmasters Association 2015 Convention/Clinic

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**HENRY B. GONZALEZ CONVENTION CENTER
SAN ANTONIO, TEXAS**

**Having a Successful Jazz Band
Within a Successful Middle School Band Program
Nick Flood, Raul Chavira, and the Indian Ridge MS Jazz Ensemble
Presented at Texas Bandmasters Association
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- **Define Success**
 - What does success look like for your ensemble?
 - Set realistic goals and expectations
- **Jazz Class**
 - **Jazz 2**
 - Serves as a jazz fundamentals class
 - Pipeline to Jazz 1
 - Many students are playing secondary instruments in order to participate in the jazz program
 - Performs at school concerts and the District Jazz Festival
 - **Jazz 1**
 - Reads more music, and focuses on more styles
 - Serves as a pipeline to Hanks HS Jazz Ensembles
 - Emphasis is large ensemble playing rather than small group
 - Basics of Improvisation are introduced
- **Starting Your Jazz Program**
 - Beginning of the year: FUNDAMENTALS
 - It's still band- focus on the same things as your concert band classes
 - Balance, intonation, articulation, etc.
 - The difference is adding different styles-
 - Jazz 1 Warm-Up: EXACTLY the same as my concert band warm-up, but we work to add rhythm section
- **Equipment**
 - Jazz Mouthpieces for saxophone:
 - Altos: Jody Jazz 6M, Claude Lakey 5* (Lead)
 - Tenor: Jody Jazz 5 or 6
 - Bari: Jody Jazz (Whatever sounds good)
 - Bass- Short Scale Gretsch bass, or Fender Jazz Bass
 - Piano- Kurzweil Digital Piano (weighted keys) with Roland KC amp
 - Drum Set
 - 4 piece/5 piece, Pearl, Gretsch, Yamaha
 - Cymbals- Zildjian A or K
 - Brass Mutes- Class set of cups, harmons, and plungers
- **Warm-Up/Daily Drill**
 - Long tones, lip slurs, articulation drills
 - Long tones are ESPECIALLY important if you have saxes on jazz mouthpieces
 - During the daily drill, have the drummer play different styles.

- Multiple drummers? Have them switch out and get time with the band every day
- **Articulation**
 - DOO - Long note, no accent
 - DAH - Long note, with accent
 - DIT - Short note, no accent
 - DAHT - Fat note, with accent
- **Teaching Articulation**
 - Use Call & Response technique
 - A GREAT resource-Mike Kamuf's website, www.mikekamuf.com
- **Picking Music**
 - Look for standards (Listen daily with your students)
 - Play a mix of Big Band Standards and Real Book Standards
 - Look for arrangers you are familiar with:
 - Sammy Nestico
 - Mike Kamuf
 - Mark Taylor
 - Michael Sweeney
 - Mike Carubia
 - Collections:
 - Hal Leonard: Easy Jazz Favorites
- **"Standards"**
 - **Swing:**
 - Splanky- Neal Hefti/Roy Phillippe (Basie Swing)
 - Iright, Okay, You Win- arr. Michael Sweeney (Shuffle)
 - Time After Time- arr. Sweeney (Med. Swing)
 - Don't Get Around Much Anymore- Duke Ellington/Ralph Ford (Med. Swing)
 - Straight No Chaser- Thelonius Monk/Rick Stitzel
 - Georgia On My Mind- Hoagy Carmichael/Michael Sweeney (Slow Swing)
 - Misty- Erroll Garner/Terry White (Slow Swing)
 - One for Daddy-O- Nat Adderley/Vince Gassi (Med. Swing)
 - **Ballads:**
 - 'Round Midnight- Thelonius Monk/Mark Taylor
 - A Child Is Born- Thad Jones/Mike Carubia
 - **Other:**
 - Cantaloupe Island- Herbie Hancock/Mike Kamuf (Latin)
 - Blue Bossa- Kenny Dorham/Michael Sweeney (Latin)
 - Night in Tunisia- Dizzy Gillespie/Michael Sweeney (Latin)
 - Work Song- Nat Adderley/Mike Dana (Funk)
- **Things to consider:**
 - Styles
 - Auxiliary parts- Vibes, Congas, etc.
 - Non-Traditional Instrument Parts- Flute, Clarinet, Tuba, etc.

- Rhythm section notation:
 - Written Bass line or changes
 - Written piano chords or just changes
 - Guitar chord charts
 - Notated Drum Part
- *Don't be afraid to re-write parts, or change the arrangement to fit your ensemble!*
- **Improvisation**
 - Start with rhythms
 - Add one note at a time (call & response from the warm-ups)
 - "Graduate" to scales
 - Use scale patterns
 - Hit a wall
 - Listen, Listen, Listen!!!
 - Transcribe- one note at a time
- **Improv Resources:**
 - Jazz Conception- Jim Snidero (www.jazzimprovisation.com)
 - Jamey Aebersold Books- (www.jazzbooks.com)
 - The Jazz Deck- Brian Switzer (www.jazzdeck.com)
 - iRealb- smartphone app
 - "The Real Book"
 - Jazz Web Shed- Quamon Fowler (www.jazzwebshed.com)
 - "The Amazing Slow Downer"
- **Student Ownership**
 - Encourage students to listen, and be open to suggestions on what music you play
 - Allowing students to help pick the program will probably lead to more individual practice
- **Get Help!**
 - Hire clinicians and guest artists to work with your group
 - Guest artists- Kids will be inspired by playing with soloists
 - High School or College students
 - Professionals
 - Other teachers/administrators/You

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