



**Texas Bandmasters Association
Virtual Convention July 20-22, 2020**

Jazz Education...For All

**CLINICIANS:
Rich Armstrong, Ronnie Rios**

“Jazz Education.....For All”

TBA Virtual Convention 2020

Tuesday, July 21 2:00-2:45pm

Presenters: Ronnie Rios and Rich Armstrong

“Jazz Education.....For All” is a clinic that establishes a rationale for including jazz education in today’s band program designed for anyone with zero jazz knowledge all the way up to the veteran with twenty-plus years of experience.

In this session the clinicians will share an overview of solid fundamental jazz pedagogy that could help validate current practices as well as provide the encouragement needed to move the needle a little to the left or right if any tweaking is needed. Jazz education is achievable by all with few additional resources and will help develop strong all-around musicians for the band program.

“Jazz playing teaches students to cooperate and work within a group situation while maintaining and exploring individuality.” David Liebman

Three Takeaways

1. The study of jazz can strengthen the individual player
2. A jazz program can benefit the entire band program
3. Adding jazz does not require a large investment of resources

I. Compliance or Commitment

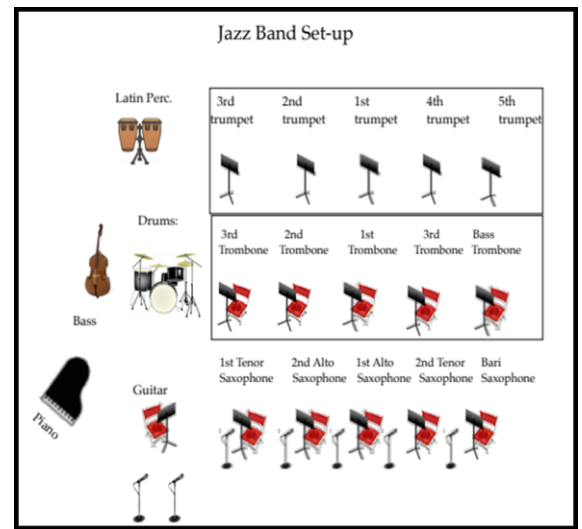
- a. Scheduling is crucial
- b. Start with sectionals 1st
- c. Never rehearse more than parent group
- d. Once you say yes, do not cancel
- e. Share progress and success with Head Director

II. Proper Inventory: A Must

- a. Acoustic Piano or Equivalent (Must Hear Piano)
- b. Guitars and Amps
- c. Bass Player is Bus Driver-Memorize Music!
- d. Latin Percussion (Congas are heartbeat of Latin music)
- e. Sax Mouthpieces and brass mutes
- f. Identity stand fronts
- g. Drum Sets

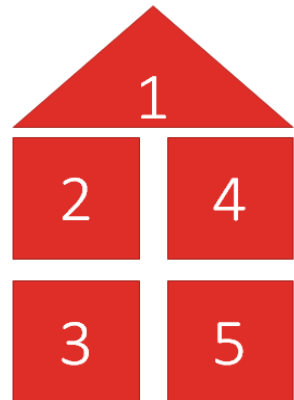
III. Instrumentation

- Number of Performers
- Position of Ensemble
- No tricks on the Left
- Non-Traditional Instruments



IV. Ensemble Skills

- Start with full sounds by all
- Then....Lead on top
- Match tonal energy
- Not a chorale blend
- Keep songs tuneful
- Must hear melodies, instruments, colors, and chords
- Strongest section cannot dictate balance of group
- 3rd brass section (1st - 3rd bones fit into 3rd - 4th tpts)
- Balance rhythm section to horns: left side must hear tune and rhythmic patterns
- Sing parts
- All players must develop good time
- Direct much - Conduct little
- Know the score



V. Music Literature (Choose Very appealing music)

- Method books
- Great Arrangements
- Visit favorite sites!
- Be careful (Under program - Over perform)
- Adapt charts to fit your ensemble and schedule

Some Favorite Composers and Arrangers

Paul Baker	Mike Kamuf	Eric Richards
C.L. Barnhouse Smart Chart Jazz	Stan Kenton	Bobby Rodriguez (3-2 Music)
Dan Cavanaugh	Bill Liston	Dean Sorenson
Mike Dana	Bob Mintzer	Rick Stitzel
Duke Ellington	Paul Murtha	Mark Taylor
Lars Halle	Sammy Nestico	Dave Wolpe
Thad Jones	Lennie Niehaus	

VI. Improvisation

- a. It all starts with LISTENING
- b. Encourage and expect everyone to improvise
- c. Feature those who excel
- d. Learn scales, arpeggios, and patterns in all 12 keys
- e. Memorize ability - level written solos
- f. Use blues scales in a question and answer style
- g. Learn chords and chord progressions with musical lines
- h. Develop combos

VII. Stylin'

- a. Rhythm section tones must be legit!
- b. Warm-Up with the different styles you are programming
- c. Work the "Swing" Don't give up! It is a legato expression.
- d. Ballads - Straight eighths, unless Jazz Ballad-swing
- e. Funk - Straight eighths
- f. Latin - Straight eighths
- g. Secret ingredient to style: Listen to tune, position along with tune, play along with tune. Repeat.

VIII. Go Perform!

- a. Let the bosses know your group is available
- b. Work the PR
- c. Attend a Festival!
- d. Professional attire
- e. Create entertainment value and appeal!
- f. Invite guests
- g. Talk to audience and introduce the band

Ronnie Rios, Director of Bands at Harlingen HS
ronnierios@yahoo.com

Rich Armstrong, Director of Bands at Waxahachie HS
rlarm@wisd.org