Jazz Essentials **"Speaking the Jazz Language"**

In order to teach proper jazz style, one must learn the jazz language.

Speaking the jazz language is very similar to traveling across America and taking in the various English dialects. We know and understand the English language but each region in the U.S. has a distinctive accent. Even with in our own community we encounter regional accents dependent upon the make-up of our residents. Jazz has it's own accent, interpretation of this accent is the key to having your band swing or sound square.

Swing (interpretation)

Jazz has often been referred to as America's music. There is some truth to that, but a better explanation of this statement is that Jazz, like America, is a melting pot of various cultures and influences. Europe can take credit for influencing harmony and form, Africa can be attributed for influencing rhythmic content and syncopation. **Let's stop there, because, Jazz is constantly evolving.**

Swing
Da-Ba-Du-Dat

I've used this basic language for over forty years. This is based upon the subdivision of the quarter note. In traditional music, the quarter note is subdivided into two eight notes. In swing, the quarter note is subdivided into three eight note triplets with the first two notes tied together and the last note long, unless it ends a phrase in which case it is short or dat.

Learning this system is similar to learning the Eastman system of counting. I grew up learning 1 e and ah, 2 e and ah system and later began using the 1 ti te ta, Eastman system. There is a simple reason for the preferred Eastman system; it corresponds with the articulated tongue. Same is true using Jazz articultation, it corresponds with the elongated 1st eighth note of each beat. Da-Ba-Da-Ba-Da-Ba-Du-Dat. Notice that I use the da and ba for the subdivision until I get to the end of a phrase, then I use the du and always end with the dat. This system can apply to any subdivision of the beat, quarter note, eighth note etc.
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See musical example #1
Understand the feel or style of Swing

A concept that is often misunderstood is where to place an emphasis or weight of the swing feel when playing a phrase. It is not necessarily on the up beat, as so often interpreted. We place an emphasis on a note when it is syncopated or when it changes direction in the phrase.

Another stylistic interpretation that I use, especially in Swing, is to make the notes in the phrase as long as possible, (unless the composer indicates otherwise). I use the same articulation as a trombone player, lightly articulating through a slurred passage. The result would be the fluidity of slurring, the accuracy of tonguing, and the ability to accent whenever necessary.

Some passages require slurring and just as in traditional musical stylistic interpretation, evenness of the tone quality, intonation and articulation are key to musical artistry. Note also, that each instrument has its own characteristics and challenges, trumpet (valves), trombone (slide), saxophone (keys), piano (other keys), bass (strings and bowing). None traditional instruments such as violin, oboe, horn can interpret this style as easily as any TRADITIONAL Jazz instruments.

See Example #2

Latin/Funk/Rock

Latin, funk and rock hold the same stylistic interpretation as swing for one exception; the eighth note is not swung, it is straight. The eighth note does not convert to eighth note triplets. Everything else applies.

Ballad

When playing a ballad, the eighth notes should be played straight, slightly laid back.

Laid back: notes are not rushed, played slightly behind the beat, almost wanting to slow down the rhythm section.

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See: NMJE All State Jazz etudes and determine whether you can use the jazz lingo to explain the etude to your students.

Da-Ba-Du-Dat

Score

Teaching the Jazz Language

Pancho Romero

Ex. #1

Swung 8th notes are played as triplets with the 1st two notes tied together
The last note of every phrase is phat, all other notes are played full value

Ex. #2

Jazz Essentials **"Speaking the Jazz Language"**

Rhythm Section

Bass

The bass player is the heartbeat of any band. He (she) provides the harmonic structure in every style. Played correctly the bass player provides the root, third or fifth of each chord change. It is the responsibility of the bass player to keep the band moving forward, therefore the bass player plays on top of the beat in a large jazz ensemble setting.

On top of the beat: As close as possible to the metronomic pulse of the jazz ensemble. Never allow the bass player to get behind when playing with a large ensemble. The bass player, piano and guitar must be familiar with and able to read chord changes. In order to teach the rhythm section, the music educator must also be familiar with chord changes.

Swing: When playing a swing chart the bass player must be able to play a walking bass line. The easiest way to teach a young player to formulate a walking bass line is to teach her (him) the chord structure build the bass line using the root, third and fifth of the chord.
   The root is the most important element of the bass line; it determines the chord. The third is the second most important element, it determines whether the chord is major or minor; the fifth completes the triad. The fifth is the same pitch in a major or minor chord but will determine a diminished chord.
Passing tones are also very important when formulating a walking bass line. They should always be in the key of the chord, but most importantly, they should be leading towards a chord tone. I like to use leading tones as passing tones to formulate the walking bass line.

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See Example #3: Note that this is a blues progression using dominant 7th chords. Not all blues progressions are in minor.

Piano

An instrument that carries the harmonic progression of the arrangement is vital to any large jazz ensemble. This instrument can be a piano, guitar or vibes. I have often found myself without a piano player in my ensemble and have recruited a percussionist to play vibraphone in the group. Several of my vibraphonists end up playing piano, understanding the process and learn to improvise.

Chord changes often scare piano players away from auditioning for jazz ensemble. I have been very successful converting other members of the ensemble to play piano.

B-flat Blues
Walking Bass

Example #3

Romero

Some simple rules to follow when you are teaching a new piano player:

1. Be familiar with chord changes and voicings.
2. Use simple four note voicings
   a. Jazz chords are usually use altered or extended; 7^{ths}, 9^{ths}, 11^{ths}, 13^{ths} if you notice, 9=2, 11=4, 13=6. If the chord is extended you will be using scale tones in you chord.
   b. A simple voicing for a Dominant 7th or any chord is 3-7 with the left hand, 1-5, with the right hand.
   c. Remember that the bass is usually carrying the root at the beginning of each chord, so that note is not necessary in formulating the building of the chord. If you have an extended 9th chord, leave out the root and use the (2-9). If you have a 6th chord, leave out the 5th.
3. The piano or guitar usually play a chord in anticipation of the upcoming chord progression, on the end of two if you have a chord on three, the end of four if the chord comes on one.
4. The piano doesn't necessarily have to play each chord, especially if you have good bass player or guitar that is providing the changes.
5. Make piano voicings as simple as possible with as little movement as possible.
6. All rules for piano apply to vibes.

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See Abersold handout #1

Guitar

Guitar players must be familiar with the jazz style and jazz tablature, voicings. Many guitar players recruited into the jazz ensemble are familiar with rock style. Provide you student with a list of good examples of jazz guitarists. Have him (her) listen to Freddie Green for the Count Basie Style that we all strive to achieve. Listen to guitar players such as Wes Montgomery, Django Reinhardt, Charlie Christian, Joe Pass, Pat Metheny, and the list goes on.

The role of the rhythm section is to provide rhythmic and harmonic support to the ensemble. The rhythmic section should understand style and balance. The bass player is essential in providing time, (PITCH), and harmonic foundation to the ensemble.

PIANO VOICINGS

II – V7 – I ALL MAJOR KEYS

II – V7 – I ALL MAJOR KEYS (inversions)

Most standards and Blues use the harmonic progression called II/V7 or II/V7/I. This page and the next list the most common keyboard voicings and they are played by professionals everywhere. Memorize these and you'll quickly find they are the meat and potatoes of popular American music. *(Voicings taken from the Vol. 3 "II/V7/I" Aebersold Play-a-long book.)*.

Ø – V7+9 – I ALL MINOR KEYS

Ø – V7+9 – I ALL MINOR KEYS (inversions)

For further II/V7/I voicings I highly recommend Luke Gillespie's "Stylistic ii/V7/I Voicings for Jazz Keyboard."

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Drum Set

The drum set player is another crucial member of the jazz ensemble. Along with the bass player he (she) is responsible for time. It is also the responsibility of the drummer to lay down the style.

Swing

Since the bass player has time covered, the drummer can concentrate on setting the swing (triplet pattern) necessary for the ensemble to come together and make the tune swing. If the drummer and the ensemble are on the same page as to the style the band will swing, if not, it would be impossible for the ensemble to swing on their own.

Function of each drum and cymbal playing swing:

1. High hat cymbals should play on 2-4 in 4/4 time, usually in a closed crisp manner.

2. The ride cymbal should be playing time, outlining the triplet pattern that was explained before. Da Du-Ba Da Du-Ba, long quarter note, first and third eighth note of a triplet. **This ride cymbal usually determines style.**

3. The bass drum should be used to accent big hits, sometimes strong syncopations, same for the snare drum.
4. The crash cymbal is used for accents as well. Additional cymbals are used to change color.
5. Try to keep the drum set as simple as possible. Overplaying is usually an issue.

Latin

Keep in mind that the drummer is taking on the role of several percussionists, especially when playing Latin rhythms. If you listen to a traditional Latin group, you will witness several percussion instruments played by individual players. Conga, cowbell, timbales, bongos, shakers, etc. If you only have one set player, he (she) needs to take on all these roles. If you have an aux. player, some of the burden will be taken on by the additional player.

Basic Samba Pattern

1.   Alternating bass drum and high hat.

2.   Ride cymbal on the crown of the cymbal.

dot   dot   du dot   dah____ dah___ du dot   dot   dot   dot   du dot   dah____ dah___ du dot   dot

3.   Snare set to tom (without snares), cross stick. Top tom center hit.

tom tom   clack   tom tom   clack   tom tom   clack   tom tom   clack

IMPORTANT

1.   Provide your students access to jazz recordings in the big band settings.
2.   Make recordings of the music that you are preparing and pass them out in class.
3.   Have a jazz recording playing as your students are entering for class time, periodically have them listen or view a video during class. You Tube is a great resource.
4.   Treat yourself to daily listenings of jazz, in order to teach it, you must understand it.

For additional resources refer to :

Jazz Pedagogy (The Jazz Educator's Handbook and Resource Guide)
J. Richard Duscomb and Dr. Willie L. Hill Jr.
Warner Brothers ISBN 0-7579-9125-4
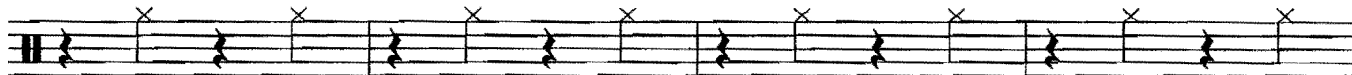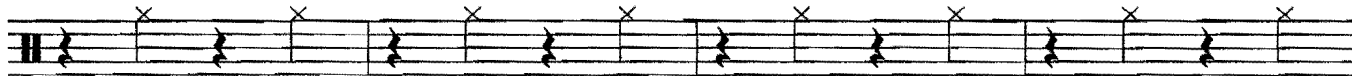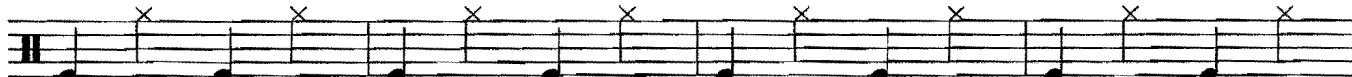
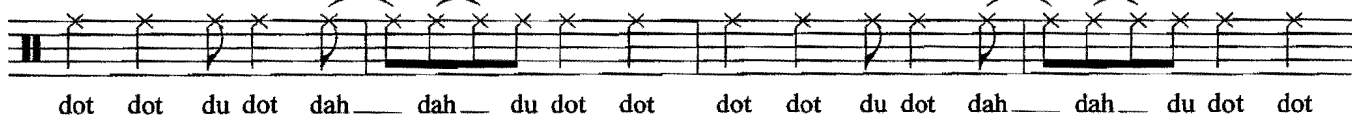# Basic Drum Set Patterns
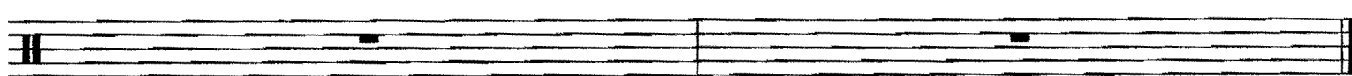
Romero

dot dot du dot dah___ dah___ du dot dot   dot dot du dot dah___ dah___ du dot dot

tom tom   clack   tom tom   clack   tom tom   clack   tom tom   clack

©

Jazz Essentials
Using Jazz apps in the classroom

I start each rehearsal by playing an audio or video recording music in the style we are preparing in class. It may be a recording of Count Basie if we are working on Basie Straight Ahead or Gordon Goodwin if we are working on Attack of The Killer Tomato or one of the Rabbit themes.
More often than not, you can find a recording of the music you are playing on the publisher's web site, or on YouTube. I use my iphone or ipad connected to Apple TV which is logged onto the university network. The app. is called airplay.

Tonal Energy Tuner (http://tonalenergy.com)

This app includes a tuner, (equal temperament and just intonation), tone generator (CO-C8), metronome, (with all subdivisions), frequency and harmonic energy analysis.

Tonal Energy Tuner is hooked up to the television and stereo system in the jazz room. I set to just intonation playing root-Bb Concert and fifth-F Concert for the brass. I allow them to tune blending into the tuner, trying to fade into the sound. I switch over to A-Concert and E-Concert for the woodwinds.

I keep the tuner available as a metronome and tuner to fix intonation problems when tuning any chord. I can also show my students attacks and releases on the monitor.

Amazing Slow Downer (http://ronimusic.com)

My students are responsible for transcribing two solos per semester. The solos are played before an audience of peers at Starbucks, across the street, with full rhythm section.

The amazing slow downer will import any recording and slow-down or speed-up to any tempo without changing the pitch. It can also be set to loop any portion of the recording. This is essential if a student is working on a transcription by his (her) favorite jazz soloist.

Benefits of transcription:
1. Understand the style and musical nuances played by the performer.
2. Understanding how the melodic passages line up with the harmonic structure of the composition.
3. Understanding the use of patterns, motives, and general musical ideas used by the performer in order to master improvisation at a higher level.

*Slow Downer will also transpose the pitch

IReal Pro (http://irealpro.com)

IReal Pro first came out as a digital Real Book, sheet music book consisting of hundreds of jazz standard tunes. In 2004, Hal Leonard secured the publishing rights for many of the standards in the Real Book so IReal Pro was forced to reconfigure and take down original support for the app.

IReal Pro provides a rhythm section, (variable) for thousands of jazz standards thanks to a network of users that upload changes for the supported web site.

What you get with IReal Pro

1. Access to thousands of jazz and other rhythm changes.
2. A virtual rhythm section, ability to mute any player in that section.
3. Ability to program rhythm changes in any style.
4. Ability to change instrumentation within the rhythm section.
5. Ability to transpose the changes into any key, and or keeping the rhythm section in the original concert key.
6. Selection of several piano voicings, guitar fingerings (tablature).
7. Ability to change tempo.
8. Ability to view chords and selected scale choices for each chord change.

   The IReal Pro has changed my approach to teaching jazz improvisation and is available to every student.

Other app. to consider:

Audio Hijack Pro (http://rogueamoeba.com/audiohijackpro) - Allows recording of any audio that comes through the computer.
                    (publisher's web sites, youtube)

Audicity (http://audacity.sourceforge.net)-free recording software, has some of the same qualities as Tonal Energy.

Sound Studio (http://felttip.com/ss) Excellent computer base recorder. Cut and paste, audio enhancement.

All-State Swing #4

TRUMPET

Comp. Glenn Kostur

Trumpet

All-State Funk #4

ROCK QUARTER NOTE=92 (STRAIGHT 16THS)

Comp. Glenn Kostur

TRUMPET

All-State Ballad #4

Comp. Glenn Kostur

GUITAR CHORD FRAMES

GUITAR CHORDS

UNIVERSITY BANDS
New Mexico State University
Box 3 F
Las Cruces, New Mexico 88003

These are the most common jazz guitar chord voicings. The root of each chord is circled. Each of these chord fingerings is moveable throughout the neck of the guitar. Whatever note the root is will be the name of the chord. For example, play the first maj7 fingering at the 3rd fret and it will be a Cmaj7, but move it up to the 4th fret and it will be a C#maj7, and so on up the neck.
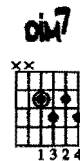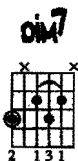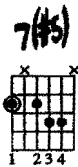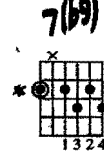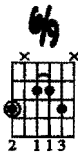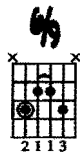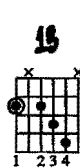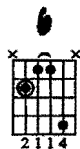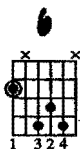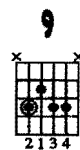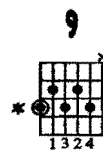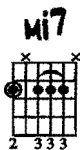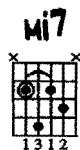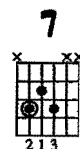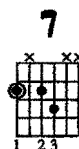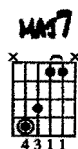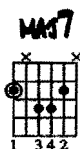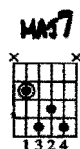
* Do not play the root.

Jazz Riffs

Kent Kidwell

RIFF #10

RIFF #11

Major Chords	Scales
CMaj7, CMaj9, C6, C	C Major, C lydian, C Major bebop,
	C Major pentatonic, G Major pentatonic
CMaj7(+11)	C lydian, B in sen
Minor Chords	**Scales**
Cm7, Cm9, Cm11, Cm	C dorian, C minor bebop, C minor pentatonic,
	F Major pentatonic, B^b Major pentatonic,
	E^b Major bebop, C blues, C minor
Cm6, Cm	C dorian, C melodic minor, C minor pentatonic,
	F Major pentatonic, B^b Major pentatonic,
	C minor bebop, E^b Major bebop, D in sen
Cm(+7)	C melodic minor, C harmonic minor, E^b Major bebop
Cm7(-6)	C minor, A^b Major pentatonic
Cm7(-9)	C phrygian, C phrygian (+6)
Dominant Chords	**Scales**
C7, C9, C13, C	C mixolydian, C lydian dominant, C dominant bebop,
	C blues, C Major pentatonic
C7^{sus}, C^{sus}, C11	C mixolydian
B^b/C, Gm7/C	C suspended pentatonic, F Major pentatonic
C7(+11), C7	C lydian dominant
C7^{alt}, C7(+9+5), C7(+9)	C altered, F harmonic minor, F melodic minor
C7(-9-5), C7(-9)	HW diminished, F harmonic minor, F melodic minor
C7+	C whole tone
Diminished Chords	**Scales**
Cm7(-5)	C locrian (+2), C locrian
Cdim7	C WH diminished
Other Chords	**Scales**
Cphryg	C phrygian, C phrygian (+6), C Spanish phrygian, C in sen
CMaj7(+5)	C lydian augmented, C Major bebop

Categories

Publisher Legend	Style Categories
• WB – Warner Bros. Publications	Charts are sorted into four basic categories within each grade level:
• HL – Hal Leonard Music	1) Swing/shuffle
• HJW – HJW Music	2) Ballad
• Kjos – Kjos Music	3) Latin/rock
• Kendor – Kendor Music	4) Special
• UNC – University of Northern	They are designated as:
Colorado Press	*Jazz Ensemble Classics:* These are arrangements of recognized jazz standards or arrangements of outstanding original compositions for big band that have proven to be timeless.
• Sierra – Sierra Music	
• Barnhouse – Barnhouse Music	*Other Suggested Arrangements:* These are not necessarily jazz standards, but they will make outstanding additions to any program.
• Queenwood – Queenwood Publications	
• Beach – Doug Beach Music	

GRADES 1 AND 2

Swing/Shuffle
Jazz Ensemble Classics

Ain't Misbehavin' - Ralph Ford - WB
All of Me - Jeff Holmes - HL
All the Things You Are - Mike Sweeney - HL
April in Paris - Bob Lowden - WB
April in Paris - Mike Sweeney - HL
Blue Monk - Mike Sweeney - HL
Bye Bye Blackbird - Kris Berg - WB
C Jam Blues - Paul Cook - WB
C Jam Blues - David Pugh - WB
Cute - Mike Story - WB
Don't Get Around Much Anymore - Paul Cook - WB
Don't Get Around Much Anymore - Ralph Ford - WB
Fly Me to the Moon - Jerry Nowak - HL
I Got Plenty o' Nuttin' - Joe Jackson - WB
I Got Rhythm - Ralph Ford - WB
In a Mellow Tone - Paul Cook - WB
In a Sentimental Mood - Paul Cook - WB
It Don't Mean a Thing - Paul Cook - WB
It Don't Mean a Thing - Mike Sweeney - HL
In the Pocket - Robert Woods - HJW
Jada - Oliver Nelson - Sierra
Jumpin' at the Woodside - Paul Cook - WB
Leap Frog - Paul Cook - WB
Mercy, Mercy, Mercy - John Edmondson - HL
Moten Swing - Mike Sweeney - HL
Night and Day - David Pugh - WB

On Green Dolphin Street - Victor Lopez - WB
One O'Clock Jump - Paul Cook - WB
Opus One - Paul Cook - WB
Opus One - Jerry Nowak - HL
Perdido - Mike Lewis - WB
The Preacher - Carl Strommen - WB
Satin Doll - John Edmondson - HL
Sing, Sing, Sing - Paul Cook - WB
Smack Dab in the Middle - Sammy Nestico - Kendor
Splanky - Mike Sweeney - WB
Stella by Starlight - Peter Blair - HL
Stolen Moments - Peter Blair - HL
Summertime - Calvin Custer - WB
Sweet Georgia Brown - Chuck Sayre - WB
Swingin' Shepherd Blues - Roy Phillippe - WB
Take Five - Mike Lewis - WB
Take the "A" Train - Bob Lowden - HL
Woodchoppers Ball - Mike Lewis - WB
Woodchoppers Ball - Peter Blair - WB

Swing/Shuffle
Other Suggested Arrangements

Blue Dinosaurs - Dean Sorenson - Kjos
Blue Note Special - Mike Tomaro - Beach
Blufoladas - Mark Taylor - UNC
Comfort Zone - Lenny Niehaus - Kendor
Do It Right - Rich Matteson - UNC
Doctor Cool - Peter Blair - HJW
Easy Street - Carl Strommen - WB
Front Burner - Sammy Nestico - Kendor
Just You, Just Me - George Stone - UNC
Leap Frog - Paul Cook - WB
Lines for Lyons - Bob Curnow – Sierra
Miles Mood - Shelly Berg - Kendor
Minor Mystery - Ellen Rowe - Sierra
Singing in the Rain - John Denton - WB
Something Like That - Peter Blair - HJW
Steppin' Up to the Blues - Fred Sturm - HJW
Take Me Out to the Ballgame - Mike Story - WB
Vamoose Your Caboose - Bob Washut - Barnhouse
Walrus Walk - Dean Sorenson - Kjos
Won't You Come Home, Bill Basie - John Edmondson - Queenwood
Yes, No or Maybe? - Ken Harris - Barnhouse

Ballads
Jazz Ensemble Classicss

A Child Is Born - Thad Jones - Kendor
Embraceable You - Roy Phillippe - WB
Georgia on My Mind - Mike Sweeney - HL
God Bless the Child - John Berry - HL
Here's That Rainy Day - Bob Curnow - Sierra
Here's That Rainy Day - John Edmondson - HL
Killer Joe - Mike Sweeney - HL
Li'l Darlin - Neil Hefti - WB
Li'l Darlin - Roy Phillippe - WB
Misty - Mike Lewis - WB
Mood Indigo - Paul Cook - WB
My Funny Valentine - Steve Tyler - UNC
A Nightingale Sang in Berkeley Square - Jeff Holmes - HL
Over the Rainbow - Paul Cook - WB
'Round Midnight - Bob Washut - UNC
The Shadow of Your Smile - Roy Phillippe - WB
When Sunny Gets Blue - Jeff Holmes - HL

Ballads
Other Suggested Arrangements

At First Light - Ellen Rowe - Sierra
Beyond the Shadows - Russ Michaels - HJW
Carli - John Edmondson - Queenwood
Dreamsville - Mike Lewis - WB
For My Dad - Greg Yasinitsky - Kendor
If You Never Look My Way - Les Alrich - Barnhouse
If I Could - Bob Curnow - Sierra
Little Ol' Softly - Rich Matteston - UNC
Natalie's Song - Mike Tomaro - Kendor

Samantha - Sammy Nestico - Kendor
Soft 'n' Gentle - Dean Sorenson - Kjos
Traces - Sammy Nestico - HL

Latin/Rock
Jazz Ensemble Classics

Caravan - Roy Phillippe - WB
Chilli Pepper – Doug Beach and George Shutack - Beach
Corcovado (Quiet Nights) - Ralph Ford - WB
The Girl From Ipanema - Victor Lopez - WB
A Night in Tunisia - Ralph Ford - WB
A Night in Tunisia - Mike Sweeney - WB
Oye Como Va - Victor Lopez - WB

Latin/Rock
Other Suggested Arrangements

Chad Happens - Victor Lopez - WB
Down Roberto's Way - Les Sabina - Kendor
El Rey del Sol - Greg Yasinitsky - Kendor
Finger Lakes - Doug Beach - Kendor
Gospel John - Bob Lowden - Barnhouse
Iroquois Dance - Fred Sturm - HJW
James Bond Theme - Mike Story - WB
Latin Lesson - Mike Carubia - WB
Linus and Lucy - Tom Davis - WB
Lovely Lady - Mark Taylor - UNC
Peter Gunn - Mike Lewis - WB
Rock This Town - Mike Story - WB
Rush Hour - Bruce Pearson - Kjos
Sierra Sunset - David Caffey - UNC
Softness - Les Hooper - Sierra
Soul Bossa Nova - Mike Lewis - WB
Theme From the Pink Panther - Mike Lewis - WB
Wild Oats - Mark Taylor - UNC
When I Fall in Love - Mike Carubia - WB
Zach Attack! - Fred Sturm - HJW

Special

Christmas: The Joy and Spirit - Sammy Nestico - Kendor (seasonal)
Daily Warm-Up Exercises for Jazz Ensemble - Mike Lewis and Jack Bullock - WB (warm-up)
Five Minutes a Day Jazz Warm-Ups - Andy Clark - Barnhouse (warm-up)
Instant Warm-Ups - Mike Sweeney - HL (warm-up)
Ivory Moon - Larry Neeck - Barnhouse (piano solo feature)
Just a Closer Walk With Thee - Dean Sorenson - Kjos (Dixieland funeral and celebration)
Red Baron - Tom Davis - WB (Charlie Brown and Peanuts gang favorite)
Stick Shift - Andy Clark - Barnhouse (drum solo)
Take Five - Mike Lewis - WB (simplified jazz standard in 5/4)
This Little Light of Mine - Andy Clark - Barnhouse (trombone section feature)

SELECTING MUSIC FOR GRADE 3

Grade 3 or Medium	Advanced middle school, junior high, and/or easy high school

Grade 3 is a great level to encourage and emphasize "swing and shuffle" styles. This is a very special level because it's where most directors at the high school level begin to have a chance to share the joy of jazz music with their students. With younger high school and middle school students we can certainly use music they know as a starter to get them comfortable and then introduce them to the jazz concepts. Music used for that purpose should include shuffle, an excellent bridge, since students at this age hear it often on TV and radio. Obviously funk, rock, and Latin can fill a similar bill in bringing the student into jazz. This is also a great time to use ballads, particularly ones for which you have the words. The students are ready to understand how they can convert the phrasing of lyrics into instrumental phrasing.

Categories

Publisher Legend	Style Categories
• WB – Warner Bros. Publications	Charts are sorted into four basic categories within each grade level:
• HL – Hal Leonard Music	1) Swing/shuffle
• HJW – HJW Music	2) Ballad
• Kjos – Kjos Music	3) Latin/rock
• Kendor – Kendor Music	4) Special
• UNC – University of Northern Colorado Press	They are designated as:
	Jazz Ensemble Classics:
	These are arrangements of recognized jazz standards or arrangements of outstanding original compositions for big band that have proven to be timeless.
• Sierra – Sierra Music	
• Barnhouse – Barnhouse Music	*Other Suggested Arrangements:*
• Queenwood – Queenwood Publications	These are not necessarily jazz standards, but they will make outstanding additions to any program.
• Beach – Doug Beach Music	

GRADE 3

Swing/Shuffle
Jazz Ensemble Classics

Alexander's Ragtime Band - Dave Wolpe - WB
April in Paris - Dave Barduhn - HL
Autumn Leaves - Peter Blair - HL
Basie Straight Ahead - Sammy Nestico - Kendor
Birth of the Blues - Sammy Nestico - WB
Blue Rondo à la Turk - Calvin Custer - WB
Blues in Hoss's Flat - Mark Taylor - WB
C Jam Blues - Dave Wolpe - WB
Cute - Calvin Custer - WB
Days of Wine and Roses - Mike Lewis - WB
Do Nothin' 'til You Hear From Me - Joe Jackson - WB
Fly Me to the Moon - Mark Taylor - HL
Four - Mark Taylor - HL
Four Brothers - Peter Blair - HL
Georgia - John Clayton - UNC
Groovin' High - Mark Taylor - WB
Groovin' High - Greg Yasinitsky - WB
I Got Rhythm - Mike Lewis - WB
I'm Beginning to See the Light - Mark Taylor - HL
It Don't Mean a Thing - Mark Taylor - HL
It Had to Be You - Tom Davis - WB
Ja-Da - Sammy Nestico - HL
Jumpin' at the Woodside - Mike Lewis - WB
Just Friends - Joe Jackson - WB
Killer Joe - John Higgins - HL
Leap Frog - John Berry - WB
Lester Leaps In - Mark Taylor - HL
Lullaby of Birdland - John Denton - WB
Mack the Knife - Sammy Nestico - WB
Mack the Knife - Dave Wolpe - WB
Moanin' - Mark Taylor - HL
Moonlight in Vermont - Dave Wolpe - WB
Moten Swing - Sammy Nestico - HL
Moten Swing - Ernie Wilkins - Sierra
My Funny Valentine - Dave Wolpe - WB
Night and Day - Dave Wolpe - WB
St. Louis Blues - Tom Davis - HJW
St. Thomas - Mike Lewis - WB
Satin Doll - Frank Comstock - WB
Satin Doll - Mark Taylor - HL
Sing, Sing, Sing - Roy Phillippe - WB
Splanky - Calvin Custer - WB
Splanky - Sammy Nestico - WB
Stolen Moments - Mark Taylor - HL
Stompin' at the Savoy - Roy Phillippe - WB
Straight No Chaser - Mark Taylor - HL
Strike Up the Band - Ralph Ford - WB
Summertime - Frank Mantooth - WB
Sweet Georgia Brown - Mike Sweeney - WB
Take Five - Dave Wolpe - WB
Take the "A" Train - Dave Barduhn - HL
Tenderly - Mark Taylor - HL

Swing/Shuffle
Other Suggested Arrangements

Anything Goes - Frank Mantooth - WB
Blue Note Special - Mike Tomaro - Kendor
Bluebari - Kevin McElrath - Kjos
Blues for Kapp - Marty Paich - Sierra
The Heat's On - Sammy Nestico - WB
Hot House - Jack Cooper - WB
Hog-Squeelin', Rip-Snortin', Belly-Achin' Blues -
   Mike Sweeney - HL
Hot Dog - Greg Yasinistsky - Kendor
Low Down, Nitty Gritty - Mike Tetlebaum - HJW
The Messenger - Paul McKee - UNC
No Scuffle Shuffle - Dominic Spera - Barnhouse
Orange Sherbert - Sammy Nestico - HL
Slam Dunk - John Edmondson - Queenwood
Tweak It - John Edmondson - Queenwood
We're Off to See the Wizard - Jack Cooper - WB
Work Song - Geoff Keezer - Sierra

Ballads
Jazz Ensemble Classics

A Child Is Born - Thad Jones - Kendor
Embraceable You - Roy Phillippe - WB
Here's That Rainy Day - Dave Barduhn - HL
I Remember Clifford - Mike Vax - HL
I'm Getting Sentimental Over You - Dave Wolpe - WB
It Ain't Necessarily So - Victor Lopez - WB
Lil' Darlin' - Neil Hefti - WB
My Funny Valentine - Dave Wolpe - WB
My Funny Valentine - Sammy Nestico - HL
My Romance - Mark Taylor - HL
Naima - Manny Mendelson - Kendor
Quiet Nights of Quiet Stars (Corcovado) - Mark Taylor - WB
'Round Midnight - Dave Barduhn - WB
'Round Midnight - Victor Lopez - WB
Spring Can Really Hang You Up the Most - Frank Mantooth -
   Kendor
Stardust - Dave Wolpe - WB
When Sonny Gets Blue - Dave Barduhn - HL

Ballads
Other Suggested Arrangements

Cerulean Blue - Greg Yasinitsky - Kendor
Closin' Time - Howard Rowe - Barnhouse
Emily - Bob Washut - UNC (jazz waltz, trombone solo)
Firstborn - Dean Sorenson - Kjos
It Had to Be You - Tom Davis - WB
Kelly's Theme - Bob Curnow - Sierra
Only Forever - David Caffey - UNC
A Penthouse Dawn - Oliver Nelson - Sierra
Send in the Clowns - Dave Wolpe - WB
That Warm Feeling - Sammy Nestico - Kendor

Latin/Rock
Jazz Ensemble Classics

Mercy, Mercy, Mercy - Paul Jennings - HL
A Night in Tunisia - Roger Holmes - WB
One Note Samba - Frank Mantooth - WB
One Note Samba - Jerry Nowak - WB
Quiet Nights of Quiet Stars (Corcovado) - Mark Taylor - WB
St. Thomas - Mike Lewis - WB

Latin/Rock
Other Suggested Arrangements

A Night in Havana - Victor Lopez - WB
The Chicken - Kris Berg - WB
Children of the Sun - Bob Curnow - Sierra
Children of Sanchez - Dave Wolpe - WB
Cross Currents - Ellen Rowe - Sierra
El Taco Loco - George Shutack - Kendor
Engine #9 - Les Hooper - Barnhouse
Everytime It Happens - Dave Eshelman - Kjos
Horsepower - Fred Sturm - HJW
Mambo Hot - Victor Lopez - WB
Mr. Papi - Victor Lopez - WB
MWA (Musicians With Attitude) - David Benoit - WB
Night of the Living Chili Pepper - George Shutack - Kendor
Night in Havana - Victor Lopez - WB
Reunion in Rio - Peter Blair - HJW
Santo Sencillo - Bob Washut - UNC
Skydance - Dan Gailey - UNC
Smooth - Mike Lewis - WB

Special

Blue Bones - Dominic Spera (trombone section feature)
Bones Tones - Dean Sorenson - Kjos (trombone section feature)
Christmas Classics, Vol. 1 - Peter Blair - HJW (seasonal)
Emily - Bob Washut - UNC (jazz waltz, trombone solo)
I'll Be Home for Christmas - Greg Yasinitsky - WB
I Only Have Eyes for You - Frank Mantooth - UNC (fusion)
Salsa Caban - Neil Finn - UNC (contemporary)
St. James Infirmary - Tom Davis - WB (traditional jazz)
Tunes From 'Toons - Roy Phillippe - WB (cartoon favorites)
When the Saints Go Marchin' In - Dean Sorenson - Kjos (traditional)

SELECTING MUSIC FOR GRADE 4

Grade 4 or Medium-Advanced	Advanced high school with good ranges

Selecting charts for Grade 4 (and up) creates more room for flexibility. We should now begin to see a more balanced diet of styles. These charts should include some of the items listed for the earlier grades. It will not be necessary to have completely written-out rhythm section parts or suggested solos.

Grade 4 charts may include:
• Full score
• Full recording of chart if possible
• Notes to conductor
• Clear information on the style of the chart
• Complete dynamic and jazz articulation markings throughout

Grade 4 and 5 charts will most likely include some or all of the following:
• Expanded ranges (know your players' limitations)
• More complex figures
• Occasional doubling of woodwind parts
• More complex chord changes and longer solos

The Jazz Classics

Grade 4 provides music for more mature musical students who are generally ready for charts related to the jazz classics. Students are ready, both mentally and musically, to appreciate the importance of this step. In addition to demo recordings by publishers, whenever possible it is important to use recordings by the jazz masters of the selected music. Solid musical publications are available for bands such as Duke Ellington, Count Basie, Woody Herman, Buddy Rich, Stan Kenton, Maynard Ferguson, Thad Jones/Mel Lewis, Rob McConnell, Bob Mintzer, John Fedchock, Maria Schneider, Gordon Goodwin, and Jim McNeely.

Categories

Publisher Legend	Style Categories
• WB – Warner Bros. Publications	Charts are sorted into four basic categories within each grade level:
• HL – Hal Leonard Music	1) Swing/shuffle
• HJW – HJW Music	2) Ballad
• Kjos – Kjos Music	3) Latin/rock
• Kendor – Kendor Music	4) Special
• UNC – University of Northern Colorado Press	They are designated as:
	Jazz Ensemble Classics:
• Sierra – Sierra Music	These are arrangements of recognized jazz standards or arrangements of outstanding original compositions for big band that have proven to be timeless.
• Barnhouse – Barnhouse Music	
• Queenwood – Queenwood Publications	*Other Suggested Arrangements:* These are not necessarily jazz standards, but they will make outstanding additions to any program.
• Beach – Doug Beach Music	

GRADE 4

Swing/Shuffle
Jazz Ensemble Classics

All the Things You Are - Stan Kenton - Sierra
All the Things You Are - Mike Tomaro - HL
April in Paris - Jeff Hest - WB
Avalon - Dave Wolpe - WB
Basie-Straight Ahead - Sammy Nestico - Kendor
Cherokee - Dave Wolpe - WB
Cottontail - Dave Wolpe - WB
Cute - Bob Mintzer - WB
Don't Get Around Much Anymore - Dave Wolpe - WB
Don't Get Around Much Anymore - Sammy Nestico - HL
Fly Me to the Moon - Sammy Nestico - HL
A Foggy Day - Lennie Niehaus - Sierra
Harlem Nocturne - Earl Hagen - HL (original edition)
I Got Plenty o' Nuttin' - Mike Lewis - WB
I'm Beginning to See the Light - Gordon Goodwin - HL
I'm Beginning to See the Light - Sammy Nestico - HL
In a Mellow Tone - Roy Phillippe - WB
It Don't Mean a Thing - John Fedchock - WB
Jada - Oliver Nelson - Sierra
Kids Are Pretty People - Thad Jones - Kendor
Killer Joe - Les Hooper - HL
Ladybird - Maria Schneider - Kendor
Lullaby of Birdland - Lennie Niehaus - Sierra
Lullaby of Broadway - Lennie Niehaus - Sierra
Mean to Me - Frank Mantooth - Kendor
Moten Swing - Ernie Wilkins - Sierra
Ol' Man River - Dave Wolpe - WB
One O'Clock Jump - Bob Mintzer - WB
Opus One - John Fedchock - Kendor
Opus One - Sammy Nestico - HL
Perdido - Dave Wolpe - WB
Perdido - Ray Wright - Kendor
Seven Steps to Heaven - Manny Mendelson - Kendor
Sing, Sing, Sing - Mike Lewis - WB
Sophisticated Lady - Dave Wolpe - WB
Speak Low - George Stone - HL
Stella by Starlight - Bill Holman - Sierra
Stolen Moments - Paul Jennings - HL
Straight No Chaser - John LaBarbera - HL
Struttin' With Some Barbeque - Alan Baylock - WB
Take the "A" Train - David Berger - HL
Take the "A" Train - Sammy Nestico - HL
Things Ain't What They Used to Be - David Berger - HL
Things Ain't What They Used to Be - Mark Taylor - HL
Until I Met You (Corner Pocket) - Dave Wolpe - WB
Woodchoppers Ball - Mike Carubia - WB
You Go to My Head - Bill Holman - Sierra

Swing/Shuffle
Other Sugggested Arrangements

Big Al Meets the Barnyard Gals - Dan Gailey - UNC
Duke It Out - Dominic Spera - Barnhouse
Hay Burner - Sammy Nestico - Kendor
Miss Fine - Oliver Nelson - Sierra
The Queen Bee - Sammy Nestico - Kendor
Rhythm of the Masses - Frank Mantooth - HJW
Sonny's Place - Carl Strommen - WB
Stumblin' and Shufflin' - Neal Finn - UNC
Whisper Not - Mike Abene - Sierra
Wind Machine - Sammy Nestico - HL

Ballads
Jazz Ensemble Classics

Angel Eyes - John Fedchock - Kendor
Body and Soul - George Stone - HL
Chelsea Bridge - Phil Wilson - Kendor
Come Rain or Come Shine - George Stone - HL
Darn That Dream - Frank Mantooth - Kendor
Georgia on My Mind - Dave Barduhn - HL
God Bless the Child - Sammy Nestico - HL
I Loves You Porgy - Lisa DeSpain - WB
In a Sentimental Mood - Mike Tomaro - HL
I Remember Clifford - Sammy Nestico - HL
I've Never Been in Love Before - Lennie Niehaus - Sierra
Lush Life - Phil Wilson - Kendor
My Funny Valentine - Willie Maiden - Sierra
My One and Only Love - Lennie Niehaus - Sierra
My Romance - Mark Taylor - HL
'Round Midnight - Dave Wolpe - WB
Sophisticated Lady - Bob Mintzer - Kendor
Stella by Starlight - Bill Holman - Sierra
Willow Weep for Me - Bob Brookmeyer - Kendor

Ballads
Other Suggested Arrangements

All the Way - Mike Lewis - WB
Cerulean Sky - Fred Sturm - HJW
From the Eyes of a Child - Andy Classen - Barnhouse
Hey There - George Stone - UNC
If I Could - Bob Curnow - Sierra
Midnight in Manhattan - Jeff Jarvis - Kendor
Rachael - Sammy Nestico - Kendor
Slowly and Quietly Please - Don Sebesky - Barnhouse
Strayhorn - Dave Eshelman - Kjos
What's New? - Eric Richards - UNC
Whispered Elegy - Frank Mantooth - HJW

GRADE 4 (continued)

Latin/Rock
Jazz Ensemble Classics

Begin the Beguine - Jeff Hest - WB
Blue Bossa - Johnson - Kendor
Caravan - Mike Tomaro - HL
Caravan - John Wasson - WB
Manteca - Mike Tomaro - HL
A Night in Tunisia - Sammy Nestico - HL
One Note Samba - Mike Tomaro - WB
St. Thomas - Bill Holman - Sierra

Latin/Rock
Other Suggested Arrangements

Black Orpheus - Eric Richards - UNC
Brass Machine - Mark Taylor - HL
Chick on the Grill - Victor Lopez - WB
Dewey - Vince Mendoza - UNC
Dominga - Jeff Jarvis - Kendor
High Impact - Robert Woods - HJW
Minuano - Bob Curnow - Sierra
Puffy Taco - Victor Lopez - WB
Rain Codes - Vince Mendoza - UNC
Saturday Night Blues - Les Hooper - Barnhouse
Tijuca - Mike Crotty - WB

Special

Alternate Route - Dominic Spera - Barnhouse (trumpet section feature)
Basie Straight Ahead - Sammy Nestico (simplified edition)
Channel One Suite - Tom Davis - WB (from the Buddy Rich suite)
Harlem Nocturne - Earl Hagen - HL (original edition)
Jefferson Blues - Doug Beach - Kendor
Lassus Trombone - Dave Wolpe - WB (trombone section feature)
Off the Cuff - Jim McNeely - UNC (contemporary)
Second Thought - Steve Weist - UNC (street band style)
Struttin' With Some Barbeque - Alan Baylock - WB (traditional)
Trombone Boogie - Andy Clark - Barnhouse (trombone section feature)

SELECTING MUSIC FOR GRADE 5

Grade 5 or Advanced	Very advanced high school, university

Grade 5 contains many of the same comments as the previous level. Let's also assume that these students are eager for a good look at some of the more contemporary styles in the Latin and rock area. At the same time, it is important to keep a balance of charts in the swing-shuffle category. It's also time for some experimentation in the contemporary writing of the current hot big bands and their composers.

Categories

Publisher Legend

- WB – Warner Bros. Publications
- HL – Hal Leonard Music
- HJW – HJW Music
- Kjos – Kjos Music
- Kendor – Kendor Music
- UNC – University of Northern Colorado Press
- Sierra – Sierra Music
- Barnhouse – Barnhouse Music
- Queenwood – Queenwood Publications
- Beach – Doug Beach Music

Style Categories

Charts are sorted into four basic categories within each grade level:
1) Swing/shuffle
2) Ballad
3) Latin/rock
4) Special

They are designated as:

Jazz Ensemble Classics:
These are arrangements of recognized jazz standards or arrangements of outstanding original compositions for big band that have proven to be timeless.

Other Suggested Arrangements:
These are not necessarily jazz standards, but they will make outstanding additions to any program.

GRADE 5

Swing/Shuffle
Jazz Ensemble Classics

After You've Gone - Michael Abene - Sierra
All of Me - Billy Byers - HL
All of Me - Lenny Niehaus - Kendor
All the Things You Are - Don Sebesky - Sierra
All the Things You Are - Mark Taylor - HL
Basie Straight Ahead - Sammy Nestico - Kendor
Blues and the Abstract Truth - Oliver Nelson - Sierra
Cherokee - Mark Taylor - HL
Donna Lee - Rick Lawn - Kendor
Don't Get Around Much Anymore - Sammy Nestico - HL
Four - Willie Maiden - Sierra
Four Brothers - Jimmy Giuffre - HL
Goodbye Pork Pie Hat - Sy Johnson - HL
Just Friends - Bill Holman - Sierra
Limehouse Blues - Tom Davis - WB
Love Walked In - Lennie Niehaus - Sierra
Love Walked In - Kim Richmond - Sierra
Moanin' - Sy Johnson - HL
On Green Dolphin Street - Michael Abene - Sierra
Over the Rainbow - William Russo - Sierra
Satin Doll - Sammy Nestico - HL
Speak Low - Johnny Richards - Sierra
Stolen Moments - Oliver Nelson - Sierra
Stompin' at the Savoy - Matt Catingub - UNC
Stompin' at the Savoy - Bill Holman - Sierra
Take the "A" Train - Don Sebesky - Kendor
Take the "A" Train - Frank Foster - WB
Tenderly - Mark Taylor - HL
Things Ain't What They Used to Be - Dave Lalama - HL

Swing/Shuffle
Other Suggested Arrangements

Belly Roll - Quincy Jones - WB
Delta City Blues - Dave Eshelman - Kjos
Got Rhythm? - Doug Beach - Kendor
Hard Sock Dance - Quincy Jones - WB
How Sweet It Is - Sammy Nestico - WB
I-80 Shuffle - Andy Classen - Barnhouse
The Joy of Cookin' - Sammy Nestico - WB
No Time Like the Present - Sammy Nestico - WB
Speed Trap - Dominic Spera - Barnhouse
Step It Up Blues - Dave Eshelman - Kjos
Swingin' on the Orient Express - Sammy Nestico - WB
Witching Hour - Quincy Jones - WB

Ballads
Jazz Ensemble Classics

A Nightingale Sang in Berkeley Square - Frank Mantooth - HL
Angel Eyes - Frank Foster - WB
Angel Eyes - John Fedchock - Kendor
Georgia on My Mind - Sammy Nestico - HL
Here's That Rainy Day - Dee Barton - Sierra
What's New - Bill Holman - Sierra

When Sunny Gets Blue - Frank Mantooth - HL
Yesterdays - Bill Holman - Sierra

Ballads
Other Suggested Arrangements

Ballad for P.J. - Dominic Spera - Barnhouse
Central Park West - John Fedchock - Kendor
Decision - Jim McNeely - UNC
First Child - Bob Curnow - Sierra
For Lena and Lenny - Quincy Jones - WB
Grace - Quincy Jones - WB
In Your Tender Care - Steve Owen - UNC
It's a Raggy Waltz - Dave Wolpe - WB
Lisette - Sammy Nestico - WB
A Long Time Ago - Bob Mintzer - Barnhouse
Quintessence - Quincy Jones - WB
Samantha - Sammy Nestico - HL
To You - Thad Jones - Kendor

Latin/Rock
Jazz Ensemble Classics

Brazil - Chip McNeil - WB
Caravan - Michael Abene - HL
It Don't Mean a Thing - Matt Harris - Kendor
Mercy, Mercy, Mercy - Phil Wilson - Kendor
St. Thomas - Bill Holman - Sierra
Tanga - Mark Taylor - HL
The Peanut Vendor - Stan Kenton and Pete Rugolo - Sierra

Latin/Rock
Other Suggested Arrangements

Big Al's Boogie - Dominic Spera - Barnhouse
Coconut Champagne - Denis DiBlasio - HL
Granada Smoothie - Mark Taylor - HL
It's the Gospel Truth - Denis DiBlasio - WB
Los Gatos - Jeff Jarvis - Kendor
Miami Spice - Victor Lopez - WB
Samba Mozart - Dave Eshelman - Kjos
The Sleaze Factor - Mike Crotty - WB
Some Skunk Funk - Mark Taylor - HL

Special

Big Dipper - Thad Jones - Kendor (from the Thad Jones/
    Mel Lewis book)
Cajun Cookin' - Denis DiBlasio - WB (New Orleans flavor)
Computer - Bob Mintzer - Kendor (simulates computer
    sounds)
New Rochelle - Bob Mintzer - Kendor
Pullin' Punches - Les Hooper - Barnhouse

SELECTING MUSIC FOR GRADE 6

Grade 6 or Difficult	Advanced university, professional

Grade 6 charts are written for professional bands and have no limitations. Many will be manuscript writing and many do not have full scores. In Grade 6, although the scope of the charts is limitless, you will find even in this most advanced category that a balanced representation of styles will be present.

Categories

Publisher Legend	Style Categories

• WB – Warner Bros. Publications
 	
• HL – Hal Leonard Music
 	
• HJW – HJW Music
 	
• Kjos – Kjos Music
 	
• Kendor – Kendor Music
 	
• UNC – University of Northern Colorado Press
 	
• Sierra – Sierra Music
 	
• Barnhouse – Barnhouse Music
 	
• Queenwood – Queenwood Publications
 	
• Beach – Doug Beach Music
	Charts are sorted into four basic categories within each grade level:
	  1) Swing/shuffle
	  2) Ballad
	  3) Latin/rock
	  4) Special
	They are designated as:
	
	Jazz Ensemble Classics:
	These are arrangements of recognized jazz standards or arrangements of outstanding original compositions for big band that have proven to be timeless.
	
	Other Suggested Arrangements:
	These are not necessarily jazz standards, but they will make outstanding additions to any program.

GRADE 6

Swing/Shuffle

On Green Dolphin Street - Michael Abene - Sierra
Pete's Feet - Jim McNeely - UNC
Second Cousins - Neal Finn - UNC
Soupbone - John Clayton - UNC
Ya Gotta Try Harder - Sammy Nestico - WB

Latin/Rock

Entropical Paradise - Eric Richards - UNC
Guarabe - Claire Fischer - UNC
Malaguena - Bill Holman - Sierra
A View From the Edge - Eric Richards - UNC

Special

Empty House - Jim McNeely - UNC (contemporary)
The First Circle - Bob Curnow - Sierra (contemporary, includes challenging hand clapping)
Night Visitors - Steve Wiest - UNC (contemporary)
Orange Guitars - Vince Mendoza - UNC (fusion)