

FROM CHAOS TO PERFORMANCE: WHAT I WISH I KNEW WHEN I STARTED TEACHING JAZZ BAND

**FOLLOW ALONG WITH
THE PRESENTATION
HERE:**



FBA SUMMER JAZZ INSTITUTE - JULY 11TH - 10:30AM - CHARLES KELLY & DYLAN CHASE



WHO ARE THESE PEOPLE?



ENTERING MY 10TH YEAR OF TEACHING

**CURRENTLY AT WOLF LAKE MIDDLE SCHOOL IN
APOPKA, FL**

BME FROM FLORIDA STATE UNIVERSITY

**MASTERS FROM CENTRAL WASHINGTON UNIVERSITY
(AMERICAN BAND COLLEGE)**

CURRENTLY WORKING ON ED LEADERSHIP DEGREE

SOLO AND ENSEMBLE BRASS & MARCHING BAND JUDGE



And the Lord God formed man of the dust of
the ground, and breathed into his nostrils the
breath of life; and man became a living soul.

Genesis 2:7



WHO ARE THESE PEOPLE?

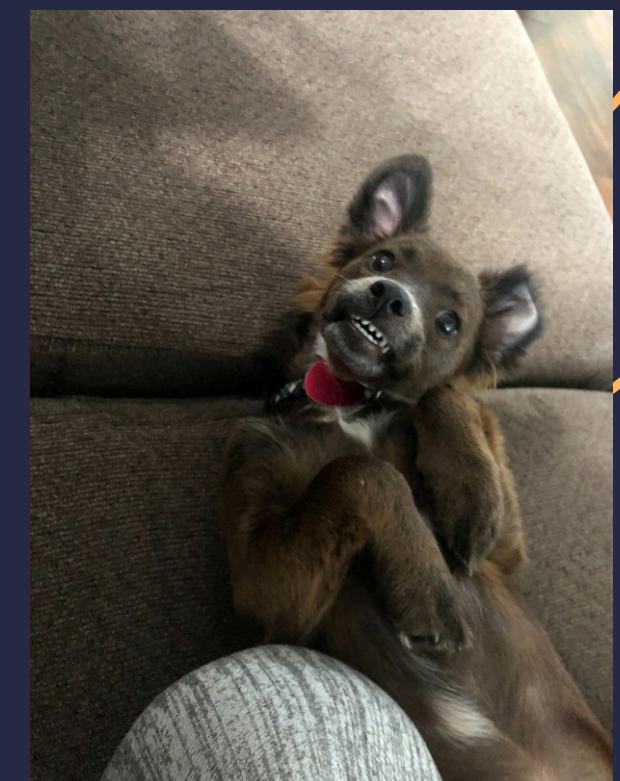


ENTERING MY 9TH YEAR OF TEACHING

**CURRENTLY AT PIEDMONT LAKES MIDDLE
SCHOOL IN APOPKA, FL**

**BACHELORS OF MUSIC ED., MUSIC
PERFORMANCE, AND A MINOR IN JAZZ STUDIES
FROM OHIO UNIVERSITY**

**SOLO AND ENSEMBLE BRASS JUDGE (SPRING
2027)**





🎵 WHAT IS OUR GOAL TODAY? 🎵

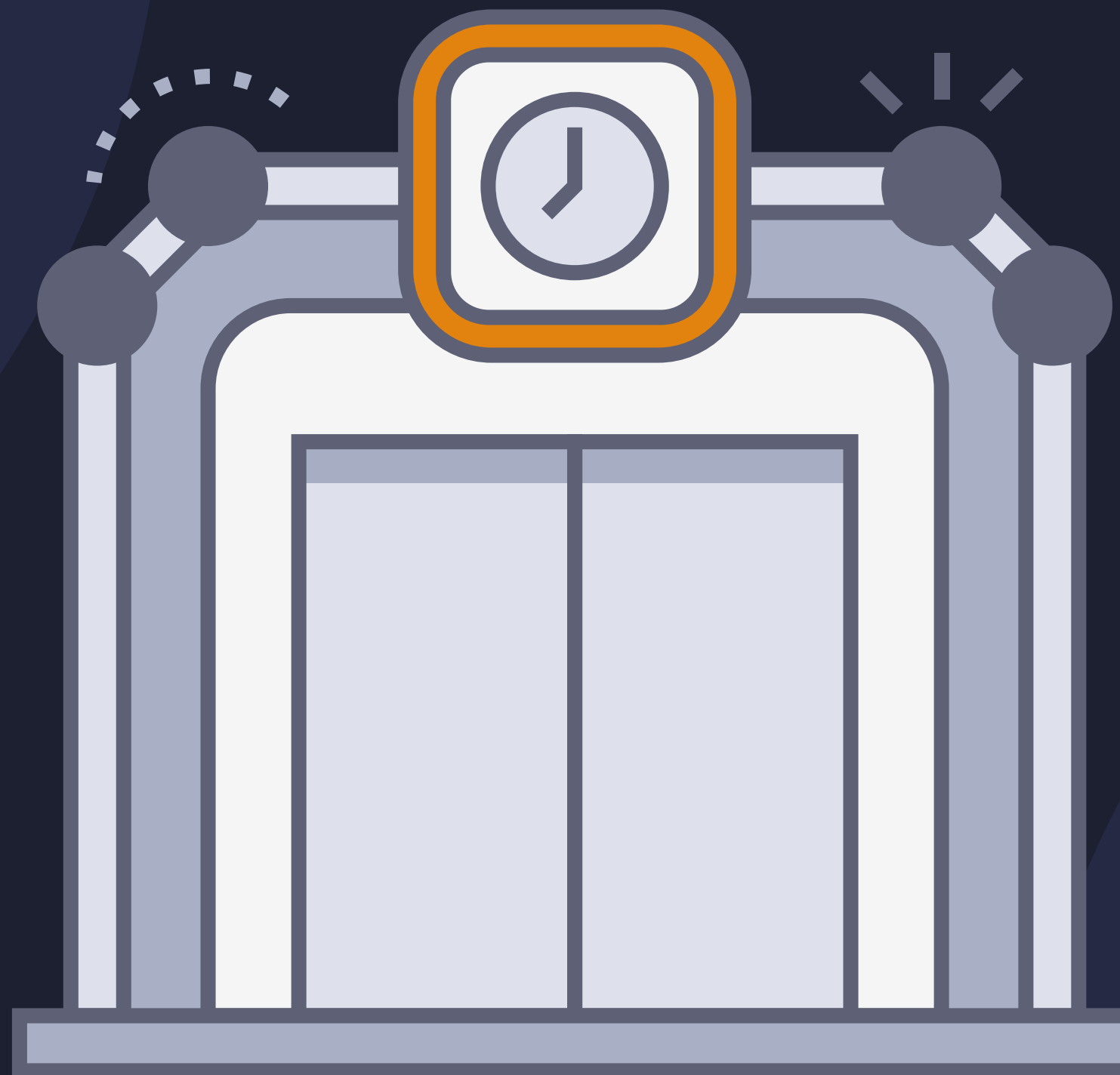
WE WANT TO KEEP IT REAL SIMPLE....

DISCUSS THINGS THAT WE WISH WE
KNEW NINE YEARS AGO WHEN WE
STARTED TEACHING JAZZ BAND!





LET'S ALL GO BACK IN TIME





WHERE DID WE START?



CHARLES

I'M A EUPHONIUM PLAYER...

PLAYED IN 2 JAZZ BANDS
FOR 2 SEMESTERS

STUDENT TEACHING HAD
ONE REALLY GOOD JAZZ
BAND

PLAY STANDARDS!

DYLAN

I'M A TROMBONE PLAYER...

PLAYED IN JAZZ BANDS AND
COMBOS IN HS AND COLLEGE

MY STUDENT TEACHING
DIDN'T HAVE A JAZZ BAND...

DIDN'T GROW UP DOING
MPAS



🎵 WHAT WERE OUR FIRST JOBS? 🎵

CHARLES

JR ARNOLD HIGH SCHOOL

2 JAZZ BANDS

**KIDS IN THE ADVANCED
GROUP WERE ON FIRE!
(IN A GOOD WAY)**

DYLAN

OCOEE MIDDLE SCHOOL

1 JAZZ BAND





WHAT DID THE FIRST YEAR LOOK LIKE?



CHARLES

HOW DO I WARM THE BAND UP?

HOW DO I TEACH IMPROV? (REMEMBER I PLAY EUPHONIUM)

HOW DO I RHYTHM SECTION?

HOW DO I PROGRAM FOR A JAZZ BAND?

HOW DO I BUILD A DRUMSET?

HOW DO I HOOK UP AMPS?

HOW DO I BOOK PERFORMANCES?

WHAT DO YOU MEAN WE ARE ALREADY BOOKED TO PLAY AT THE SAME VENUE AS
KENNY G & TOWER OF POWER?????

HOW I SURVIVED:

I CALLED LOTS OF PEOPLE!

THANK YOU DR. MARK BELFAST, EDGAR RUBIO, BRANDON POIROUX, AND JOSH SALL.

SEABREEZE JAZZ FESTIVAL - 2016





WHAT DID THE FIRST YEAR LOOK LIKE?



DYLAN

...THAT FIRST YEAR WAS A HOT MESS...

...AND THE SECOND YEAR... AND THE THIRD YEAR...

3 YEARS OF STRAIGHT GOODS AT JAZZ MPA

I WAS VERY FRUSTRATED BECAUSE I WANTED TO BE A GOOD DIRECTOR FOR
THOSE KIDS SO BAD, BUT I WAS TOO PRIDEFUL AND TOO SCARED TO ASK FOR
HELP.

IF IT WASN'T FOR THE HELP OF BERNIE HENDRICKS, I PROBABLY WOULDN'T HAVE
STAYED IN THIS PROFESSION.

PLEASE ASK OTHER DIRECTORS FOR HELP!!!



**DISCLAIMER:
WHAT YOU ARE ABOUT
TO SEE IS TWO WAYS
OF TEACHING
JAZZ BAND.**

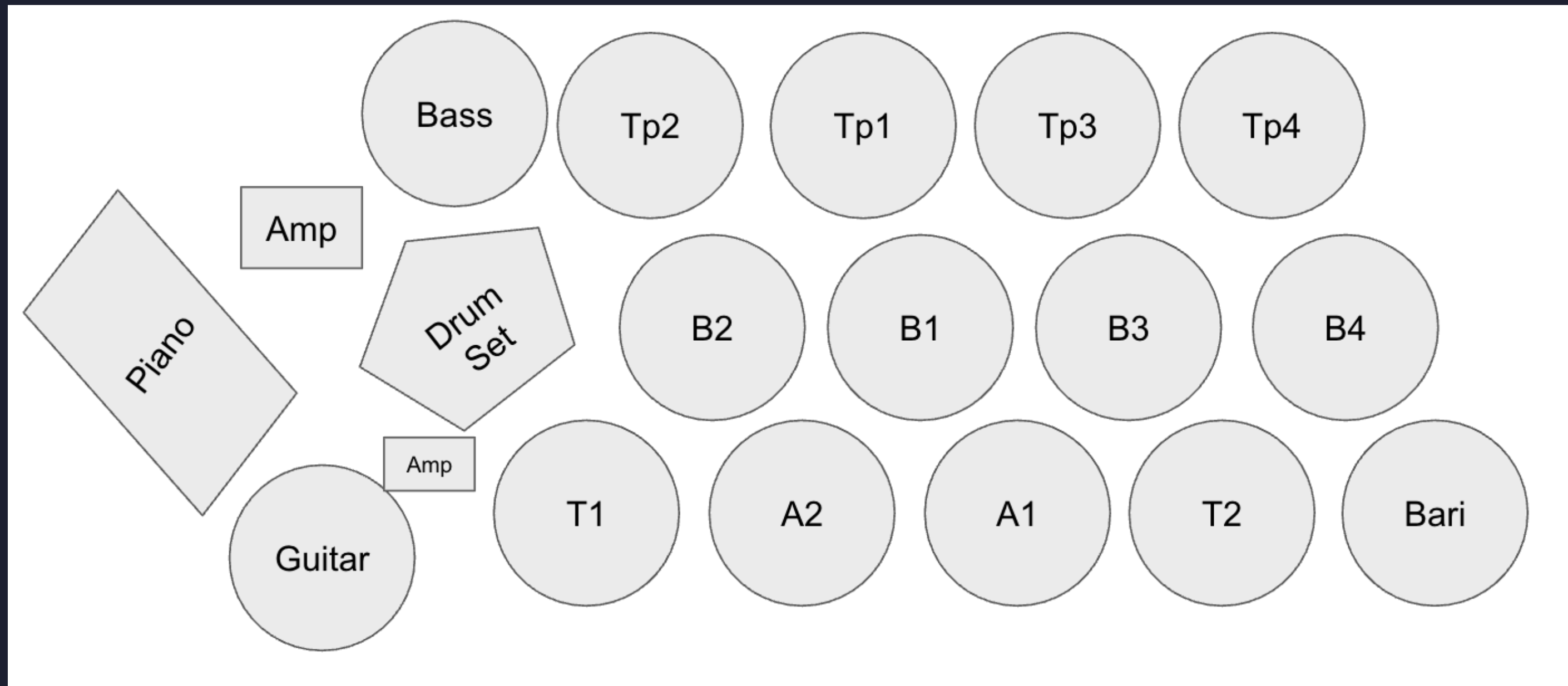
**TAKE WHAT YOU LIKE AND LEAVE THE REST
AT THE END OF THE DAY A B FLAT IS A B FLAT.**

JAZZ BAND SETUP

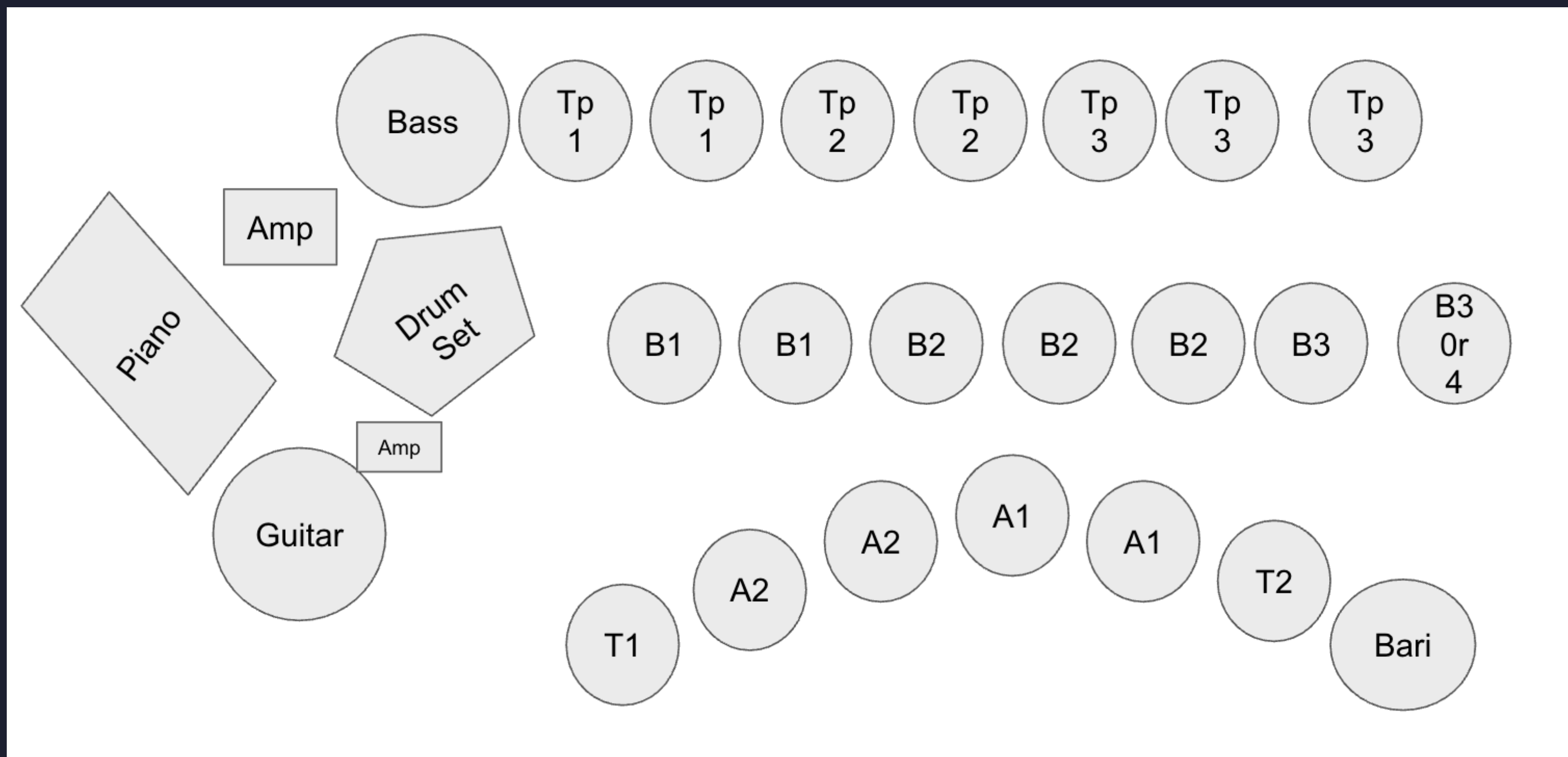
THERE ARE
A MILLION
WAYS
TO DO IT!



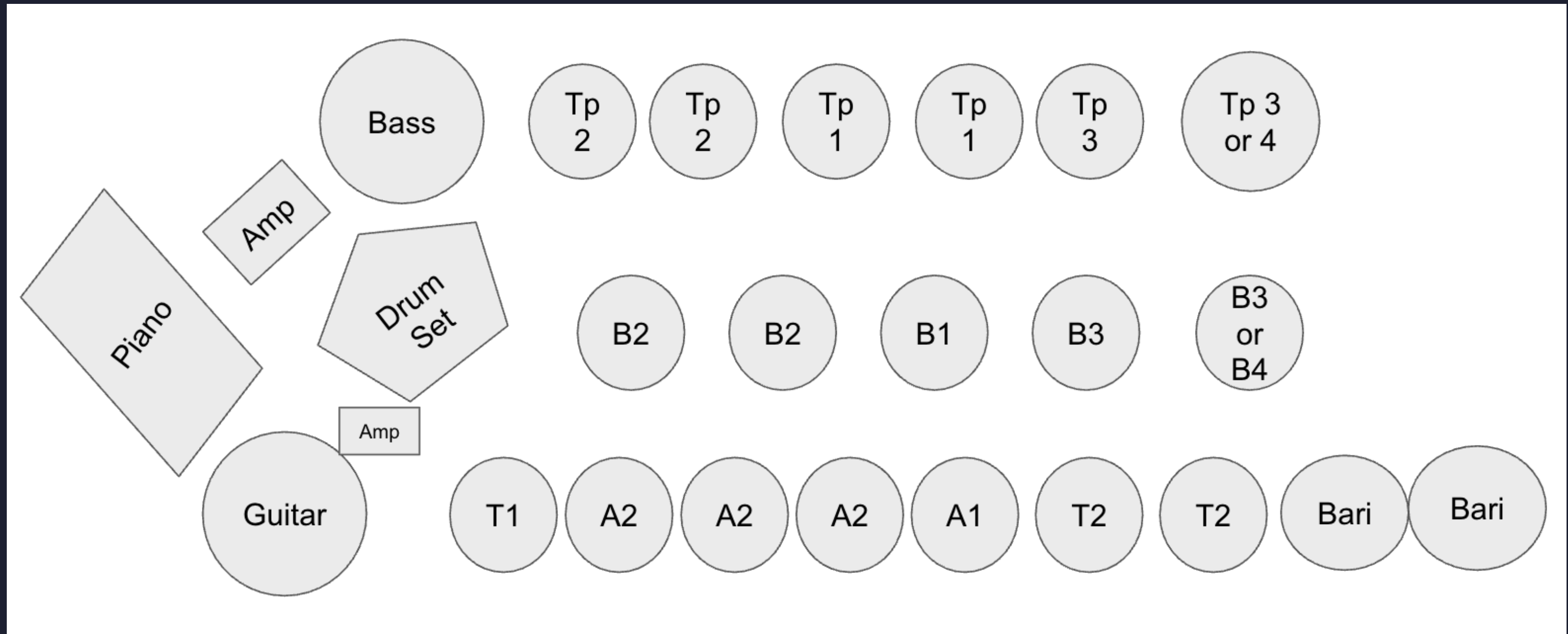
THE TRADITIONAL WAY



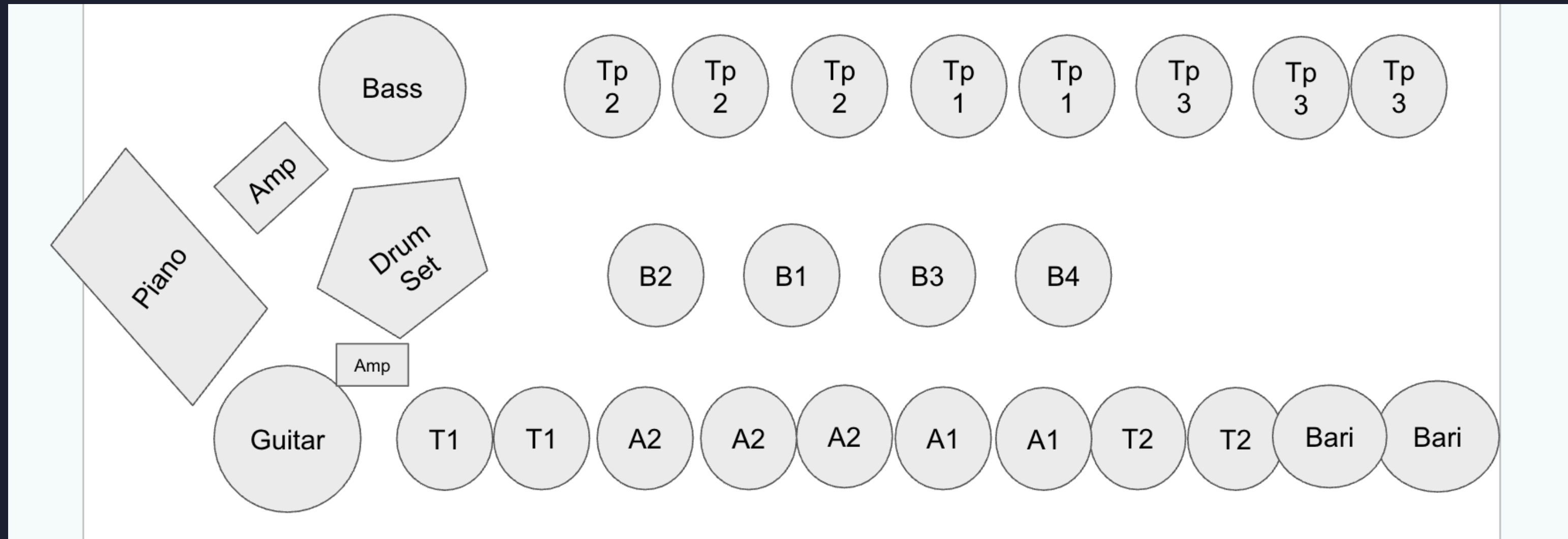
DYLAN'S SETUP



CHARLES'S SETUP

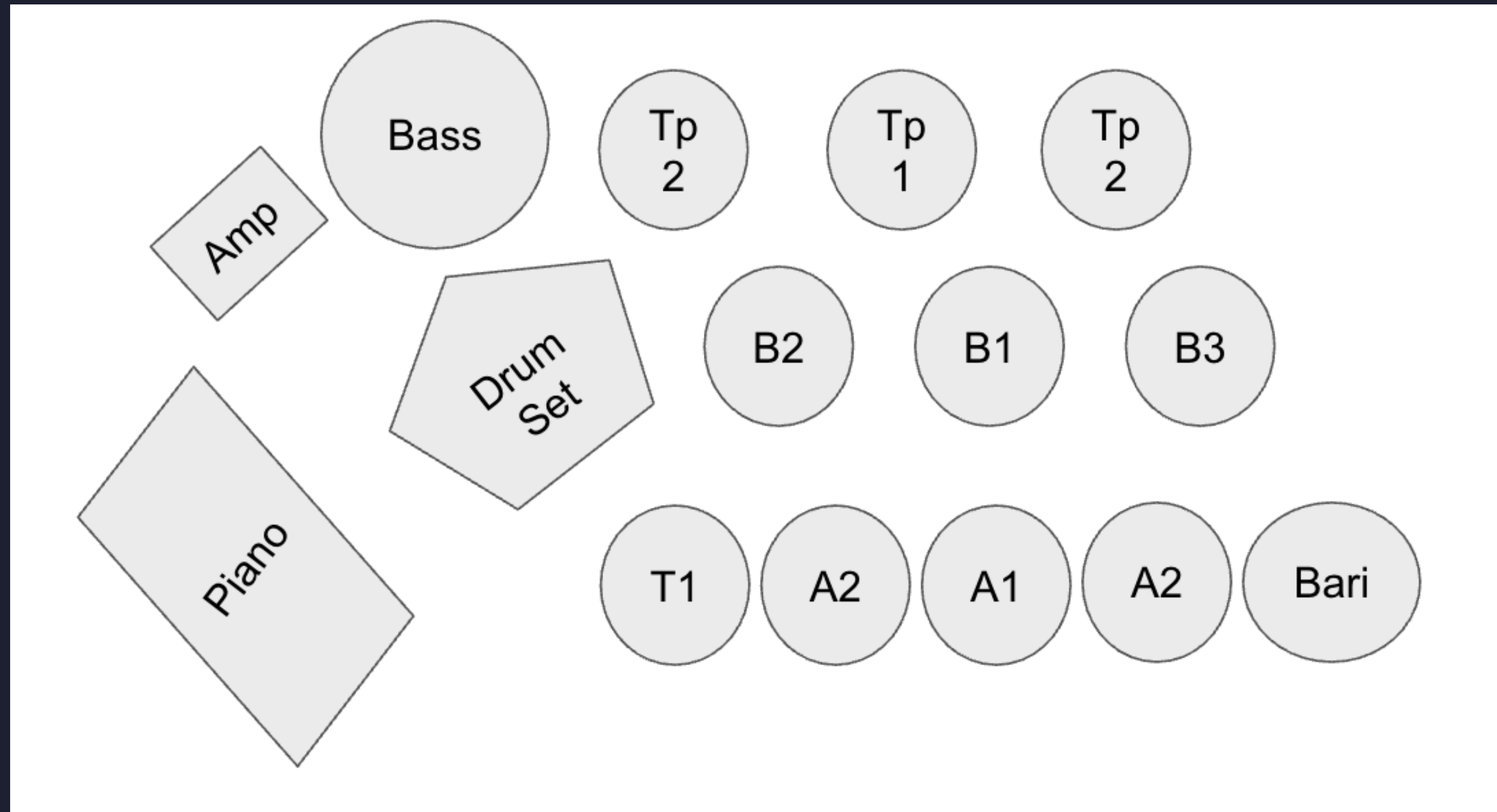


MASSIVE SETUP



CHARLES'S FIRST MIDDLE SCHOOL JAZZ BAND

TINY JAZZ BAND SETUP



JAZZ BAND SETUP

**TRY DIFFERENT THINGS AND
SEE WHAT WORKS BEST
FOR YOUR STUDENTS.**

**WHAT WORKS ONE YEAR
MIGHT NOT FIT EVERY YEAR.**

FOSTER A LOVE FOR LISTENING TO JAZZ MUSIC



FOSTER A LOVE FOR LISTENING TO JAZZ MUSIC - CHARLES

CHART OF THE WEEK FOR THE FIRST TWO NINE-WEEK QUARTERS.

WE LISTEN TO DIFFERENT VERSIONS OF THE SAME SONG!

AT THE END OF THE WEEK, WE HAVE A LISTENING QUIZ.

BY JANUARY, THE CLASS HAS 18 TUNES IN THEIR HEADS!

- WE DON'T COUNT CHARTS WE ARE PLAYING
- THIS DOESN'T INCLUDE WHAT KIDS ARE REDIRECTED TO!

WE CAN'T EXPECT OUR STUDENTS TO PRIORITIZE IT, IF WE DON'T PRIORITIZE IT.



FOSTER A LOVE FOR LISTENING TO JAZZ MUSIC - WLMS PLAYLIST



FOSTER A LOVE FOR LISTENING TO JAZZ MUSIC - DYLAN

LISTENING QUIZZES FOR THE FIRST TWO NINE-WEEK QUARTERS.

LISTENING QUIZZES HAVE 3 SONGS - TEST ON FRIDAY

THEY HAVE TO KNOW THE TITLE AND THE ARTIST PERFORMING THE SONG.

- SPELLING COUNTS

END OF THE QUARTER WE DO A LISTENING EXAM OF ALL THE SONGS

- MULTIPLE CHOICE

I DROP THEIR LOWEST SCORING QUIZ AT THE END OF THE QUARTER, AND I JUST NO COUNT QUIZZES THAT STUDENTS WEREN'T THERE FOR.





WHAT ABOUT WARM UPS?

LEARN





WHAT ABOUT WARMUPS? KEEP IT SIMPLE!

**THE WARMUP SHOULD HELP
REINFORCE THE JAZZ STYLES YOU
ARE PLAYING!**

**MAKE SURE TO VARY THE STYLE YOU
ARE PLAYING WARMUPS.**

**TAILOR THEM TO WHAT YOUR
ENSEMBLE
NEEDS MORE WORK ON WITH!**

**HERE IS WHAT WE USE ALL THE
TIME NOW**



ALTO SAXOPHONE
BARITONE SAXOPHONE

B-FLAT BLUES WARM UPS

WILLIAMSON

Medium Swing ♩ = 120

①

Chord progression: G7, C7, G7, G7, C7, C7 (top staff); G7, G7, A m7, D7, G7, D7 (bottom staff).

②

Chord progression: G7, C7, G7, G7, C7, C7 (top staff); G7, G7, A m7, D7, G7, D7 (bottom staff).

③

Chord progression: G7, C7, G7, G7, C7, C7 (top staff); G7, G7, A m7, D7, G7, D7 (bottom staff).

④

Chord progression: G7, C7, G7, G7, C7, C7 (top staff); G7, G7, A m7, D7, G7, D7 (bottom staff).

GO BUY THIS!
IT'S REALLY GOOD!



🎵 WHAT ABOUT IMPROVISATION?

IT ISN'T THAT SCARY
WE PROMISE!!!!



🎵 WHAT ABOUT IMPROVISATION?

**“YOU LEARN TO SPEAK BY SPEAKING,
TO STUDY BY STUDYING,
TO RUN BY RUNNING,
TO WORK BY WORKING;
AND JUST SO,
YOU LEARN TO IMPROV BY IMPROVING.”**
— SAINT FRANCIS DE SALES (1567 - 1622)



🎵 WHAT ABOUT IMPROVISATION?

OKAY... MAYBE HE DIDN'T SAY THAT, BUT....

IMPROVISATION GETS EASIER FOR EVERYONE THE MORE YOU DO IT.

THIS INCLUDES THE TEACHER.

AGAIN... IF WE DON'T DO IT, WHY SHOULD OUR STUDENTS?

HERE IS HOW WE START THE PROCESS...





🎵 WHAT ABOUT IMPROVISATION?

IMPROVISATION AT WOLF LAKE MIDDLE SCHOOL - START SMALL
TRADING FOURS!!!

- **FOUR BEATS, THAT'S IT TO START**
- **TEACHER LED FIRST**
 - **THEN STUDENTS TAKE TURNS LEADING IT AND DOING IT DURING THE WARMUP.**
- **INCREASE AMOUNT OF TIME THAT STUDENTS PLAY BY INCREMENTS OF 4 BEATS.**
- **ONCE YOU GET TO FOUR (16 BEATS) WE START TALKING ABOUT ADDING IN MORE NOTES.**
 - **B FLAT WARMUP!!!**
- **DON'T FORGET ABOUT RHYTHM SEMESTER!**

ALTO SAXOPHONE
BARITONE SAXOPHONE

B-FLAT BLUES WARM UPS

WILLIAMSON

Medium Swing ♩ = 120

①

Chord progression: G7, C7, G7, G7, C7, C7 (top staff); G7, G7, A m7, D7, G7, D7 (bottom staff).

②

Chord progression: G7, C7, G7, G7, C7, C7 (top staff); G7, G7, A m7, D7, G7, D7 (bottom staff).

③

Chord progression: G7, C7, G7, G7, C7, C7 (top staff); G7, G7, A m7, D7, G7, D7 (bottom staff).

④

Chord progression: G7, C7, G7, G7, C7, C7 (top staff); G7, G7, A m7, D7, G7, D7 (bottom staff).

GO BUY THIS!
IT'S REALLY GOOD!



🎵 WHAT ABOUT IMPROVISATION?


IMPROVISATION AT OCOEE MIDDLE SCHOOL - MAKE IT GROOVY AND LICKS!

ALL STARTS WITH THE BLUES!

- WE START WITH THE 12 BAR BLUES WARM UP TO GET EVERYONE GROOVING.
- THEN APPLY THAT KNOWLEDGE TO C JAM BLUES (IN BB), WHICH THEY LEARN FROM ROTE
- THEN EVERYONE SOLOS ON ONE NOTE.
 - THE FOCUS IS ON THE RHYTHM. MAKE IT GROOVY!
- THEN BUILD UP UNTIL YOU'VE GOT THE B FLAT MAJOR SCALE.
 - P.S. I DON'T TEACH THEM THE BLUES SCALE UNTIL MUCH LATER ON.
- THEN WE LEARN FAMOUS JAZZ LICKS
 - CHECK OUT THE JAZZ LICTIONARY BY TONY DIPASQUALE AT:
 - [HTTPS://WWW.THEJAZZLICTIONARY.COM](https://www.thejazzlictionary.com)
 - AS A GROUP WE LISTEN TO EACH KID SOLO AND SHOUT OUT THE LICK THEY PLAY
 - STUDENTS THEN TEACH EACH OTHER NEW LICKS THAT THEY MAKE UP THEMSELVES

Victor Wooten Plays WRONG NOTES and It's Awesome



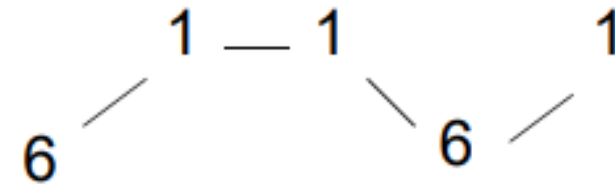
 Music is Win



 **PLAY THE WRONG**

X Maj7, x7

“6” to “1”:



Track 3 – Latin
Concert Bb, Eb, F, C



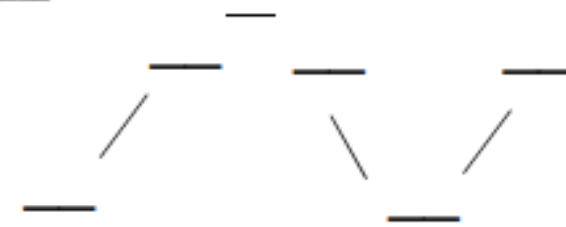
Track 4 – Swing
Concert Bb, Eb, F, C

Example :

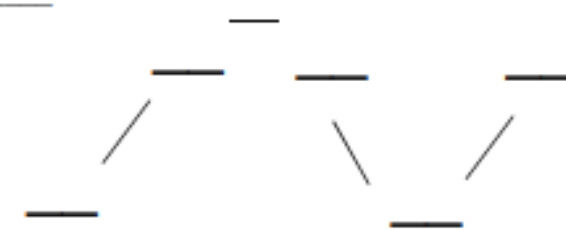


BbMaj7 / Bb7

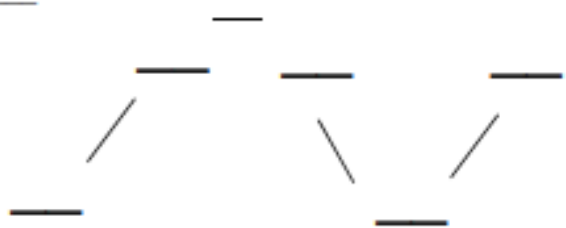
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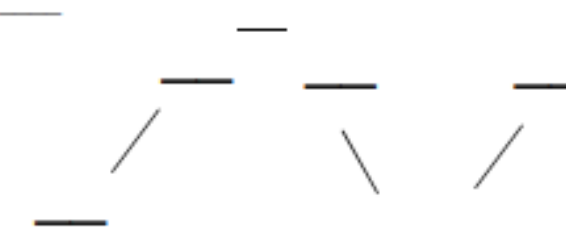
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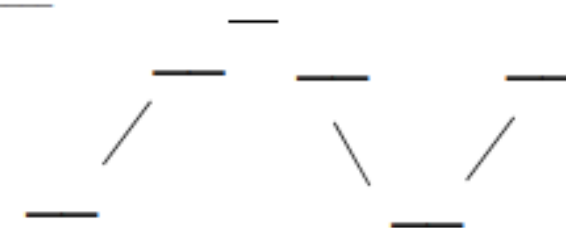
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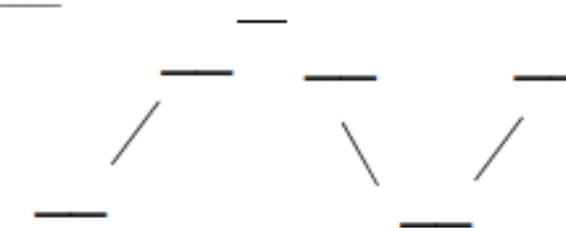
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Key:_____



10

THE JAZZ LICTIONARY
BY TONY DIPASQUALE

GO BUY THIS!
IT'S ALSO REALLY GOOD!



Part 1

12 Bar Blues

Chord progression for Part 1 of a 12 Bar Blues in Bb major:

Chords: B^b7, E^b7, B^b7, E^b7, B^b7, Cm7, F⁷, B^b7, F⁷

The musical notation is as follows:

- Staff 1: Four measures of music, each with a B^b7 chord.
- Staff 2: Four measures of music, each with an E^b7 chord.
- Staff 3: Four measures of music, each with a B^b7 chord. The final measure ends with a double bar line and repeat dots.



RHYTHM SECTION TIME!



🎵 **ANOTHER REMINDER....**

**IT IS A LOT EASIER
TO TEACH IF YOU
LEARN HOW TO DO
IT YOURSELF.**



🎵 ALL ABOUT THE RHYTHM SECTION

DRUM SET TIPS

LIGHTER-WEIGHTED STICKS MAKE A MASSIVE DIFFERENCE IN THE SOUND.

ADJUST THE DRUMSET BETWEEN EACH SONG AND EACH PERSON PLAYING.

HAVE A CARPET FOR YOUR DRUMSET

ADJUST THE HEIGHT OF THE THRONE.

DRUMS HAVE TO BE TUNED TOO!

DRUM DAMPENERS? MOON GEL? SNAREWEIGHT!



🎵 ALL ABOUT THE RHYTHM SECTION

ADDITIONAL DRUM SET TIPS

SIMPLIFY DRUM PARTS AS NEEDED. WHAT IS THE COMPOSER'S INTENTION? SWING GROOVE, LATIN GROOVE, ROCK GROOVE?

LISTEN TO THE RECORDINGS!

FOR A YOUNG DRUMMER THAT'S STRUGGLING, GO TO JUST HI-HAT, RIDE CYMBAL, AND SNARE DRUM

LISTEN BACK TO THE BASS PLAYER FOR TIME. (METRONOME IS HARD BUT WORKS!)

IN GENERAL PLAY SOFTER, TRY USING A CROSS TICK ON THE SNARE INSTEAD FOR SECTIONS



🎵 ALL ABOUT THE RHYTHM SECTION

ADDITIONAL DRUM SET TIPS

SWITCH CYMBALS WITH DIFFERENT SOLOISTS

**THEY NEED TO KNOW THE FORM BETTER THAN ANYONE.
USE FILLS TO SET UP REPEATS AND THE STARTS OF NEW
SECTIONS.**

**TIPS FOR FILLS AND DRUM SOLOS:
KEEP IT SIMPLE!**

**HAS TO STAY IN TIME. KEEP HI-HAT GOING ON 2 AND 4
THROUGH THE SOLO**

USE THE TRIPLET FEEL (JABBA THE HUT)



🎵 ALL ABOUT THE RHYTHM SECTION

PIANO TIPS

DON'T USE THE PEDAL UNLESS SPECIFICALLY TOLD TO

STAY IN THE MIDDLE OF THE PIANO, UNLESS SOLOING (GO UP AN OCTAVE)

COMP EVERYTHING YOU DO!

WARMUPS - COMP

PIECES - COMP

WALKING AROUND CAMPUS - COMP

IF THE LEFT HAND DOUBLES THE BASS (AND YOU HAVE A GOOD BASS PLAYER), DROP THE LEFT HAND

PIANO VOICINGS - EASY REAL BOOK

GIVE THEM TIME TO PRACTICE IN CLASS!





ALL ABOUT THE RHYTHM SECTION

131

Supplemental Material - Sonnymoon For Two

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

Diagram showing piano voicings for B^b7, E^b7, and F7 chords, including basic 3-note voicings and rootless voicings.

Useful Scales

B^b Blues Scale

Diagram showing the B^b Blues Scale: 1, b3, 4, b5, 5, b7, 1.

Sample Bass Line

Diagram showing sample bass lines for B^b7, E^b7, and F7 chords, including fingerings and accidentals.

Guitar Voicings

Diagram showing guitar voicings for B^b7, E^b7, and F7 chords, including fret numbers and string positions.



JAZZ PIANO
COMPING RHYTHMS

PIANO

A B C D

E F

G H

A sheet music page for piano comping rhythms. It features three staves of music in 4/4 time, each with a treble clef. The first staff contains four measures labeled A, B, C, and D. The second staff contains two measures labeled E and F. The third staff contains two measures labeled G and H. The music consists of eighth and sixteenth notes, often beamed together, with accents (>) placed above many notes. The key signature has one flat (Bb). The page is titled 'JAZZ PIANO' and 'COMPING RHYTHMS' in a bold, sans-serif font, with 'PIANO' written below the first title. The labels A through H are enclosed in circles above their respective measures.

🎵 ALL ABOUT THE RHYTHM SECTION

BASS TIPS!

BASS IS PROBABLY THE MOST IMPORTANT INSTRUMENT IN YOUR JAZZ BAND

IN A LOT OF SWING MUSIC, THE BASS IS PLAYING QUARTER NOTES, SO THE BASS IS LITERALLY A METRONOME TO THE BAND

YOU CAN USE EITHER AN UPRIGHT OR AN ELECTRIC BASS. IF YOU HAVE A STUDENT THAT CAN PLAY UPRIGHT USE IT FOR YOUR SWING CHARTS!

YOU WANT LONG FULL VALUE QUARTER NOTES, SO DON'T MOVE YOUR FRETTING HAND FINGERS UNTIL THE VERY LAST SECOND

TUNE FREQUENTLY. (HIGHLY SUGGEST A CLIP ON TUNER) TUNE BETWEEN EVERY SONG.



🎵 ALL ABOUT THE RHYTHM SECTION

BASS TIPS CONTINUED!

AS THE TEACHER, LEARN THE NAMES OF THE OPEN STRING NOTES, AND THE NAMES OF THE FIRST FOUR FRETS OF EACH STRING.

BASS TUNES IN FOURTHS FROM LOW TO HIGH IT'S: E - A - D - G
(THESE ARE THE SAME AS THE FOUR LOWEST STRINGS OF THE GUITAR)

A LARGE AMOUNT OF THE MUSIC THAT YOUR STUDENTS WILL PLAY WILL BE IN THAT FIRST POSITION SPOT OF THE BASS.

CHECK OUT [MUSICTHEORY.NET](https://www.musictheory.net) FOR BASS FRETBOARD IDENTIFICATION EXERCISES.

PICK YOUR BASS AMP UP OFF THE FLOOR. PUT IT ON A CHAIR AND AIM IT THROUGH THE BACK OF YOUR DRUMMERS' HEAD, TOWARD YOUR LEAD ALTO PLAYER.

KNOW YOUR EQUIPMENT: DOES YOUR SCHOOL HAVE A PRECISION BASS (P-BASS) OR A JAZZ BASS (J-BASS). EITHER IS TOTALLY FINE, BUT ON A JAZZ BASS YOU HAVE TO SET THE TONE OF THE TWO PICKUPS!





JAZZ BASS (J-BASS)



PRECISION BASS (P-BASS)



🎵 ALL ABOUT THE RHYTHM SECTION



GUITAR TIPS

**UNFORTUNATELY, GUITAR IS THE MOST OVERLOOKED
INSTRUMENT IN THE WHOLE JAZZ BAND.**

BUT IT DOESN'T HAVE TO BE THIS WAY!

**FOR A LOT OF SWING STYLE MUSIC YOU CAN USE THE FREDDIE
GREEN (COUNT BASIE ORCHESTRA) STYLE OF PLAYING GUITAR**

TO DO THIS WE NEED TO DO TWO THINGS:

SHORT, STACCATO-LIKE HITS

&

SHELL VOICINGS

🎵 ALL ABOUT THE RHYTHM SECTION

GUITAR TIPS CONTINUED

TO GET THE RIGHT STYLE DURATION, YOU'RE GOING TO PLAY EACH NOTE AS A SHORT AND CRISP QUARTER NOTE.

THE LENGTH OF THE NOTE ON A GUITAR AND BASS IS DETERMINED BY YOUR FRETTING HAND, NOT YOUR PICKING HAND.

TO GET THE CORRECT SWING STYLE YOU ARE GOING TO PUT PRESSURE ON THE STRINGS AND THEN RELEASE THAT PRESSURE, BUT STILL HAVING YOUR FINGERTIPS RESTING ON THE STRING.

IT SHOULD FEEL LIKE A LITTLE BIT OF A PINCH BETWEEN YOUR INDEX FINGER AND THUMB

AS YOUR STUDENTS IMPROVE, HAVE THEM ACCENT THE 2 AND 4 OF EACH MEASURE.



🎵 ALL ABOUT THE RHYTHM SECTION

GUITAR TIPS CONTINUED

AS FOR THE CHORDS WE ARE GOING TO PLAY WE ARE GOING TO FIRST
SIMPLIFY ALL EXTENSIONS TO EITHER:

DOMINANT 7

MAJOR 7

OR

MINOR 7

(UNLESS ITS A 6 CHORD, WHICH WE'LL JUST PLAY THAT)

FOR A GENERAL RULE OF THUMB:

- If it says: X7____, X9, X13, X+; then it can be simplified to a Dominant 7 chord
- If it says: X, Xmaj____, Xadd____; then it can be simplified to a Major 7 chord
- If it says: Xm____, X half diminished; then it can be simplified to a Minor 7 chord.





ALL ABOUT THE RHYTHM SECTION

GUITAR TIPS CONTINUED

NOW WE ARE GOING TO PERFORM EACH CHORD USING SHELL VOICINGS.

SHELL VOICINGS ARE JUST THE ROOT, 3RD, AND 7TH OF THE CHORD.

WE ARE GOING TO BUILD THE CHORD UP FROM THE ROOT ON EITHER THE LOW E STRING OR LOW A STRING.

ALL CHORDS WITH THE ROOT ON THE E STRING WILL USE OUR INDEX FINGER TO FRET THE ROOT

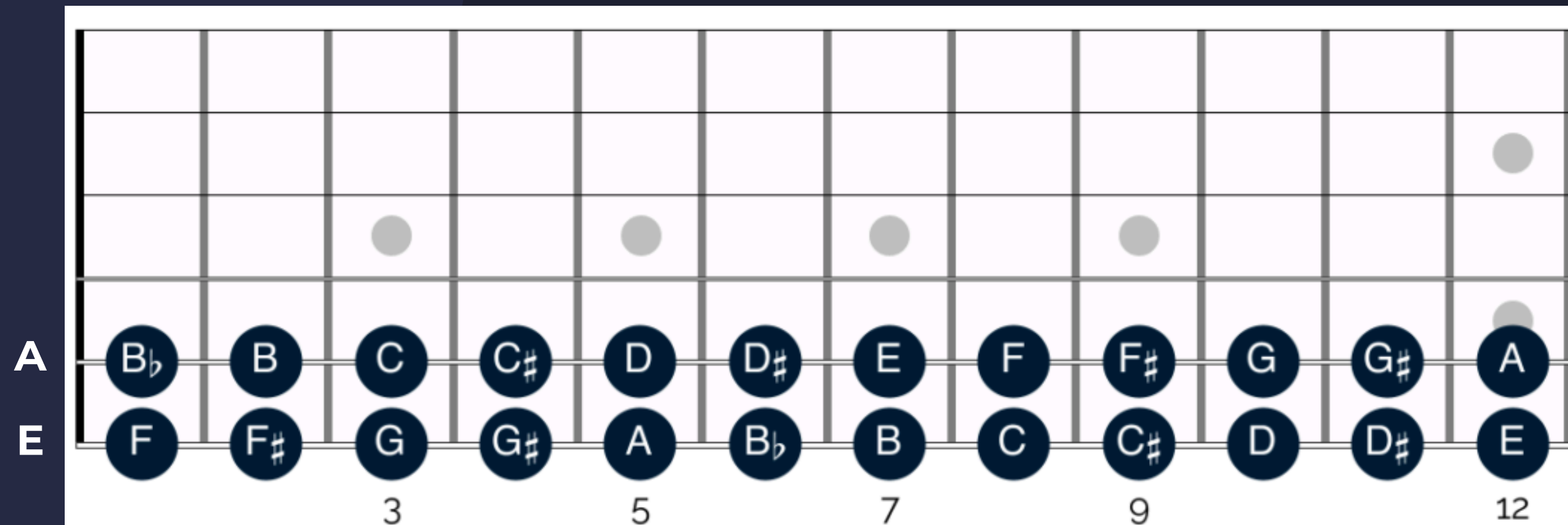
ALL THE CHORDS WITH THE ROOT ON THE A STRING WILL USE OUR MIDDLE FINGER TO FRET THE ROOT.

(THIS RULE DOESN'T APPLY TO 6 CHORDS)





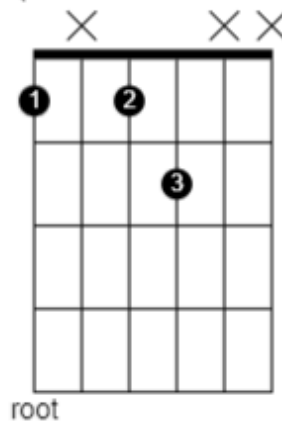
NAMES OF THE NOTES OF THE LOW E AND A STRINGS ON GUITAR



Jazz Guitar Shell Voicings

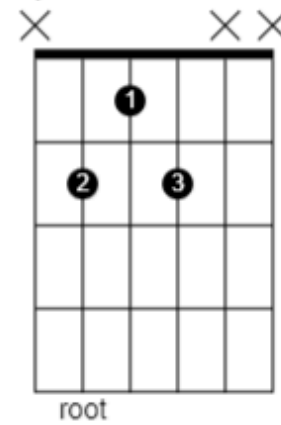
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X7 (root on low E string)

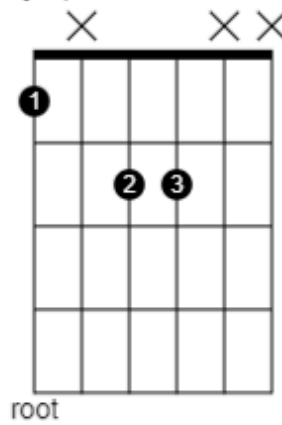


Dominant 7 Chords

X7 (root on A string)

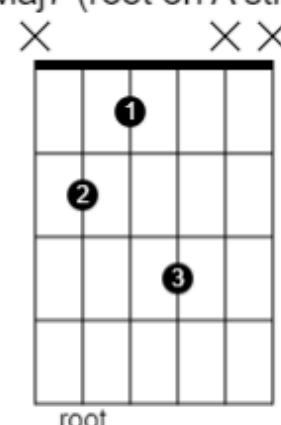


XMaj7 (root on low E string)

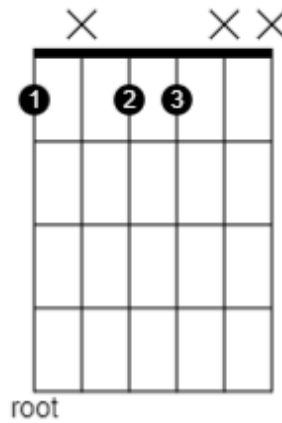


Major 7 Chords

XMaj7 (root on A string)

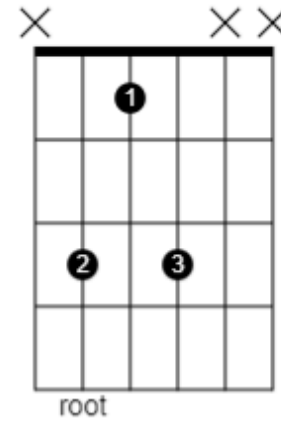


Xmin7 (root on low E string)

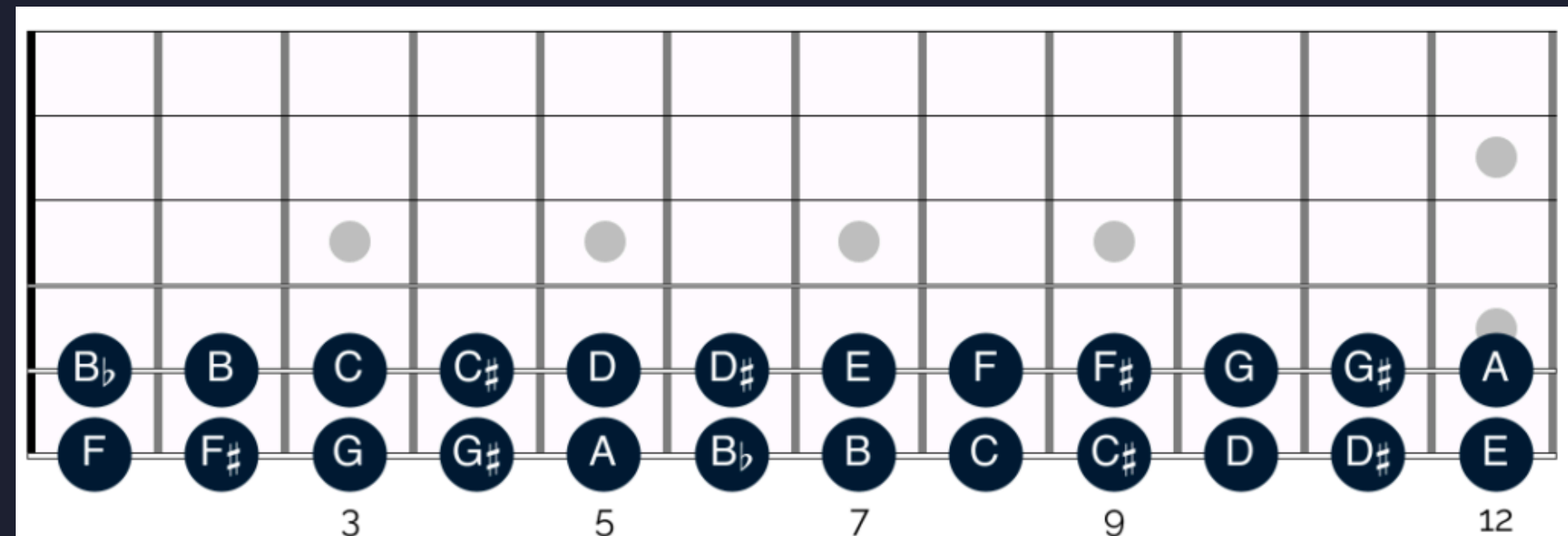


Minor 7 Chords

Xmin7 (root on A string)



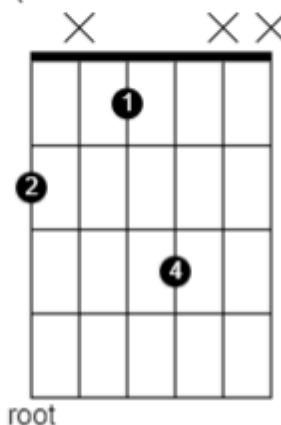
Created by Dylan Chase 1



Jazz Guitar Shell Voicings

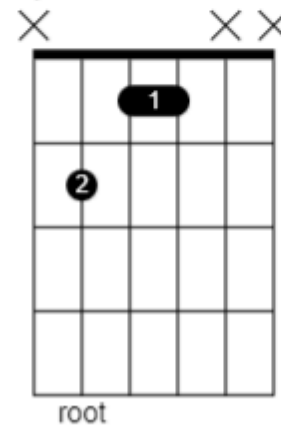
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X6 (root on low E string)

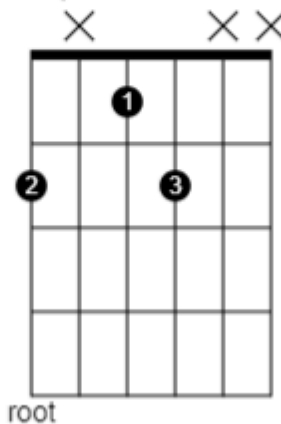


Major 6 Chords

X6 (root on A string)

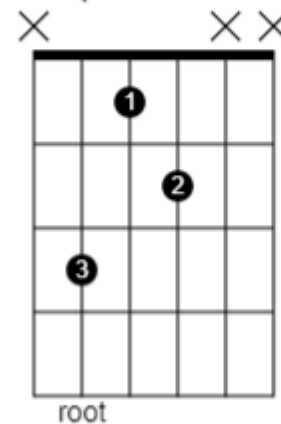


Xmin6 (root on low E string)



Minor 6 Chords

Xmin6 (root on A string)

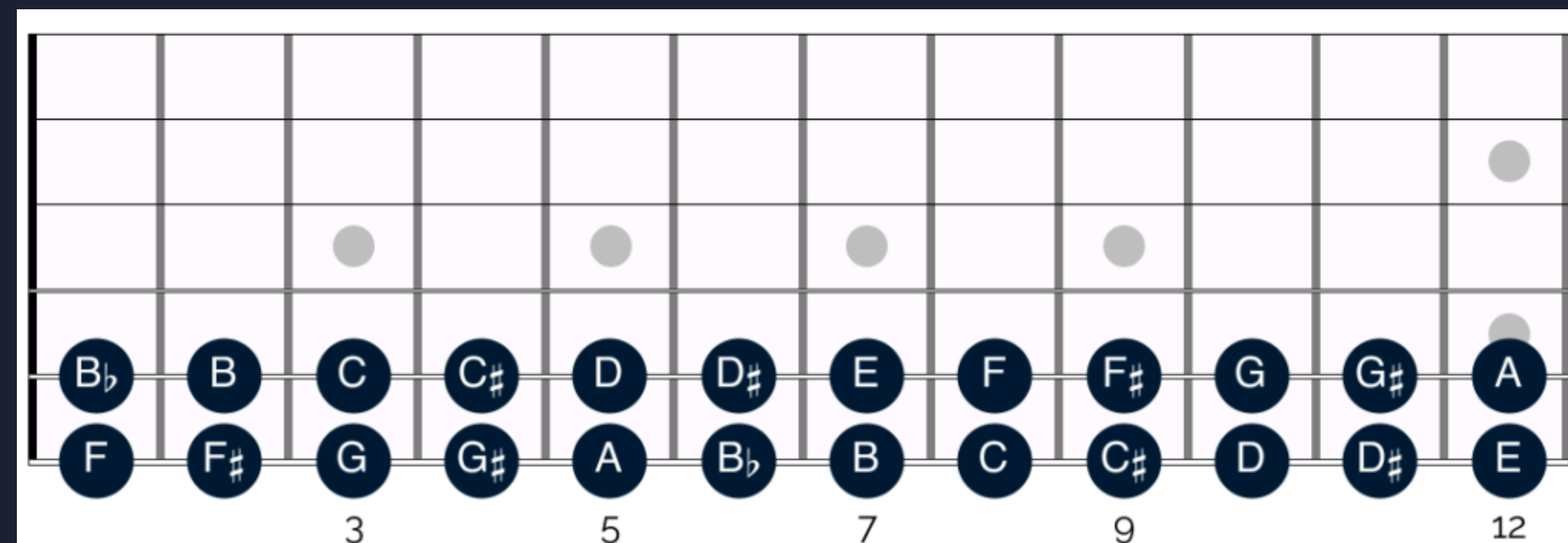


****Can also be used for Full Diminished Chords****

****Simplify Extensions as Needed****

- X7____, X9, X13, X augmented = Dominant 7 Chord = X7
- X, XMaj____, Xadd____ = Major 7 Chord = XMaj7
- Xm____, X half diminished = Minor 7 Chord = Xmin7

Created by Dylan Chase 2



🎵 ALL ABOUT THE RHYTHM SECTION



GUITAR TIPS CONTINUED

FOR A MORE INEXPERIENCED GUITAR PLAYER, HAVE THEM START BY ONLY PLAYING THE ROOT OVER EACH CHORD, BUT PLAYING WITH THE CORRECT STYLE.

WHEN THEY CAN COMFORTABLY PLAY THAT, ADD THE NEXT FINGER, THEN REPEAT THIS UNTIL THEY HAVE ALL THREE FINGERS BEING USED.

THIS WORKS REALLY WELL FOR SWING MUSIC, AND CAN BE ADAPTED FOR ROCK AND LATIN STYLES AS WELL.

🎵 ALL ABOUT THE RHYTHM SECTION



ADDITIONAL GUITAR TIPS

JUST LIKE THE BASS, TUNE THE GUITAR FREQUENTLY. TUNE IN BETWEEN EVERY SONG.

THE NAMES OF THE STRINGS FROM LOW TO HIGH ARE:

E - A - D - G - B - E

IN JAZZ, WE TEND TO USE MORE OF THE MIDDLE OF THE NECK (FRETS 5 -12) FOR COMPING. THERE ARE ALWAYS EXCEPTIONS

HIGHLY RECOMMEND YOU GET YOUR GUITAR AND BASSES A “SET UP” FROM YOUR LOCAL MUSIC SHOP. A “SET UP” IS WHERE THEY REPLACE THE STRINGS, ADJUST THE TRUSS ROD, AND INTONATE THE GUITAR. THE GUITAR AND/OR BASS WILL FEEL SO MUCH BETTER TO PLAY AND EACH NOT WILL BE MORE IN TUNE AS THEY PLAY.



ALL ABOUT THE RHYTHM SECTION

ADDITIONAL GUITAR TIPS

JAZZ GUITAR TONE IS A WARM DRY SOUND.

YOU DON'T NEED EXPENSIVE GEAR TO GET THE RIGHT SOUND.

TURN THE PICKUP SELECTOR ALL THE WAY UP TO USE THE NECK PICKUP. IF IT'S STILL NOT WARM ENOUGH, ROLL OFF THE TONE KNOB A SMIDGE.

MAKE SURE THE AMP IS SET TO CLEAN, AND ANY EFFECTS (DISTORTION, REVERB, ETC) ARE SET TO OFF.

FOR THE EQ KNOBS SET THEM ALL TO 12 O CLOCK AND ADJUST FROM THERE.

*****REMEMBER YOUR ELECTRIC GUITAR AND BASS PLAYERS HAVE A VOLUME KNOB ON THEIR GUITAR. HAVE THEM TURN THEIR VOLUME OFF TO PRACTICE WHILE TALKING TO ANOTHER SECTION*****





PROGRAMMING MUSIC FOR YOUR JAZZ BAND

BUILD YOUR
GROUP'S CONFIDENCE
THROUGHOUT
THE YEAR





PROGRAMMING MUSIC FOR YOUR JAZZ BAND

THINGS TO CONSIDER:

NUMBER OF PARTS - CONFIDENCE

UNISON OR HARMONIZED PARTS - CONFIDENCE

RANGE OF INSTRUMENTS - YOUNGER OR OLDER GROUP?

EXTENDED TECHNIQUES - VIBRATO, MUTES, FALLS, & SCOOPS

STYLE - PLAY EM' ALL

LENGTH OF THE TUNE - ENDURANCE!

RHYTHM SECTION PARTS - DOES LEFT HAND PIANO DOUBLE BASS? IS THERE A WRITTEN BASS PART?

ARE THERE ANY RECORDINGS OF THE TUNE? - PLAY STANDARDS!





PROGRAMMING MUSIC FOR YOUR JAZZ BAND

TYPICAL YEAR AT WOLF LAKE MIDDLE SCHOOL

FALL - REAL EASY BOOK CONCERT

WINTER - SWING & ROCK OR LATIN

JAZZ MPA - SWING, ROCK, AND LATIN

JAZZ FESTIVAL & SPRING CONCERT:

6 DIFFERENT TUNES TO HELP WITH CONCERT FLOW





PROGRAMMING MUSIC FOR YOUR JAZZ BAND

TYPICAL YEAR AT OCOEE MIDDLE SCHOOL

FALL - LEAD SHEETS AND LOTS OF SOLOING, MAYBE 1 SWING TUNE
ARRANGEMENT

WINTER - 3 CHARTS, 1 LATIN OR ROCK CHART, 1 SWING CHART, 1 HOLIDAY
CHART (1 SONG FROM THIS CONCERT IS USED FOR JAZZ MPA)

JAZZ MPA - SWING, ROCK, AND LATIN

SPRING CONCERT AND OTHER COMMUNITY EVENTS:
AT LEAST 3 DIFFERENT TUNES (USUALLY MORE) OF DIFFERENT STYLES.
THIS IS WHERE WE PULL OUT THE HEAVY HITTERS!!



WHAT IN THE REAL EASY BOOK

130

Sonnymoon for Two (Part 1 - melody)

Sonny Rollins

(Solos)

Sonnymoon For Two is a 12-bar blues with a repeating motivic melody that doesn't change to match the chords. This was originally played with a medium-swing feel.

On Cue: Background for solos. (Duplicates Part 2).

Shout chorus (3 parts). Play after solos (optional)

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Supplemental Material - Sonnymoon For Two

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

Useful Scales

Bb Blues Scale

Sample Bass Line

Guitar Voicings



**SKIT SKAT
I WAS TAKING A
BATH IN
ARTICULATIONS!**





HOW DO I WORK ON ARTICULATIONS

SCAT EVERY DAY!

IF THEY CAN'T SCAT IT, THEY PROBABLY CAN'T PLAY IT!

USE A "D" SYLLABLE FOR ALL OF YOUR ARTICULATIONS

DOO	DIT	DAH	DAHT
A musical staff in 4/4 time with a treble clef. It contains four notes: a dotted half note, a dotted quarter note, a half note, and a quarter note. Each note is positioned under its respective syllable label.			

KEEP IT REAL SIMPLE!





III: CALL & RESPONSE

Saxophones, Trumpets, Trombones and Vibes:
listen & play back the phrase from your director.

IV: ARTICULATION EXERCISES

These are unison exercises that can be played with swing 8th notes or Even 8th notes.
Throughout these exercises, capped accents should be articulated using a "dah" syllable,
tenuto marks (-) should use a "du" syllable, and accents (^) should be played with a "dah" syllable.

#1) #2)

#3) #4)

#5) #6)

#7) #8)

#9) #10)

#11) #12)

#13) #14)

#15) #16)

#17) #18)

#18) #20)

**EFFECTIVE WARMUPS FOR
DEVELOPING JAZZ ENSEMBLES
BY MIKE KAMUF**

**IT'S FREE!
GO DOWNLOAD IT!**





HOW DO I WORK ON ARTICULATIONS

DO LOTS OF CALL AND RESPONSE.

DO IT BOTH SCATting AND PLAYING ON THEIR INSTRUMENTS.

BREAK THE MUSIC DOWN AND SCAT JUST THE RHYTHMS.
THEN PLAY JUST THE RHYTHMS ON ONE NOTE.

TONGUE STOP IN JAZZ BAND. (BE CAREFUL!)

FOR SWING MUSIC:

EMPHASIZE THE UPBEATS

START THE YEAR BY OVER EMPHASIZING THE OFF BEATS.
THEN BACK IT OFF TO WHERE THEY NEED TO BE.

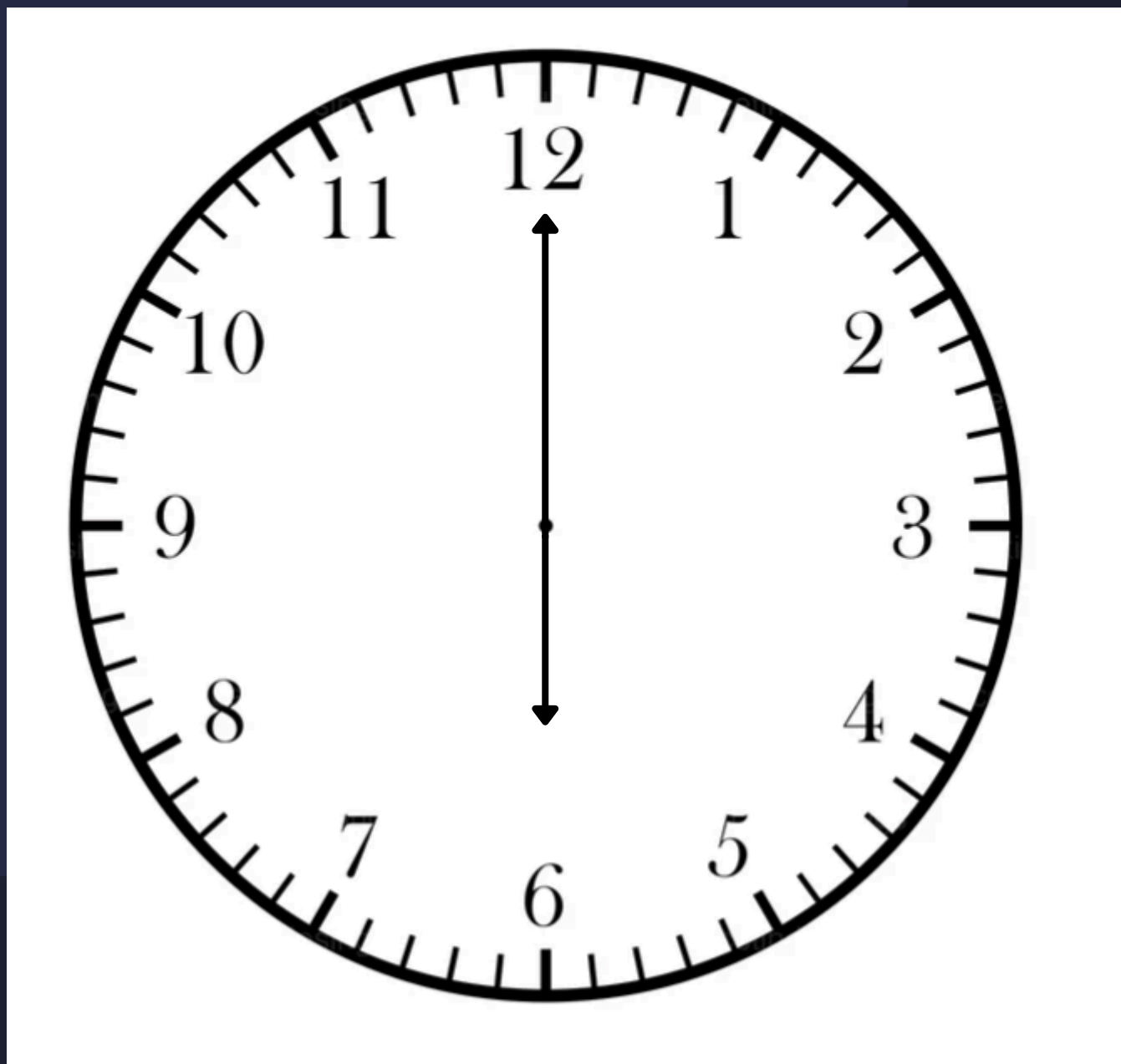




EXPLAINING SWING

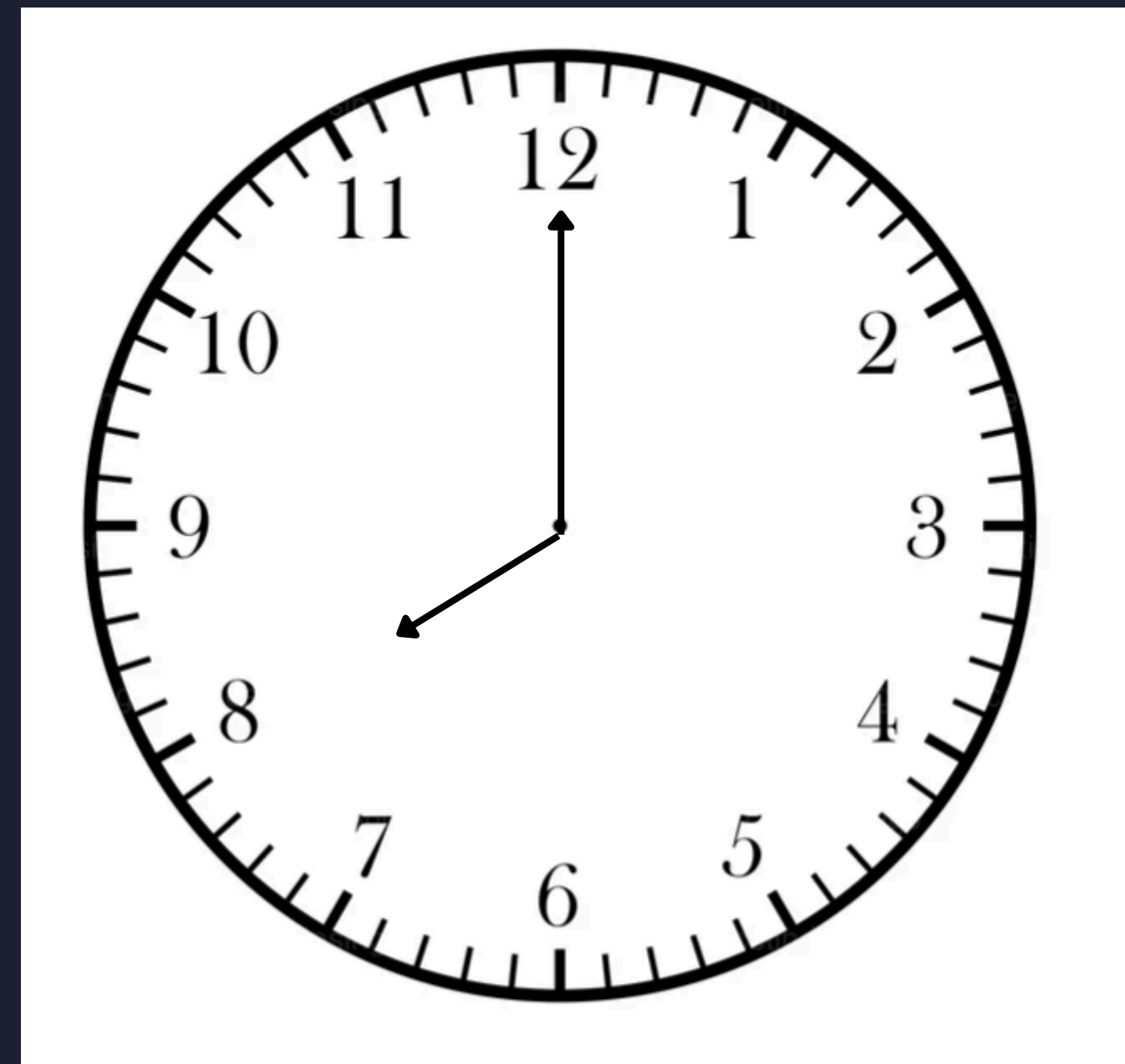
STRAIGHT EIGHTHS

(BEAT 1 AT THE 12:00 AND BEAT + AT THE 6:00)



SWUNG EIGHTHS

(BEAT 1 AT THE 12:00 AND BEAT + AROUND 8:00)





PLANNING FOR THE NEXT SCHOOL YEAR

LEARN



PLANNING FOR THE NEXT SCHOOL YEAR

THINGS TO CONSIDER

WHAT SIZE ENSEMBLE DO YOU WANT?

DO YOU WANT TO ADD AN ENSEMBLE?

HOW MANY PERFORMANCES DO YOU WANT TO DO?

DO YOU WANT TO GO TO JAZZ MPA?

DO YOU WANT TO GO TO A JAZZ FESTIVAL?

CLINICIANS OR GUEST ARTISTS TO VISIT THE SCHOOL?



PLANNING FOR THE NEXT SCHOOL YEAR

THINGS TO CONSIDER

ARE YOU OK WITH STUDENTS DOUBLING? (CLARINET TO SAX?
FLUTE TO SAX? ETC...)

DO YOU WANT TO DOUBLE PARTS?

WHAT ABOUT CROSSOVER FROM YEAR TO YEAR? (7TH GRADE
TO 8TH GRADE)

****RHYTHM SECTION TIP! FIND THE KIDS THAT PLAY IN THEIR
CHURCH BAND!****



www.reallygreatsite.com

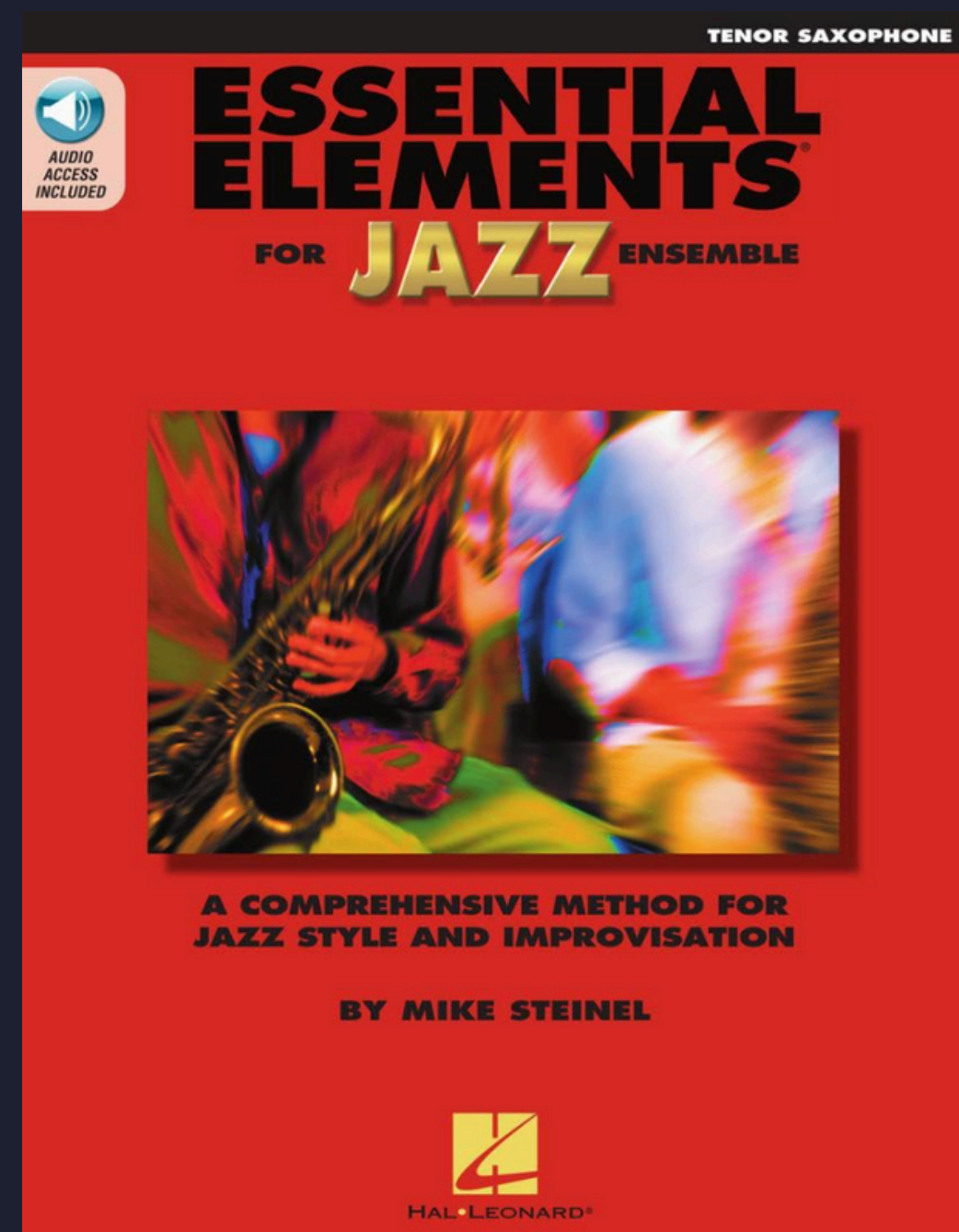
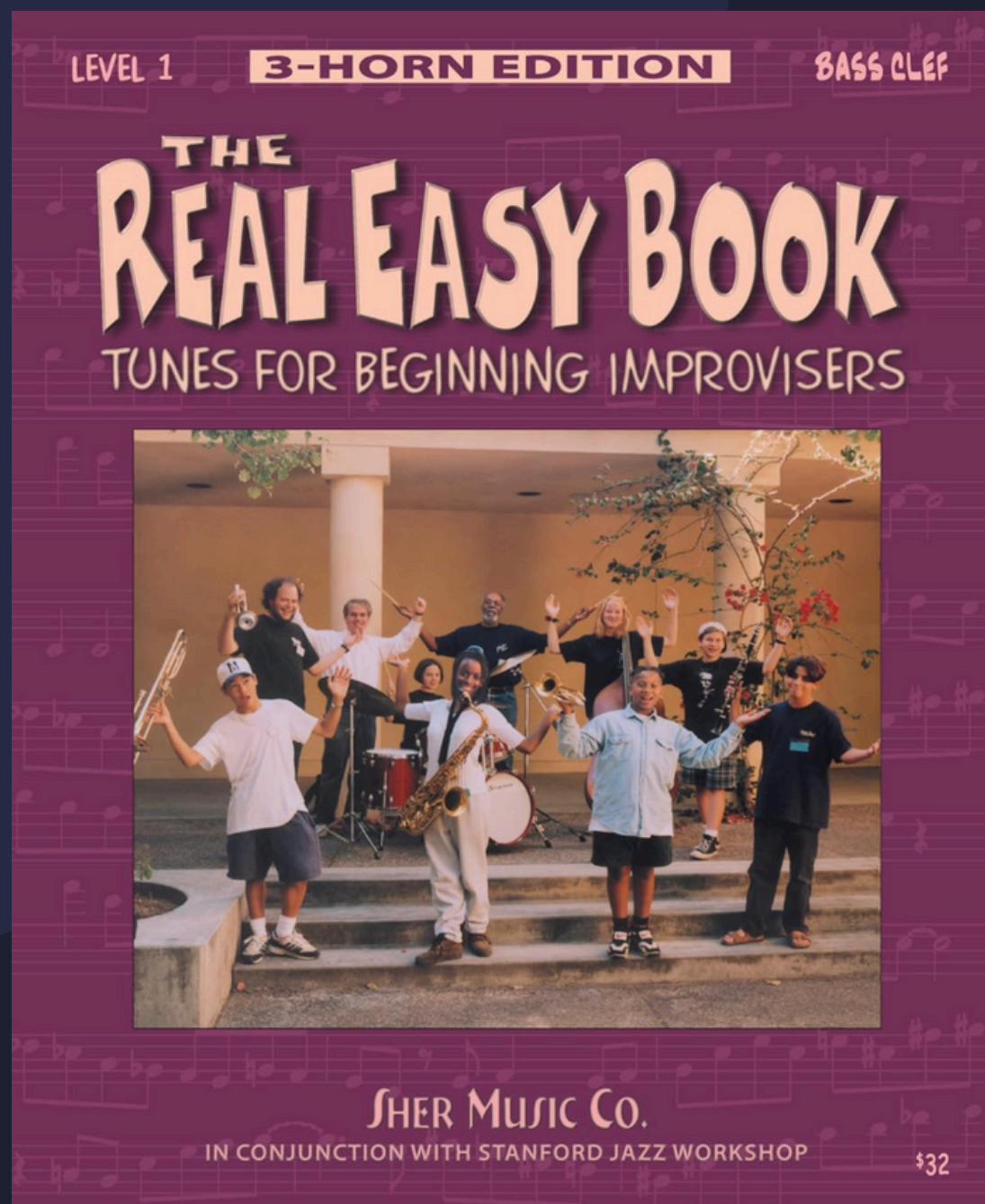


INSPIRATIONAL RESOURCES

**THESE ARE THINGS
WE HAVE COLLECTED
ALONG THE WAY!**

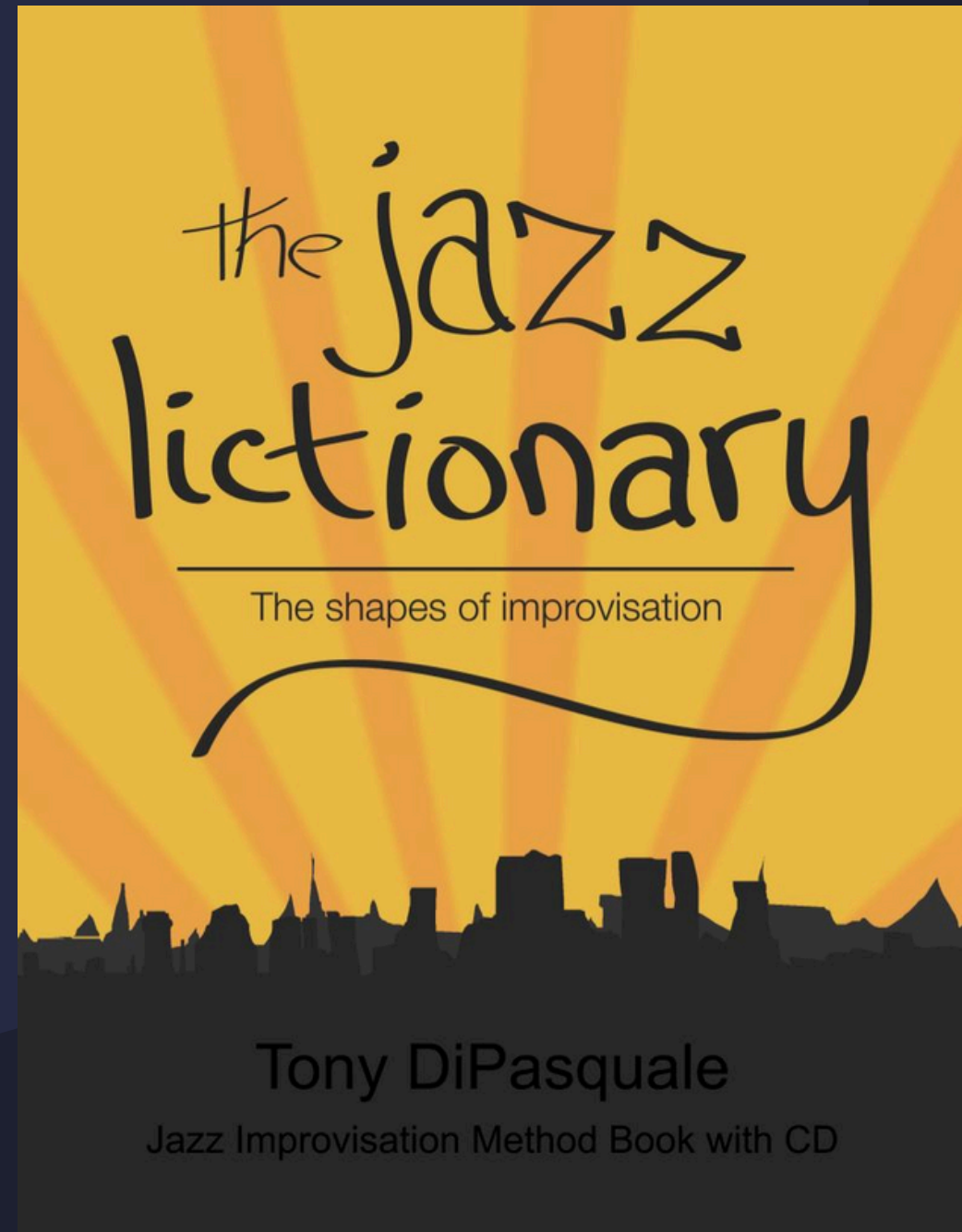


RESOURCES





RESOURCES



TO MAKE YOUR OWN GUITAR CHORD CHARTS
[HTTPS://CHORDPIC.COM/](https://chordpic.com/)



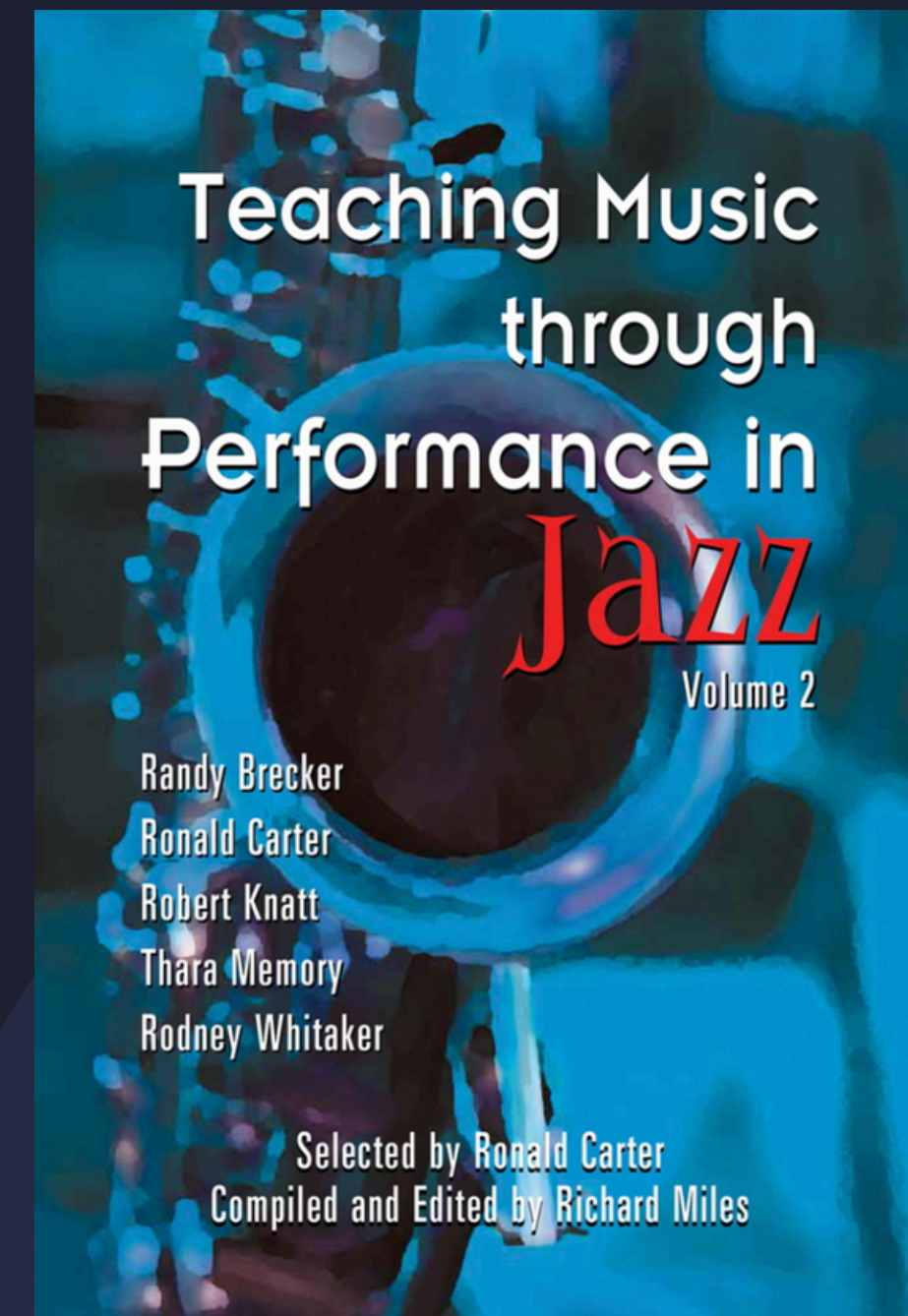
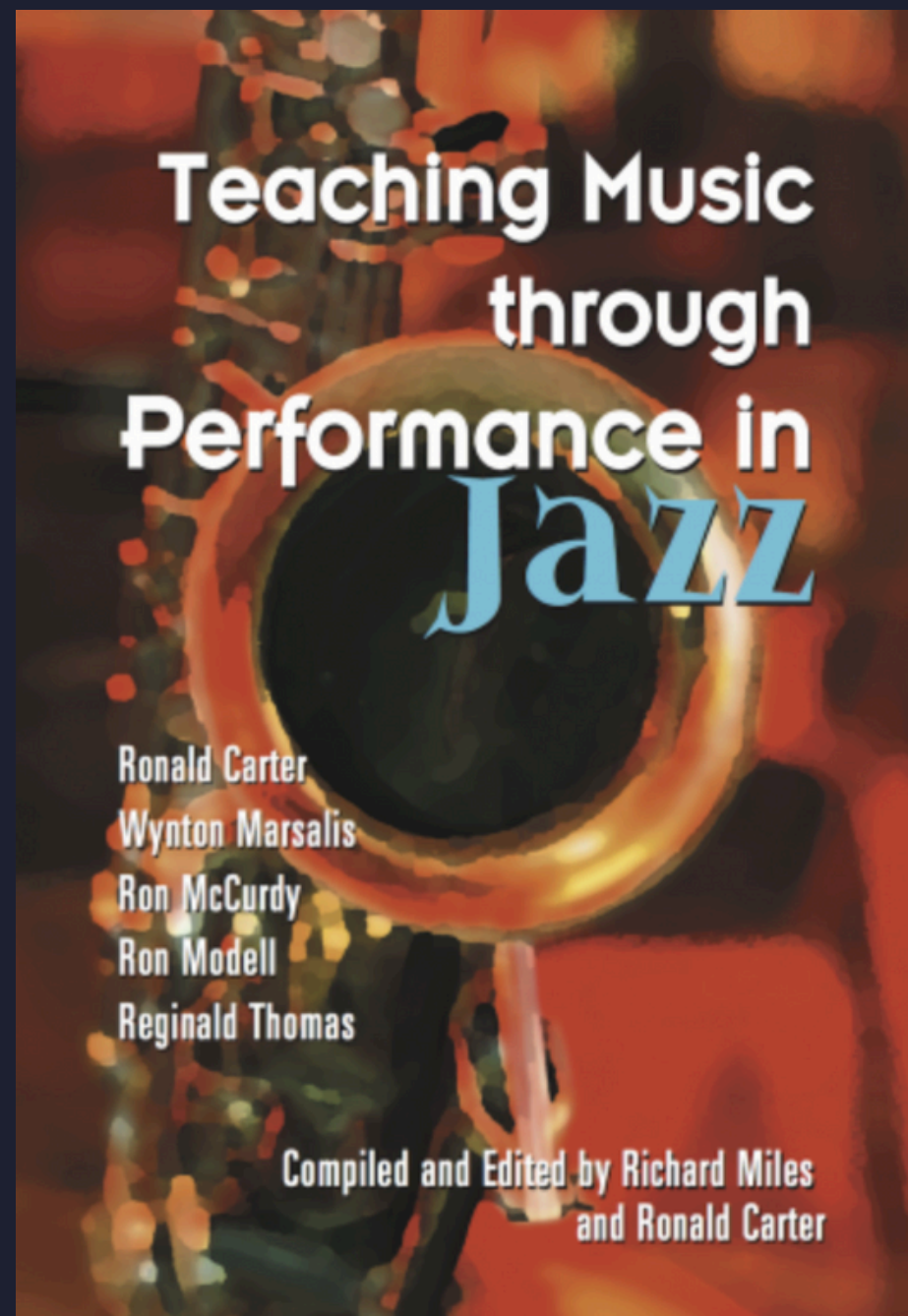
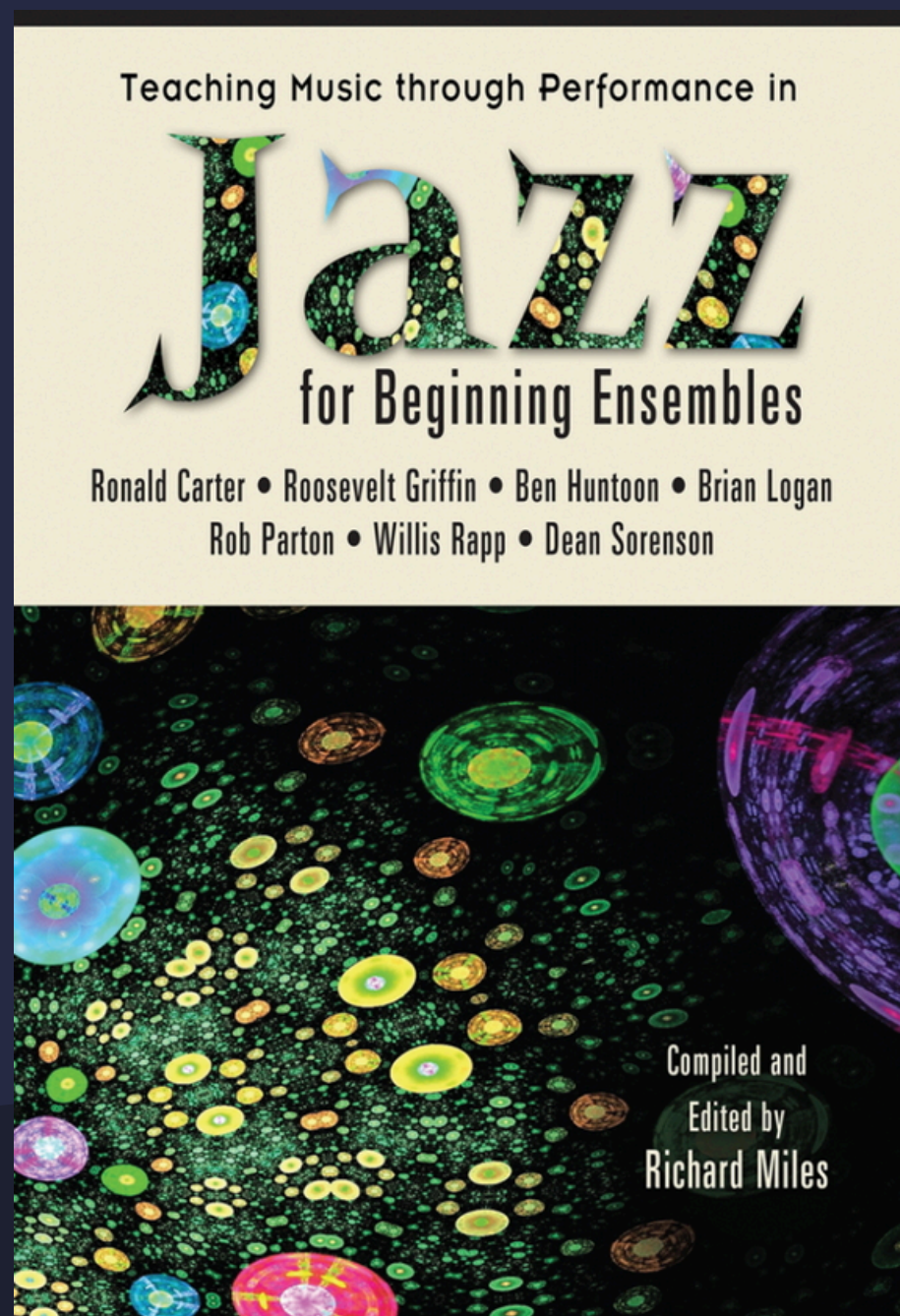
GRUV GEAR
FRETWRAP STRING MUTER
\$12.99

SNAREWEIGHT M1
DRUM DAMPENER
\$19.90





RESOURCES





RESOURCES

WWW.ZENTZ.ORG

**MUSIC LISTS TO PLAY FROM
MUSIC LISTS TO LISTEN TO
ALL OF HIS PRESENTATIONS HE'S EVER GIVEN
MOUTHPIECE RECCOMENDATIONS
HELPFUL YOUTUBE VIDEOS
IT HAS EVERYTHING!**

QUESTIONS?



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**SCAN HERE IF YOU
WANT FREE RESOURCES!**

