

Thelonious Monk Institute Jazz in the Classroom Combo Directing Guidelines

Equipment Case (please bring to each rehearsal)

- At least two extension chords (e.g., one long, one short), each with multi plugs
- White board markers, white board cleaner, chalk, eraser
- Pencils (enough for each member of the combo); sharpener
- iPod with connector to plug into a regular guitar amplifier
- Handouts
- Lead sheets (concert, Bb, Eb, and bass clef)
- Tuner

Combo Set Up

Set the combo up like a baseball diamond: bass at home plate, piano at first base (facing the bassist), drums at third base, horns at second base (facing the rhythm section). Everyone should be close to one another.

Suggested Order of Events (do in the following order for each tune)

1. arrive early, start on time, pass out lead sheets (C, Bb, Eb, and bass clef parts)
2. listen to the definitive recording; give personnel
3. memorize the form
4. memorize the root movement, play roots with definitive recording (including drummer on vibes if possible)
5. memorize chord qualities, teach/show voicings to pianist and guitarist, teach bass lines to bassist; have horn players (and pianist, bassist, and guitarist if able) play the arpeggios with the definitive recording as follows:

- 1 3 5 7 9 for chords lasting two bars (have the 9th sustain for the second bar)

- 1 3 5 7 for chords lasting one bar

- 1 3 for chords lasting two beats

- for II V I's in major, play:*

Musical notation for II V I in major. The staff shows a sequence of chords: D- (D minor), G7 (G dominant 7), and CΔ (C major). The notes are: D- (F, A, C), G7 (B, D, F, G), CΔ (E, G, B). The rhythm is quarter notes. Below the staff are the root movements: R b3 5 b7 3 for D-, R 3 5 b7 3 for G7, and R 3 5 7 9 for CΔ.

- for II V I's in minor, play:*

Musical notation for II V I in minor. The staff shows a sequence of chords: D♯ (D minor), G7alt (G dominant 7 altered), and C- (C minor). The notes are: D♯ (F, A, C), G7alt (B, D, F, G, A, B), C- (E♭, G, B♭). The rhythm is quarter notes. Below the staff are the root movements: R b3 b5 b7 3 for D♯, R 3 #5 b7 #9 b9 5 for G7alt, and R b3 5 b7 9 for C-.

- * You may also have the final 7th in the penultimate measure resolve to the 6th in the last measure (i.e., practice ending the line on both the 9th and 6th)

6. memorize scales, play them in eighth notes with definitive recording as follows: for chords lasting one bar, just play the scale; for chords lasting two bars, have the 9th sustain for the second bar; for chords lasting two beats, just play 1 2 3 4
7. memorize the head, play with definitive recording
8. head arrange the chart (include intro, outro, backgrounds, trading fours or eights, etc.)
9. rehearse the combo, paying particular attention to the rhythm section; make sure the drummer delineates the form via fills, changing cymbals for different soloists, etc.
10. keep everyone involved throughout (playing backgrounds, saying where they are in the form, etc.)
11. teach improvisation, beginning with simple jazz phrases based on chord tones only; then include scale tones and more
12. transcribe phrases from definitive recording
13. improvise, incorporating phrases transcribed from definitive recording
14. re-rehearse intros and endings
15. have a student talk down the arrangement (pick a different student each time)
16. play entire tune without stopping

General Tips

- *Play* with the group as much as possible; demonstrate (mostly what would/could be playable by the students).
- Provide students with a lead sheet of the tune they'll be doing at the next rehearsal; ask them to download the definitive recording and memorize at least the root movement before the next rehearsal.
- Spend no time pontificating on how the students need to be more disciplined and practice more, or philosophizing. Use the entire session for getting something *accomplished*. The progress your students make is far more likely to inspire them to practice on their own accord than any sermonizing you might do.
- Always be as encouraging as possible and never, *ever* demeaning. Be upbeat, dynamic, educative, and entertaining. Use humor.
- If you want to know how well a jazz musician plays, listen to him or her play; if you want to know how well a jazz musician *teaches*, listen to his or her *students* play.

Ten Most Common Chord Scales

<u>Chord</u>	<u>Scale Name</u>	<u>Formula</u>	<u>Scale Beginning On C</u>
CΔ	Major	major scale	C D E F G A B C
C7	Mixolydian	major scale with a b7	C D E F G A Bb C
C-	Dorian	major scale with a b3 and b7	C D Eb F G A Bb C
CØ	Locrian	notes from major scale ½ step higher	C Db Eb F Gb Ab Bb C
Co	Diminished (W/H)	W H W H W H W H	C D Eb F Gb Ab A B C
C-Δ	Melodic Minor	major scale with a b3	C D Eb F G A B C
C7alt	Super Locrian	notes from melodic minor scale ½ step higher	C Db Eb Fb Gb Ab Bb C
C7b9	Diminished (H/W)	H W H W H W H W	C Db Eb E F# G A Bb C
C7#5	Whole Tone	all whole steps	C D E F# G# Bb C
C7 or C-	Blues Scale	1 b3 4 b5 5 b7 1	C Eb F Gb G Bb C