

Jazzing Up Jazz Band

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JB Dyas (left) works with the big band at Houston's High School for the Performing and Visual Arts

Presenting jazz workshops across the country on behalf of the Thelonious Monk Institute, it's been my experience that too many high school jazz bands, although often sounding quite impressive, are really playing very little *jazz*. On any given tune, few students are able improvise – arguably jazz's most important element. Most of the band members don't know the chord progression, the form, or even what a chorus is – essentials for the *jazz* musician. And all too often they haven't listened to the definitive recordings – a *must* in learning how to perform this predominantly *aural* art form – or know who the key players are. They're just reading the music that's put in front of them, certainly not what *jazz* is all about. What they're doing really has little relation to this music's sensibility; it's more like “concert band with a swing beat.”

The teaching and learning of *jazz* can and should be an integral component of every high school jazz band rehearsal. Since most high schools don't have the luxury of offering separate jazz theory, improvisation and history classes, jazz band needs to be a “one stop shop.” Therefore, repertoire is key, meaning the repertoire chosen for the school year and the order in which it is presented should be such that it is conducive to the learning of jazz theory and improvisation in a natural, understandable and playable unfolding of material. Beginning with relatively easy tunes on which to improvise, each subsequent tune should be a catalyst and vehicle for new improvisatory instruction while reinforcing concepts and skills learned on the previous tunes (see Suggested Big Band Arrangements sidebar).

As *jazz* musicians, *every* band member should know the form and chord progression of the tunes they're working on. Most importantly, the students need to listen to the definitive recordings of the tunes they're learning (as well as jazz in general) in order to know what the music is supposed to sound and feel like. To this end, I offer the following step-by-step rehearsal methodology for current and future high school band directors.

Form and Listening

Begin by passing out lead sheets (C, Bb, Eb, and bass clef versions) of the tune on which you are about to embark, letting the students know that you will be distributing their individual big band parts subsequently. Listen to the definitive recording together in class, identifying the key players and insisting your students memorize their names and respective instruments. Then teach, discuss and have the students memorize the form (e.g., AABA, ABAC, 16-bar tune, 12-bar blues, etc.). Play the definitive recording again, pointing out the sections as they go by and having the students say *aloud* where they are on the first beat of each section (e.g., “top - second A - bridge - last A”) chorus after chorus throughout the entire recording. Point out what is happening during each chorus (e.g., playing the head in unison, piano solo, tenor sax solo, etc.).

Theoretic Trilogy

Next, teach the tune’s theoretic trilogy, that is, roots, chords and scales. Begin with the root movement, having the students play the roots along with the definitive recording as in Examples 1 and 4 (drummers should do this on vibes). Then move on to the chord qualities, having the students arpeggiate the chords as indicated below along with the definitive recording (see Examples 2 and 5).

- 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:



- for II V I’s in minor, play:



This is also a good time to show your pianist and guitarist authentic jazz voicings for these chords (see Recommended Rhythm Section Resources sidebar). Finally, teach the chords’ related scales, having the students play them along with the definitive recording as in Examples 3 and 6. Note that at this point your students have listened to the definitive recording an additional three times, being active all the while.

The Melody

Now that your students know the form, root movement, chord qualities and related scales, it’s time to teach them the head, pointing out the melody’s relation to the chords and scales they just learned. While they can refer to the lead sheet, ask them to play as much as they can by ear, especially with regard to the rhythms and feel they’ve just been listening to. Then have everyone play the head along with the definitive recording, matching and blending with the players thereon as closely as they can.

Improvisation

Next, it’s time to improvise! Using what they know – chords, scales, head – have each student, in turn, improvise with the rhythm section for eight measures a piece (or four bars a piece if it’s a blues), everyone keeping the form. Emphasize the use of jazz rhythms, and let everyone know that paraphrasing the head for a couple of bars every once in a while is always cool. Keep all the students engaged when they’re not soloing by teaching and having them play simple backgrounds based on the chords, thus continually reinforcing the chord progression in their minds and ears.

After everyone has experienced soloing (for better or worse), it’s time to talk about learning from the masters. Transcribe a phrase or two from a solo on the definitive recording, demonstrating to the students how you do this. Then teach your students those phrases, relating them to the chords/scales of the moment (make sure the phrases you select are not beyond the students’ technical capability). Have everyone improvise again, this time incorporating the lines they just learned. Doing this on each new tune will not only increase their interest, listening skills and jazz vocabulary, it will give them more credibility to informed listeners (such as high school jazz festival adjudicators) when they quote those phrases.

Song For My Father

(Form: AAB)

Example 1-Roots

Example 1-Roots shows two staves of music in 4/4 time, featuring a sequence of chords: F-, Eb⁷, Db⁷, G-/C, and F-.

The first staff contains the first five measures of the A section, and the second staff contains the next five measures. The chords are indicated above the notes: F- (first measure), Eb⁷ (second measure), Db⁷ (third measure), G-/C (fourth measure), and F- (fifth measure). The notation uses a treble clef and a key signature of one flat (Bb).

Example 2-Chords

Example 2-Chords shows two staves of music in 4/4 time, featuring a sequence of chords: F-, Eb⁷, Db⁷, G-/C, and F-.

The first staff contains the first five measures of the A section, and the second staff contains the next five measures. The chords are indicated above the notes: F- (first measure), Eb⁷ (second measure), Db⁷ (third measure), G-/C (fourth measure), and F- (fifth measure). The notation uses a treble clef and a key signature of one flat (Bb).

Example 3-Scales

Example 3-Scales shows four staves of music in 4/4 time, featuring a sequence of chords: F-, Eb⁷, Db⁷, G-/C, and F-.

The first staff contains the first five measures of the A section, and the second staff contains the next five measures. The chords are indicated above the notes: F- (first measure), Eb⁷ (second measure), Db⁷ (third measure), G-/C (fourth measure), and F- (fifth measure). The notation uses a treble clef and a key signature of one flat (Bb).

Blue Bossa

(Form: 16-bar tune)

Example 4-Roots

Chord progression for Example 4-Roots:

Chords: C-, F-, D \emptyset , G 7 alt., C-, Eb-, Ab 7 , D \flat maj 7 , D \emptyset , G 7 alt., C-, D \emptyset , G 7 alt.

The first staff contains the first five measures of the progression: C- (measures 1-2), F- (measures 3-4), D \emptyset (measure 5), G 7 alt. (measure 6), and C- (measures 7-8). The second staff contains the remaining eight measures: Eb- (measures 9-10), Ab 7 (measures 11-12), D \flat maj 7 (measures 13-14), D \emptyset (measure 15), G 7 alt. (measure 16), C- (measures 17-18), D \emptyset (measures 19-20), and G 7 alt. (measures 21-22).

Example 5-Chords

Chord progression for Example 5-Chords:

Chords: C-, F-, D \emptyset , G 7 alt., C-, Eb-, Ab 7 , D \flat maj 7 , D \emptyset , G 7 alt., C-, D \emptyset , G 7 alt.

The first staff contains the first five measures of the progression: C- (measures 1-2), F- (measures 3-4), D \emptyset (measure 5), G 7 alt. (measure 6), and C- (measures 7-8). The second staff contains the remaining eight measures: Eb- (measures 9-10), Ab 7 (measures 11-12), D \flat maj 7 (measures 13-14), D \emptyset (measure 15), G 7 alt. (measure 16), C- (measures 17-18), D \emptyset (measures 19-20), and G 7 alt. (measures 21-22).

Example 6-Scales

Chord progression for Example 6-Scales:

Chords: C-, F-, D \emptyset , G 7 alt., C-, Eb-, Ab 7 , D \flat maj 7 , D \emptyset , G 7 alt., C-, D \emptyset , G 7 alt., C-

The first staff contains the first five measures of the progression: C- (measures 1-2), F- (measures 3-4), D \emptyset (measure 5), G 7 alt. (measure 6), and C- (measures 7-8). The second staff contains the next eight measures: Eb- (measures 9-10), Ab 7 (measures 11-12), D \flat maj 7 (measures 13-14), D \emptyset (measure 15), G 7 alt. (measure 16), C- (measures 17-18), D \emptyset (measures 19-20), and G 7 alt. (measures 21-22). The third staff contains the final four measures: C- (measures 23-24), D \emptyset (measures 25-26), G 7 alt. (measures 27-28), and C- (measures 29-30).

Big Band Arrangement

Clued in to what jazz is about and how it works, your students are now prepared to rehearse a big band arrangement of the same tune, *understanding* from whence it came. It's no longer just notes on a page. Upon distributing the individual parts, discuss the "roadmap," relating the big band arrangement to the tune's form and pointing out any repeats, multiple endings, dal segnos and codas. Then have the band sight read the tune from beginning to end, stopping only if there's a train wreck. After that, have the students go over the parts they missed, individually and silently, fingering only (not blowing) so everyone can be in their own space. Then run the chart again, giving everybody another opportunity to work on their sight reading skills.

Next, go back and teach your students how to count any tricky rhythms the chart contains, slowing down the tempo where necessary. Follow this up by rehearsing various sections of the piece, focusing on phrasing, blend, feel, time, dynamics, intonation, articulation, rhythmic interpretation and the like. Give extra attention to the intro and ending, the first and last things the listener hears. Lastly, play the arrangement again from beginning to end – featuring as many soloists within reason as time permits – and enjoy playing *jazz*!

Post Rehearsal Reminders

At the end of rehearsal, insist that your students download and continually listen to the definitive recordings of the tunes they are (and will be) rehearsing in the big band. With the advent of YouTube and other online sources, checking out the masters performing this music has never been easier. Finally, remind everyone that one of the most fundamental aspects of being a jazz musician is being hip, that is, being in the know, aware, up to date, clued in – knowing what's up, what's going on. For every tune they play, this means *knowing* the form, changes, head, definitive recordings and seminal players – not just the second alto part.

Sidebar 1 - Suggested Big Band Arrangements

Following is a list of recommended big band arrangements of "must know" jazz standards. Beginning with easier tunes on which to improvise, they are sequenced in a logical order of chord/scale theory knowledge and improvisation skill acquisition. The list also includes must know staples like blues in Bb and F, minor blues, and rhythm changes.

Rehearsing the charts in this order will provide constant reinforcement of skills/knowledge attained on the previous tune(s) while acquiring new skills/knowledge on each subsequent tune. Most can be found in Jamey Aebersold Play-Along Volumes 54 (*Maiden Voyage*) and 70 (*Killer Joe*), giving your students the opportunity to practice improvising at home on the same tunes they're playing in the big band at school.

<u>Title</u>	<u>Arranger</u>	<u>Aebersold Play-Along Volume</u>
<i>Watermelon Man</i>	Mike Kamuf	54 (Maiden Voyage)
<i>Song For My Father</i>	Mark Taylor	54 (Maiden Voyage)
<i>So What</i>	Mark Taylor	54 (Maiden Voyage) and 50 (Magic of Miles Davis)
<i>Impressions</i>	Mark Taylor	54 (Maiden Voyage)
<i>Cantaloupe Island</i>	Mike Kamuf	54 (Maiden Voyage)
<i>Maiden Voyage</i>	Mark Taylor	54 (Maiden Voyage)
<i>Lady Bird</i>	Mark Taylor	70 (Killer Joe)
<i>Satin Doll</i>	Mark Taylor	54 (Maiden Voyage)
<i>Blue Bossa</i>	Mark Taylor	54 (Maiden Voyage)
<i>Summertime</i>	Calvin Custer	54 (Maiden Voyage)
<i>Autumn Leaves</i>	Peter Blair	54 (Maiden Voyage)
<i>Doxy</i>	Mark Taylor	54 (Maiden Voyage)
<i>Tenor Madness</i> (Bb blues)	Mark Taylor	8 (Sonny Rollins) and 1 (How to Play Jazz)
<i>Now's the Time</i> (F blues)	Paul Murtha	54 (Maiden Voyage), 1 (How to Play Jazz) and 6 (All Bird)
<i>Straight No Chaser</i> (F blues)	Mark Taylor	54 (Maiden Voyage) and 1 (How to Play Jazz)
<i>Mr. PC</i> (minor blues)	Terry White	70 (Killer Joe)
<i>Footprints</i>	John Berry	54 (Maiden Voyage)

<i>St. Thomas</i>	Mark Taylor	8 (Sonny Rollins)
<i>Sugar</i>	Mark Taylor	70 (Killer Joe)
<i>Sweet Georgia Brown</i>	Jerry Nowak	70 (Killer Joe)
<i>Girl from Ipanema</i>	Mark Taylor	70 (Killer Joe)
<i>You Stepped Out of a Dream</i>	Jerry Sheppard	70 (Killer Joe)
<i>I Got Rhythm</i> (rhythm changes)	Jimmy Lally	51 (Night and Day) and 47 (Rhythm Changes)
<i>Oleo</i> (rhythm changes)	Mark Taylor	8 (Sonny Rollins) and 47 (Rhythm Changes)

To Listen to Arrangements Free Online: <http://listeninglab.stantons.com>

To Order Arrangements Online: <http://www.ejazzlines.com/JAZZ-BIG-BAND-ARRANGEMENTS-c932.html>

Sidebar 2 – Recommended Rhythm Section Resources

Everyone

- Jamey Aebersold Play-Along Volumes 1, 54, and 70
- “Methods for Fighting the Epidemic of Tune Illiteracy” (JB Dyas), *DownBeat*, May, 2010
- “Methods for Fighting the Epidemic of Tune Illiteracy, Part 2” (JB Dyas), *DownBeat*, August, 2010

Piano

- *Jazz Piano Voicings for the Non-Pianist* (Mike Tracy)
- *Transcribed Piano Voicings* for Aebersold Play-Along Volumes 1, 54, and 70

Bass

- “Linear Bass Line Construction” (JB Dyas), *DownBeat*, August, 2006
- “Linear Bass Line Construction, Part 2” (JB Dyas), *DownBeat*, August, 2007
- *Transcribed Bass Lines* for Aebersold Play-Along Volumes 1, 54, and 70

Drums

- *Drum Styles and Analysis* for Aebersold Play-Along Volumes 54 and 70 (Steve Davis)

Guitar

- *Easy Jazz Guitar - Voicings and Comping* (Michael DiLiddo)
- *Maiden Voyage - Guitar Voicings* (Michael DiLiddo)

Sidebar 3 – Setup for Success

Set up the band as a bona fide *jazz* ensemble (see jazz band setup diagram on page 8), everyone as close to one another as possible. Since most high school band rooms are multipurpose music rooms (used for concert band, orchestra, etc.), assign each student a setup job so they can quickly set up the band immediately before rehearsal and return the room to how it was immediately afterwards. Make sure you have long enough extension cords to put the guitar and bass amps in their respective proper places (as opposed to where the closest electrical outlets happen to be).

Have your soloists take their solos in front of the rhythm section, facing it during rehearsal. This allows soloist and accompanists to have eye contact and better hear and react to one another. It also encourages them to memorize the chord progressions, freeing their minds and spirits to actually make music as opposed to worrying about what the next change is.

Have the piano tuned as least once a month. As this costs about \$100 per tuning (\$1,000 for the school year) and is not in the budget of most high schools, you’ll probably have to fundraise for this. Do it; it’s worth it. Playing with an out-of-tune piano is mis-educative. Meticulously tune up the band before every session, beginning with tuning by ear and then checking each instrument one after another with an electric tuner. Emphasize the importance of good intonation throughout rehearsal, insisting your students intensely listen to each other and adjust their embouchures as need be.

Regarding improvisation, urge your students to utilize phrases of the masters that they’ve transcribed on previous tunes when soloing on subsequent tunes, transposing where need be. Also, encourage them to quote from heads they know, increasing their understanding of jazz vocabulary all the while.

Start a combo comprising your big band’s rhythm section and best two or three horn players, even if it means meeting before and/or after school a couple of days per week. Work on the same tunes that you’re doing in the big band, giving the students further instruction and experience soloing on this repertoire. Bring in increasingly difficult tunes as well as diverse tune types

as the combo improves. As the small group gets better, so will the big band as inevitable peer-to-peer inspiring, teaching and learning kick in. A rising tide lifts all boats.

Encourage your drummer to clearly delineate the form of each tune by playing small fills between sections, big fills between choruses and bigger fills between soloists. He or she can further delineate by changing cymbals for each new soloist, playing the bridge differently (e.g., dropping in a cross stick on the snare drum rim on beat four of each bar), using brushes for the piano solo, etc.

On swing tunes, encourage your bassist to construct his or her own walking bass lines based on the chord symbols, rather than (or in addition to) just playing the written quarter note lines that appear on bass parts of big band arrangements.

Suggest to your lead trumpet, trombone, and alto players that they, on their own, schedule a weekly sectional with their respective sections. Here they can work on solidifying their parts, blending, articulation and intonation, as well as rehearse any difficult solis they might have in the big band. This could occur before school, after school, or during lunch one day per week. Not only will this give your lead players leadership experience and each section a sense of ownership, resulting in tighter and more musical playing, it will allow you more time to teach *jazz* during your regular rehearsals.

Before teaching a contrafact, that is, a jazz tune utilizing the same chord progression as an extant tune, teach the “source” tune first so your students learn from whence the contrafact came. This would include such jazz standards as *Oleo* (from *I Got Rhythm*), *Donna Lee* (from *Back Home Again in Indiana*), and *Groovin’ High* (from *Whispering*). Encourage your students to quote from the source tunes when soloing on their contrafacts and vice versa.

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Dr. JB Dyas has taught jazz to students of all levels in a wide variety of venues, including middle and high schools, performing arts high schools, summer jazz camps, colleges and universities, jazz institutes, and more. His “How to Teach Jazz to High School and College Students” video series can be found free online at www.artistshousemusic.org. Formerly the executive director of the Brubeck Institute, Dr. Dyas currently serves as Vice President for Education and Curriculum Development at the Herbie Hancock Institute of Jazz.

