A RESOURCE UNIT FOR THE
HIGH SCHOOL JAZZ ENSEMBLE

A thesis submitted in partial satisfaction of the requirements for the degree of Master of Arts in Music

by

James Dale Snodgrass

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The thesis of James Dale Snodgrass is approved:

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ABSTRACT

A RESOURCE UNIT FOR THE
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James Dale Snodgrass

Master of Arts in Music

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Recent analysis has exposed a serious insufficiency of teacher training programs in the area of jazz ensemble music. Further, literature considering this medium is of limited applicability to the secondary school music program or is not current. This study attempts to offer a useable compendium of information for high school educators concerning teaching in this musical medium.

Information contained in this paper stems from three fundamental sources: (1) Published and unpublished literature, (2) informally structured interviews with significant figures in the jazz field, and (3) personal professional experience.

The jazz ensemble is first considered as a part of the high school music program. Membership qualifications and
requirements, scheduling, financing of the program, equipment and library needs, and performance matters are concerns of this thesis.

The study analyzes the distinctive elements of jazz ensemble vis-à-vis the concert group. The instruments of the ensemble are examined in a jazz context and various sources of musical literature are explored.

The literature to be performed by the ensemble is a subject which demands concentrated examination. Jazz music is unique in its demand upon the interpretative skills of the performer: little of what is written is to be performed exactly so. This paper offers suggestions to the educator pertinent to the teaching of the jazz style. Intonation problems, rehearsal techniques, and evaluative procedures are considered in the context of this group.

The subject of jazz improvisation is given serious attention. It usually represents the weakest link in many high school jazz programs. Ear training procedures, harmonic, melodic, and rhythmic considerations are discussed, and associated practice techniques are offered in the hope that this important aspect of the developing creative musician will not be neglected.
CHAPTER I

INTRODUCTION

Evidence indicates the widely predicted increase of interest in jazz ensemble as a school music program has already taken place. According to Charles Suber, publisher of Down Beat Magazine, over 100,000 musicians from 4,500 different bands (25 percent of the 18,000 jazz ensembles presently organized in all schools in this country) will participate in a jazz festival during 1973.¹ There will be as many as 175 or more school sponsored jazz festivals in 1973.²

The Problem

Although there is much discussion concerning the efficacy of including this type of musical organization in the school music program, there is little debate as to the jazz ensemble's unique character. It is this unique character and the methods of organization and direction required of

²Ibid.
such distinction which forms the problem this paper attempts to resolve.

The expansion of attention to this group has not been met by an expansion of educational materials for the training of leaders who have a proper consciousness of the problems endemic to the jazz ensemble. Albert Noice, in a survey of teacher training in relation to stage bands of Minnesota public secondary schools, discovered college course work involving stage band--jazz ensemble--to be almost non-existent. The following areas, with the percentage of respondents having course work parenthetically included, were examined: Stage band development and organization (2.1%), jazz improvisation (2.8%), stage band arranging (9.8%), and problems of stage band notation (1.4%). Further, 132 of 134 respondents marked 'no' to the question: As a college student, did your college have a stage band program for credit? This is contrasted with the fact that 89.5% said they had had methods or technique courses in concert band, 62.9% in marching band, 60.8% in orchestra, and 66.4% in small ensembles of other types.

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4Ibid., p. 61.

5Ibid., p. 73.
This apparent lack of attention—some institutions are recently developing jazz programs (a 1970 report puts the number at 400 colleges and universities)—to the training of students in this area is coupled with a painfully thin and widely diffused body of information on the subject. The works applying specifically to jazz ensemble are, due more to the constantly changing nature of the medium rather than a lack of scholarship, out of date. For example, this writer has yet to discover even passing reference to two of the major trends in jazz music during the past 5 years: the 'neophonic' concept and the incorporation of rock elements into jazz.

A survey of recent publications on the subject of secondary instrumental music (for example, Colwell, Weidensee, and Kuhn) shows functionally no mention of the jazz ensemble.

A thorough study of published and unpublished literature concerning jazz ensemble reveals an almost complete lack of attention to certainly one of the most basic skills associated with the jazz medium: improvisational playing. This, in spite of the belief by several knowledgeable

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observers (notably Don Menza, William Green and Joel Leach) that this is usually the weakest aspect of most school jazz organizations.

The purpose, then, of this paper is to compile a usable source of information for the high school instructor who desires to fill the vacuum left by an incomplete or out-of-date education regarding the organization, administration, and instruction of the high school jazz ensemble.

Mention should be made of the meaning of the expression 'jazz ensemble'. This term is the most current and probably most accurate representation of a long line of musical organizations dating back to the late 1940's which have been devoted to the playing of popular to semi-popular music, the root of which is jazz. These groups, which have been called at various times, and in various locations, dance bands, stage bands, studio bands, swing bands, or lab bands, are characterized by a more or less standard instrumentation of trumpets, trombones, saxophones, and rhythm section consisting of piano, guitar, bass, and drums. The organization is usually comprised of 10 to 20 members. This description is by no means to be taken as a rigid principle; many widely varied instrumentations and musical disciplines will be observed. But it is to be understood as a paradigm of the most typical example of this musical organization.
Justification for the Study

Paul R. Lehman, in a critical evaluation of the importance of stage band to school music, makes this comment: "Even a thorough and sympathetic examination of the pertinent literature fails to disclose any educationally or philosophically defensible reason why the stage band should be encouraged in the schools." 8

It is questionable whether Mr. Lehman's examination is either thorough or sympathetic, but there is no question his beliefs are shared by a large number of intelligent music educators. It is this writer's belief that the source of such disapproval is not the medium but the message: 'popular' music has for many been thought an improper and illegitimate educational vehicle. This belief, which had diminished considerably in recent years as regards jazz music, has arisen with renewed energy since the recent penetration of rock-and-roll influences in what has come to be known as jazz/rock music. To this debate add William Schuman's much respected voice: "Never have I believed that there is such a thing as a bad kind of music. Rather, good or poor examples of every kind." 9


Sigmund Spaeth, who's *History of Popular Music in America* is possibly the definitive work in that area, is of the opinion, "the mere fact that millions of people sing a certain song, or listen to it with honest pleasure, gives it a significance that cannot be ignored."\(^{10}\) It's significance is not ignored, as George Arlen Booker's study of the influences disc jockies have on the musical tastes of teenagers points out: "... It was established that disc jockies exert a powerful influence, personal and musical, on teenagers."\(^{11}\)

It is suggested here that there is convincing justification for the incorporation of this influence into the high school music program. Such justification follows.

**Student Motivation**

Lehman, a critic of the jazz ensemble movement, is forced to concede, "music that is entirely foreign to the student and that bears no relation to familiar music is unlikely to provide either the motivation or the substance for genuine musical growth ... reasonable balance is called for."\(^{12}\) Music that is accessible to the uneducated

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\(^{12}\) Lehman, *op. cit.*, p. 529.
musician gives the teacher a willing ear and an opportunity
to expand the students awareness into areas that might be
unapproachable by more classically understood means. The
popularity of the jazz ensemble literature will attract
students who otherwise might reject Gustav Holst or Ralph
Vaughan Williams on initial impact.

Another motivating influence is that it offers an
opportunity for the more advanced student to perform in a
smaller, more individually oriented, group. The ample
opportunities to perform solos will be a powerful influence
on the practice habits of those interested in these oppor-
tunities.

Increased performance possibilities for this smaller
size group is another major source of student motivation.
However, such performances (as will be examined later)
should be judiciously considered.

Professional Training

Albert Noice's study of Minnesota band directors'
musical experience revealed that 62.9% of the respondents
had had professional dance band experience after they had
left high school.\(^{13}\)

It is evident that the greatest opportunity for pro-
fessional experience is, by definition, in popular or
quasi-popular music. This is not meant to encourage the

\(^{13}\text{Noice, op. cit., p. 80.}\)
development of musical factories, turning out musicians of technical expertise with little knowledge or musical understanding. However, to deny the possibilities and potential of vocational training (the Los Angeles City Schools curriculum guide refers to the jazz ensemble as 'vocational band') is to deny a worthwhile and rewarding experience to the student.

To instill a clear understanding of what it is to be a truly professional musician—with a firm awareness and facility in all musical styles—is a reputable, legitimate goal of the music educator.

**Development of Musicianship**

Leading jazz educator, Paul Tanner, commenting on the varied requirements placed upon him as a staff trombonist with the American Broadcasting Corporation makes these points:

... I was the same musician, same trombone, the same tone and technique, playing all types of music. It is interesting to note that most of the studio work in Los Angeles is performed by players who had dance band experience, whose careers have not been restricted to symphonic work.\(^{14}\)

The musical requirements of the jazz ensemble should not be deprecated. Much of the literature demands a high degree of musicianship.

Walter L. Anslinger, a high school instrumental director who has incorporated the jazz ensemble into his program, noticed that the opportunity for abundant sight reading and playing of this literature made advance forms of syncopation routine and helped develop an extra keen sense of precision. These effects, says Mr. Anslinger, transferred to the students' concert band playing.15

Individual Responsibility

One of the principal advantages the jazz ensemble has as an educational medium over concert groups is the requirement for the individual to play his part without assistance from others. Jazz ensemble, with one player per part and no doubling, cannot progress beyond the technical and musical limitations of the poorest player. This opportunity will likely induce each player to perform his part to the ultimate of his ability. The limited size of this organization offers possibilities for an effective consideration of subjects such as tone production, balance, and

articulation. This consideration is less successful in larger concert groups of more varied personnel.

Other Unique Advantages to the Jazz Ensemble

"For the performer, jazz provides an opportunity to acquire the skills and insights of improvisation, often neglected elsewhere in the program . . . ,"¹⁶ says Lehman.

The jazz ensemble can provide an excellent opportunity for students to develop arranging or composing skills in conjunction with the group. Many high school and college groups perform student composed music.

Limitations of this Study

It is expected that some of the materials found in this paper can be applied to other areas of the instrumental program, but it is the purpose here to present unique information useable for the development of the jazz ensemble. Areas of more general concern will not be expressly considered. Such subjects as: beginning instrumentalists, the physical plant, property management, and care of instruments will be left to other writers.

It should be understood that this work has as its central focus grades 10 through 12, but much of the material can be found to apply to the junior high school level as well--many excellent and worthwhile organizations have been

¹⁶Lehman, op. cit., p. 529.
observed in these grades. Also, the process of jazz ensemble development is an open-ended one; that is to say, it is expected that college level instructors can benefit from the work. The reader may find the chapter on improvisation to be a burdensomely technical one, in its entirety, for all but the most advanced high school student; this chapter might find fruitful continuance at the college level.

Methodology and Sources of Information

This paper assumes the form of a formal research paper with the following sources of information:

1. Unpublished research works including doctoral dissertations and master's theses.

2. Various published texts on the subject of secondary instrumental music. These have become valuable sources of general information.

3. Periodical literature on specific subjects within the jazz field has been of great value.

4. Living in an area densely populated with many fine musicians, it has been rather an easy task to converse with some of the best jazz musicians in the world. These conversations represent a rich source of information for this paper.

5. Personal experiences, with or without intention, always play a role in any work. In this, the intention is clear: I have drawn upon both
professional musical experience, which includes performances with 'name' musical groups of assorted types, and experiences as a public school educator of 4 years duration.

Organization of the Unit

The remainder of this work will be divided into 5 chapters. The first of these will consider organizational problems associated with the jazz ensemble. This will include discussion of the position of jazz ensemble in the curriculum, selection of personnel, qualifications of the director, equipment and library organization, and performances.

Chapter III will consider the jazz ensemble as a musical organization. Analysis of the instruments of the group and their roles will comprise the most important part of this chapter. There will also be study of the literature available to the ensemble.

Chapter IV will deal with the musical aspects of the group. Interpretation of rhythms, phrasing, intonation, balance, dynamics, and rehearsal techniques are to be considered.

Chapter V will be an effort to develop an educational approach to the subject of improvisation.

Chapter VI will present a summary and recommendations for further research in this field.
CHAPTER II

JAZZ ENSEMBLE IN THE HIGH SCHOOL MUSIC CURRICULUM: ORGANIZATIONAL CONSIDERATIONS

Any study of the jazz ensemble in the high school music program should recognize that it is only a part of that program; most typically the instrumental instructor is the teacher of orchestra, concert-marching band, beginning winds or strings, and, quite possibly, music appreciation, music history, or harmony courses. In some cases part of the choral program will be included in this schedule. It is important to be aware that conflicts are likely to arise—conflicts of personnel, scheduling, financing, and rehearsal time. Much thought must be devoted to this problem or the jazz ensemble can become a liability rather than an asset.

Jazz Ensemble as a Part of the Curriculum

The initial problem the director will face in judging the relative importance of jazz ensemble to his program is in determining the means by which he will select the organization's personnel.
Membership Requirements

Because of its restricted size and popular nature, the jazz ensemble has the potential for being the highest quality group in the music program. For this reason strict membership requirements can—and should—be imposed upon the group. It is to be understood, the following suggestions for requirements are developed with the ideal situation in mind. Understandably, not all situations will allow the teacher to be as selective as he would like.

Participation in Other Musical Organizations. The jazz ensemble program will likely have as its members some of the better performers in the school. Because they are some of the better musicians, it is important they not be secluded from the other musical organizations. Verne Martin, in his study of jazz ensemble, comments: "... The Director should be prepared to lose a few strong players from his band and orchestra."¹ This contrasts with Ronald Logan's thesis on the same subject; his opinion is that members should be required to participate in at least one other musical organization.² This view is based on a sound educational premise: the student should be exposed

to a broad area of musical styles and media. The argument which favors the introduction of jazz ensemble into the curriculum would be a feckless one if, as a result, the student were only to play jazz.

Scheduling difficulties, of course, will have an effect on one's decision in this area; a more complete discussion of scheduling will follow. However, there are two principal parameters for considering this problem: If the class is scheduled during the normal school day, requiring the student to participate in two musical groups may present a conflict with other required classes in his program. If the class meets outside the school day--before school, after school, lunchtime, or night--programming problems should not present themselves.

Academic Requirements. Academic achievement cannot be overlooked as an indicator of the student's awareness of school as an environment for work and a source of information. It is commonplace to say that many fine, conscientious musicians have not been academically oriented, but it is important to recognize the student with 'Fails' and 'D's' as one who may be unwilling to devote much of his energy to any school project.

There is a potential tendency among students to view the jazz ensemble as a musical "elite." This can create serious disciplinary problems if the director is not conscious of this development in its earliest stage. In
selecting members, the instructor should eliminate from consideration students who see their participation in the jazz ensemble as a social role rather than a musical one. Those who see the group as a musical opportunity are much to be preferred over those who see it as a chance to assume a "hip" posture.

In keeping with the hopefully professional standards of the group, it is an entirely legitimate requirement that attendance and punctuality standards of the strictest order be maintained. It is a truism of the music industry that some of the finest musicians in the world have lost high paying recording contracts because of an inability to be dependable and punctual.

The student should experience an honest enjoyment of, and enthusiasm for, the music which represents the group. Individuals who are, as is sometimes the case, openly disdainful of this style of music should be excluded from the group. If they are included only because of their musical superiority, they can destroy the rapport of the ensemble.

It should be recognized that these attitudinal or academic considerations are equal in importance to the musical ones which will follow. The author has seen many groups of talented musicians produce mediocre to worse music principally because of differences of attitude or direction within the group. It is strongly felt that a group of willing and enthusiastic musicians will produce a much better
product than will a group of uninterested, truculent, ostensibly superior players—with much less traumatic impasse.

**Musical Requirements.** The musical requirements of the group will be largely dictated by its dimensions. The standard instrumentation is four trumpets, four trombones, five saxophones and three rhythm instruments. However, the director should make certain that he does not compromise his musical standards to "fill-out" the ensemble. It should be remembered that many fine organizations have done quite well musically with less than the standard instrumentation (for example, Louis Bellison's band used only two saxophones for a number of years). Rewriting of some parts is not difficult and there is good literature available for less than standard instrumentation (see Appendix A for lists of publishers).

There has been a movement in the past few years (since the introduction of Stan Kenton's 'Neophonic Orchestra' in 1967) to enlarge the jazz ensemble by the addition of horns, strings, miscellaneous percussion, and extra woodwinds. The validity of such an effort will not be debated here, but it is felt that some of the spontaneous exuberant quality of the music is all too often lost in the addition of these instruments to inexperienced groups. If personal experience is some small measure, it is the opinion of the
author that school groups of this size lose that indefinable quality of "swing" that is such an important and fundamental aspect to jazz music.

Lowell Weitz offers specific guidelines for selecting members to the group which are worth including here. For woodwind players he expects:

1. above average technical ability.
2. sight reading ability.
3. the ability to play wide dynamic contrasts without distortions in tone quality.
4. ability to play at high volume with no tone distortion.

For brass players his requirements include:

1. a wide range—from low G to high C.
2. excellent control of basic embellishments familiar to brass players (lip slurs, trills, etc.).
3. the ability to perform at both very low and very high dynamic levels from one note to the next.
4. above average technical facility.
5. above average sight-reading ability.

It is suggested rhythm players be competent in these areas:

1. an exceptional ability to keep rhythm at a metronome-like pace (steadiness).
2. exceptional sight-reading ability, coupled with above average dynamic control.  

To this list might be added:

1. a reasonably good ear—both in the ability to distinguish pitches with his instrument (good relative pitch can, and should, be developed) and in the ability to distinguish between two pitches as to sharpness or flatness (a Conn Strobotuner can be an invaluable aid in this area).  

2. a sense of balance and phrase within his section.  

3. a good basic sound on his instrument.  

These musical qualities should be tested by an audition procedure. Auditioning can be facilitated, with a minimum of embarrassment to the performer and waste of time to the group, by the use of set musical examples and a tape recorder: The student can enter a practice room, start the tape, state his name and play the exercises—some of which may have been practiced beforehand.

**Student Leaders**

Well established principles of discovery—or inquiry—teaching methods can have application in the jazz ensemble.

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program. One aspect of this approach is in the selection of student leaders. Every class has its student leaders—whether these be formally selected by the teacher or informally recognized by the student. It is wise that the teacher recognize this fact so that he can have a strong voice in developing the function of student leaders.

The student leader's role should be a musical one. To this end the student leader should be thought of as a concertmaster, and in this sense he should also be the best or, at least, one of the best musicians in the group. He should be recognized as such by students and teacher alike. It is believed, the concept of "concertmaster" is superior to that of "president" in that it communicates the musical rather than social function of the group.

The areas in which a student leader can beneficially aid the instructor will include:

1. He can help maintain discipline. To this end, he should be an exemplary representative of the professionally disciplined musician.

2. He can act as a liason between teacher and student. In certain situations, his rapport with other students will be of a different nature than that of the teacher.

3. He should symbolize good musicianship.

4. His (as well as other members of the group) opinions as to selection of literature and
performance media should be recognized and respected. Of course, students' judgements are not to be accepted without question, but consideration of their requests will go far to develop a highly motivated group.

It is possible the director will want to carry student leadership to the point of allowing the concertmaster to conduct some programs. This is an acceptable and educationally sound decision, but it should be borne in mind that the true musical director is the teacher himself. One should not permit the musical situation to develop into one where students', by definition, immature musical judgements replace those of the instructor.

Other areas of the jazz ensemble organizational program which can adequately be filled by responsible students, allowing the teacher more time to concentrate on music education, include:

1. A librarian, whose functions will be described later in this chapter.

2. An equipment manager: His job will be to coordinate equipment care, storage, and set-up, both before and after rehearsals and during concerts. He may select a "pit-crew" which he will supervise. Due to recent developments in the electronic aspects of this music, there need be a person in this crew who will have an electronic
expertise. In usual circumstances, to find one with such expertise will not be as difficult as it seems. The many guitarists and bassists found in the music program will have some degree of knowledge in this area while a few of these individuals will have a remarkable facility with the many electronic devices available to the jazz ensemble.

3. Special circumstances permitting, the jazz program gives an exceptional opportunity to explore student potential for learning music copying and arranging. Many 'name' bands have these positions as a regular part of their hierarchy. The possibilities for the use of original music in the jazz context are great and should be encouraged. The jazz ensemble can, in part, function as a lab band for student arrangers (and--necessarily--copyists). This is a job that, if approached in the correct manner, will be a welcome opportunity to improve sight reading skills and develop an awareness of arranging and the functions of the ensemble.

Attracting Members

Persuading good musicians into the jazz ensemble program should not be a problem. Jazz music attracts an enthusiastic following. However, many excellent musicians will
not be drawn to the program by the music itself because they have been inadequately or inappropriately introduced to it. These students must be encouraged into the program; this encouragement is most effective when it is directed both within and without the music program.

The director must be conscious that a quality musical program, both in organization and musical output, which is recognized for its quality by the community, the general student body, and music students in particular, will have a strong attractive force.

An advantage jazz will have over other areas of the instrumental program is the degree to which the ensemble can feature individuals in soloistic roles. The teacher should be encouraged to feature the more expert among students who show talent and interest in improvisatory playing. This can be facilitated, in many instances, by slightly rearranging the music, i.e., transferring a tenor saxophone solo to trombone, or doubling the number of measures in a solo so that a player can play longer, or another can be heard.

Less capable players need not be excluded from individual expression: short, written solos appear throughout the music and section solis are a normal part of the literature.

The motivating influence a well conceived and organized program has, should not be overlooked. The student
recognizes a well-thought-out and constructed program as one in which learning will take place. These organizational considerations, obviously, form the core of this Chapter.

It is logical to presume that to attract members from outside the music department one must project the band's capabilities outside the music department. The normal school performances should provide the general student body an introduction to the group. These activities should include school evening concerts and noon lunch concerts. The latter can present the group to a large number of students in an informal atmosphere. Performance situations in which the jazz ensemble is inappropriate and which display the group in a disadvantageous light are pep rallies and athletic events. Jazz music is serious music and demands concentrated listening. These activities do not give people that opportunity.

It will be necessary for the instructor to make visits, individually and with the ensemble, to local junior high schools. Concerts at local junior highs will do much to attract students to the music program. As Wolfgang Kuhn points out, "without concrete efforts there will be heavy mortality between junior and senior high school."\(^5\)

Other means of recruitment might include, on the junior high level, sending of letters of announcement to

\(^5\)Kuhn, *op. cit.*, p. 51.
parents of prospective high school music students and, on the high school level, bulletin announcements in the school paper or daily bulletin of auditions and other events.

**Scheduling of Class**

Albert Noice's study has revealed the difficulties educators have in scheduling this ensemble into an already crowded program. They list this as the most frequent reason for not including jazz ensemble in the music curriculum.6

This problem is generated by the understood priority larger groups such as concert or marching band and orchestra will have in the crowded instrumental program. From the teacher's standpoint, the typical schedule will include the previously mentioned plus possible 'feeder' programs in strings and winds, a choral group, or general music class. There will usually be time in the day for one additional class, frequently a harmony-musicianship course designed for students whose principal interest is music.

It is possible that the teacher could, with little difficulty, introduce the jazz ensemble into his program. However, the greater difficulty will be encountered by the student who wants to enroll in the group. In many cases the enthusiastic student will find his schedule sorrowfully

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6Noice, *op. cit.*, p. 47.
inflexible; frequently, he will find himself with no more
than two 'electives' (generally, courses outside of those
required by state curriculum guidelines or college entrance
committees--most usually music is included among these
'non-required' subjects). If one is to require, in the
interest of the entire program, the jazz ensemble partici­
pant be a member of at least one other musical organiza­
tion, then one must presume there will be an adequate
selection of young musicians willing and able to commit two
electives to the instrumental performance program. This is
an unwise presumption. It is likely the jazz ensemble pro­
gram will fail under such imposing circumstances. There
are solutions to this problem, however. They are twofold:
using out of class time and employing varied forms of
flexible scheduling.

There are five out-of-class times available to the
jazz ensemble: before school, after school, lunchtime,
evenings, or weekends. Of these, the most beneficial would
appear to be the before-school hour: there is the least
likelihood of conflicts with other extra-curricular activ­
ities and students are fresher, more capable of serious
concentration. The reverse of the above is true of after
school hours. Evening hours produce similar difficulties
plus an added disadvantage of recollecting the widely dis­
ersed student population. The lunch hour is likely the
least tolerable of times. Students are usually to be found
less capable of concentrated effort at this time and the lunch period is frequently too short to be effective.

Flexible scheduling is an alternative to these out-of-school times. Kuhn lists these in two categories: Rotating scheduling and modular scheduling. The rotating schedule is developed in such a way that the music period is shifted from one period to the next within the school day.\(^7\) This schedule has been employed on the elementary school level with success, but its imposition on other areas of the curriculum severely limits its usefulness at the high school level.

Modular scheduling offers greater opportunities to the jazz ensemble. Its application makes the traditional lock-step schedule of the same subjects taught in a six-period day obsolete. In its place it offers scheduling by which the school day is divided into 15--or 20--minute modules of time.\(^8\) Kuhn enumerates the advantages of this type of schedule:

1. It provides for individual needs and differences of students.
2. It makes scheduling periods of varying length possible.
3. It recognizes differences among teachers and teaching loads, by taking into account special

\(^{7}\text{Kuhn, op. cit., p. 68.}\)
\(^{8}\text{Ibid., p. 69.}\)
requirements of organizational time, rehearsals and individual instruction.\textsuperscript{9}

It is not difficult to see this type of scheduling as an aid to the incorporation of the jazz ensemble into the curriculum.

One interesting adaptation of the flexible schedule has been incorporated into the curriculum of several high schools in the Los Angeles City Schools. The bell schedule for Spring 1972 of James Monroe High School appears below:

<table>
<thead>
<tr>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
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<tbody>
<tr>
<td>8</td>
<td>1</td>
<td>1</td>
<td>X-2</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>2</td>
<td>2</td>
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<td>10</td>
<td>nutrition</td>
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<td>11</td>
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<td>4</td>
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<tr>
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<td>2</td>
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</tr>
<tr>
<td>3</td>
<td>6</td>
<td>6</td>
<td>X-5</td>
<td>6</td>
</tr>
</tbody>
</table>

The periods are numerically designated. X-1, X-2, and X-5 are described as "mini-courses": tutorial and study

\textsuperscript{9}Ibid.
hall opportunities. SP is the "sponsor room" or homeroom period.

Mini-courses are offerings of specialized electives. It is possible (as is the case in the school from which this program derives) that the jazz ensemble can be introduced as a mini-course. Other worthwhile offerings which could quite adequately meet once a week as a mini-course might be jazz arranging and composition, jazz improvisation or theory, and musicianship in the jazz medium.

However one decides to schedule jazz ensemble, the instructor should insure the class meet at least twice and preferably three times a week.

Inclusion of the jazz program into some part of the music curriculum should not be difficult if the director makes a sincere effort to instruct the administration as to the program's educational validity.

Financing

It is fortunate that many of the items necessary for maintaining an effective jazz ensemble program will already be a part of the instrumental music budget. However, as with band and orchestra, the ensemble program will require several unique items which the school budget will not embrace; for these, outside sources must be explored. The director must decide whether his approach to financing proposals are to include the entire program or are to be
segregated as to need and responsibility. That is to say, the band program to have band fund raising and the jazz ensemble to have jazz fund raising. If the latter is to be the case, the director must insure he does not overlap his promotional programs and rob from one for the other.

The Selmer pamphlet *How to Promote Your Band* contains an excellent section on fund raising activities appropriate to the instrumental program. Some of the more esoteric examples follow:

1. Ice cream sales: A unique drive utilizing the donated facilities and inexpensive supplies of a local creamery.

2. Band slaves for hire: Students offer themselves out for hire to local business concerns the proceeds going to the band fund.


4. Direct fund raising: It is suggested this approach is most successful if all solicitations are for specific amounts. A self-addressed, stamped envelope should be included with the solicitation.

5. Clinic concert: An outstanding director or soloist is brought into the program to encourage community interest.

6. Season ticket sales: An established number of concerts are offered at a reduced rate. By doing
this, some immediate revenue is realized.

7. Sales contest: The band is divided into a number of teams. The teams compete for the number of tickets sold. Awards, prizes, or parties may be offered as inducement for good salesmanship. 10

Other fund-raising ideas which might be investigated include: Tag days, student activity cards, percentage of athletic receipts, special games for band benefit, rental of school-owned instruments or uniforms, rummage sales, concessions at athletic events, magazine subscription campaigns, Christmas card or Christmas decoration sales, Christmas corsage sales, percentage on sale of movie tickets, sale of windshield stickers, school pins, novelty hats, etc., penny supper, benefit plays, benefit card parties, benefit dances, benefit roller-skating parties, alumni association activities, visiting artists or touring bands, fairs or festivals, talent shows, salvage drives, advertising, senior class gifts, and patrons. 11

As can be seen the money-making opportunities are numerous. However, the most common fund-raising procedure for jazz ensemble, the paid dance performance, can create serious conflict with the local musicians' union.

11 Ibid., p. 31
Performers should not be paid for these engagements—all monies must go into a band fund. The American Federation of Musicians can be very disagreeable if this is not the case.

Logan points to one final valuable source of revenue when he describes the potential for charging items as expenses over and above the regular budget for normal school performances in the Los Angeles City School District. The only limiting requirement is that expenses cannot exceed the revenues from the concert.\(^{12}\) It is possible other school districts have similar programs.

Qualifications of the Director

Noice's study points to a clear inadequacy of education for the prospective jazz ensemble conductor (of those respondents who conducted such a program in their school, 65.7% felt their teacher preparation was weak in the area of this activity).\(^{13}\)

There are very few subjects in the high school curriculum that demand the instructor daily be more a performer than the members of his class. With this in mind we concentrate first on the musical qualifications necessary of the jazz ensemble director. The first quality that

\(^{12}\)Logan, op. cit., p. 48.

\(^{13}\)Noice, op. cit., p. 88.
comes to mind would seem obvious, but is not: the director must have a thorough and broadly based understanding of the medium and its style. Jazz is a highly stylized art form and is largely an improvisational or semi-improvisational music. Because of this extemporaneous quality, the music resists understanding through the printed page. One must 'get it in his ear' and this requires much concentrated listening on the part of the instructor if he is to have a real awareness of jazz.

Development of musical perception and aural ability to judge tone production, blend, balance, intonation and rhythmic interpretation is important in this music as it is in band and orchestra literature. The evaluation of most of these qualities will be consistent between jazz and the standard literature. Certainly, bad intonation is bad intonation in any kind of music and, contrary to pervasive opinion, there should not be a 'jazz' tone quality and a 'legitimate' tone quality. A good sound is important in all music. However, there are areas where considerable stylistic difference can be observed. Primary among these is rhythmic articulation. Many rhythmic figures are read quite differently from one style to the next. The director must have a firm familiarity with these differences. Another outstanding difference between the standard literature and jazz music is the frequent use of effects such as slurs, bends, falls and glissandi. Failure to understand
how these effects should sound can be a source of embar­rassment for the instructor. The above topics will be considered in detail in Chapter IV. The instructor's responsibility does not terminate with this reading, however. An effective technique for developing and understanding the rhythms and effects of the jazz ensemble is to listen to band recordings while studying their scores. There are many recordings for which music is available; for example, the Sammy Nestico arrangements for Count Basie's band (which comprise several albums) are available from Kendor Music (see Appendix A).

The director, if he is not familiar with the jazz style, should listen to recordings of such bands as Woody Herman, Stan Kenton, Buddy Rich, Gerald Wilson, and Thad Jones-Mel Lewis to gain a sensitivity to the general sound and style of this medium.

Educators who are situated in larger communities can find many 'rehearsal' groups which play this literature. If he has serious interest in his school music program, he should make an effort to perform in one of these.

A word concerning the conducting of the jazz ensemble is necessary. Tradition and the character of the music demand the instructor not apply classical conducting technique to the jazz group. The true leader of the ensemble is the drummer. Weitz agrees, "once the group is moving on its own, the director may devote more attention to
retaining better balance between sections, controlling group dynamics and tempo changes.\textsuperscript{14}

Much could be said concerning the personal and professional qualities of the instrumental director. Much has been said about the importance and effect a teacher's personal qualities have on the educational program he proposes to teach, but the most relevant and cogent comment this writer has read on the subject of 'good' or 'bad' teaching is one made by an anonymous Michigan State University student when asked to describe the qualities of their worst high school teacher:

My worst teacher possessed many qualities usually thought of as desirable, but all his personal qualities deserved infinitely less consideration than the main fact that he did not know what he was talking about.\textsuperscript{15}

Equipment.

The inclusion of the jazz ensemble in the instrumental program will necessitate the purchase of several items of equipment unique to this group. It is very possible many of these will already be owned by students.

One of the most expensive and necessary areas of purchase will be percussion instruments. The drummer will require a drum set. Many drummers will own their own sets,

\textsuperscript{14}Weitz, \textit{op. cit.}, p. 28.

but it is possible that at this age a good player will not yet have made such a purchase. The standard essential drum set will include these pieces: a snare, one or two toms, a bass drum with pedal, a high-hat or "sock" cymbal, and one or two "ride" cymbals. This basic set can be expanded but this should be left to the desires and purchasing power of the student. Ludwig, Rogers, Gretsch and Camco are all currently popular brands.

Additional distinct purchase items will have to be lighter drum sticks more suitable to the jazz medium than the heavier sticks of the concert band or orchestra. Also, wire brushes are a necessary item of equipment. The instructor may choose to require the student purchase his own sticks and brushes. This requirement is consistent with the necessity of brass or woodwind instrumentalists to purchase their own mouthpieces.

Other percussion instruments which might be included (and which more than likely would not be owned by students) are the group of latin instruments. Possible inclusions would be congas, bongos (these to be played by an auxiliary percussionist), claves, quiro, maracas, and cowbell (these instruments are frequently played by members of the brass or saxophone sections).

The brass section will require mutes. The most frequently used are straight and cup mutes. Other types which are less frequently used are wa-wa and harmon mutes. There
are stands available for these mutes, but they are strictly optional items. A more complete discussion of mutes and their uses will follow.

Special folding stands and stand lights are also necessary items. These stands are frequently made of cardboard. Weitz suggests a money saving procedure: make stands from a cardboard pattern, painting them in school colors. One may also drape cloth over the standard music stand. A similar economy move is to make stand lights from 10-20 watt bulbs and fruit juice cans. Various other departments in the school can be enlisted for these purposes or construction can become a band project. Junction boxes and extension cords will also be required for adequate lighting.

Risers are also required for the jazz ensemble. 'Flats' suitable for this function may be found in the drama department, or they can be constructed in wood shop with little difficulty or expense. The purpose of risers is to eliminate the problem of brass players and percussionists playing into the backs of the players in front of them. Risers also present a better visual impression.

The most expensive area of purchase and one in which students again can be expected to participate is electronic amplification and instrumentation. Most recent developments in the jazz/rock literature have demanded or at least

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16 Weitz, op. cit., p. 20.
encouraged the use of the electric bass, guitar and piano, as well as other amplified instruments. Doubtless, the schools participation in this movement will be limited by its budget, and other priorities do exist. However, guitarists and bassists will frequently, in this affluent society, have more than adequate equipment. General student body funds might be legitimately employed to make certain that an adequate portable public address system with microphones is available to the organization. This is an important necessity for use by soloists, vocalists, or to amplify instruments that cannot be expected to project above the general dynamic level of the group (i.e., flutes, clarinets, acoustic bass, piano). A consistent sound system which can be used at every performance of the group will have a very positive effect on the blend, balance, and set-up of the group. This system should, ideally, be portable so that it can be used in performance as well as rehearsals.

The determination of whether or not to have uniforms—another major purchase—must be left to each individual instructor and his musicians. Four elements in this decision are worth considering: 1) The current vogue in popular groups is toward, to say the least, casual attire, 2) there are uniforms available which are convertible from marching band costumes to very suitable concert attire. These should be explored with caution and great attention
to the desires of the students, as should all uniform decisions. Unpopular choices can have a highly destructive effect on class morale. 3) Costs of uniforms place tremendous demands on the school budget. 4) The standard uniform for the professional musician is a black or dark blue suit with black shoes, white shirt, and dark tie. Purchase of these items by any high school student having even a limited vocational interest in music will not be a wasted one.

Storage and maintenance procedures, in order to avoid confusion and overlapping of function, should be administered along with other instrumental groups. As has already been mentioned, an equipment manager and crew should be selected from the music student body. The only items requiring special attention because of their expense and complicated nature will be the electronic equipment. A locked place for this equipment is required and a student with unique knowledge in this area should be in charge of it.

Appendices B and C will summarize equipment necessities and sources of their purchase.

Library Organization

A brief mention concerning the problems introduced by the large size of the jazz ensemble library is needed. Because of the necessity to perform dance work at times during the year, the group will require an abundant number
of 'stock' dance arrangements of popular songs. This fact added to the understanding that most arrangements for the group are rather short in duration, accounts for the large number of pieces frequently found in the ensembles 'book'.

Storage and distribution procedures can follow those established for other school groups. Suggestions for these are very adequately discussed by Kuhn. The codification and categorization of this music, however, demands careful and distinct attention. As new music arrives it should be classified into a specific group. These groupings can vary with each organization. Usually the two most basic groups are 'special' arrangements (those original compositions written especially for this group, or unpublished jazz literature) and 'stocks' (the previously mentioned dance band material). With these two basic groupings Logan suggests further subdivisions with appropriate numerology:

<table>
<thead>
<tr>
<th>1-100 Specials (Large size)</th>
<th>101-200 Stocks (Small size)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-20 Latin</td>
<td>101-200 Stocks (Small size)</td>
</tr>
<tr>
<td>21-30 Waltzes</td>
<td>(categorize similar to specials)</td>
</tr>
<tr>
<td>31-60 Jazz-Rock</td>
<td></td>
</tr>
<tr>
<td>61-100 Other</td>
<td></td>
</tr>
</tbody>
</table>

17Kuhn, op. cit., p. 193.
Understandably, gaps will exist between numbers; it is presumed these gaps will be filled as the library increases in size.\textsuperscript{18}

Music can also be classified according to instrumentation, tempo, or solo instruments used. The instructor must select that classification system most appropriate to his group.

The librarian for the organization must be responsible for placing numbers on new music, placing the music in folders, and indexing it in a master index. The library should include file cards to which the instructor can refer which contain information regarding composer, title, general character, publisher, the number of parts, performance dates, file number, performance duration, and remarks.

A carefully organized library is one of many seemingly trivial non-musical activities which will have a definite positive effect on the musical outcome of the group.

Performances

"Public performance is not the primary aim of school music instruction, but rather an outgrowth of class instruction. It is in the classroom that the success or failure of public performance is determined."\textsuperscript{19} It is an

\textsuperscript{18} Logan, \textit{op. cit.}, p. 45.

\textsuperscript{19} Sur and Schuller, \textit{op. cit.}, p. 288.
obvious, but much overlooked, fact that a clear perception of the goals we seek in our performance program will go far to enhance the attainment of those educational objectives.

The Music Educator's National Conference has recommended that public performance by school musicians should:

1. Emphasize the artistic in music.
2. Lead to outstanding programming and achievement.
3. Promote continued interest in, and enthusiasm for, music in the school and in the community.
4. Bring to parents and others in the community an understanding of the significance of music in education.
5. Improve the standards of musical taste in the school and the community.

Scheduling of Performances

Performances for the jazz ensemble should be scheduled, at least tentatively, before the beginning of the school year. They should be scheduled with attention to possible conflicts in the school calendar. The instructor must pay careful attention to the need for acceptance and approval of the performance schedule by the administration.  

20Ibid., p. 285.
A lack of concern in this area can injure, in some cases, an already tenuous position the jazz ensemble has in many a school curriculum.

As Righter points out, enough performances should be scheduled to provide an adequate opportunity for the group to be heard by a variety of people and to provide an adequate performing experience to the members of the group. However, the number of performances should not be so great as to encourage the enmity of faculty and administration by removing students from other important activities. In the same manner, one cannot overlook the effect too much performance will have in diminishing motivation to work hard and produce a memorable concert.

A variety of performance possibilities will be open to jazz ensemble because of its small size and flexible repertory. Situations in which the ensemble will likely perform include: concerts (evening, noon), dances, contests and festivals, exchange concerts, and shows (variety, musical). Situations which display the group to the least advantage are those devoted to entertainment rather than educational ends. Included in this category, as has already been mentioned, will be pep rallies or athletic events.

Programming and Staging

Once a program has been scheduled, Righter suggests that a pre-performance check-list be constructed containing items such as: reserving the auditorium, ordering tickets, distributing tickets, planning the program, ordering printed programs, outlining publicity, ordering window cards, distributing window cards, preparation of newspaper releases, preparation of spot announcements for local radio stations, preparation and display of special posters for bulletin boards, sending notices to grade school principals for announcements in classes, sending notices or invitations to local service clubs, sending complimentary tickets to school board members and school officials, selection of ticket-sales personnel, selection of ticket takers and ushers, ordering of trucks for transportation of heavy equipment (if concert is not at the school), checking on availability of chairs, tuning of piano, arranging for traffic control and (in school buildings) hall monitoring, and checking p.a. system and electronic equipment. 22

In staging the jazz ensemble program, the music should be the central most important element in the program. It should be capable of carrying the program. Too much pre-occupation with extra-musical elements can detract from a music that demands concentrated listening. This is not to

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22 Ibid.
say that the skillful use of lighting effects and artistic stage design cannot induce a more receptive mood in the audience, but the use, as this writer has observed, of baton twirlers complete with marching band costumes at a college jazz festival is developing showmanship concepts beyond their justifiable limits.

A discussion of the proper set-up of the group will be deferred until Chapter III.

A summary of principles valuable to any director planning a program can be found in Singleton's work:

1. Achieve unity through the selection of a theme.
2. Provide variety and contrast through the succession of keys, moods, tempos, lengths, and by the inclusion of music of different styles and character.
3. Build around a high point or series of climaxes.
4. Provide warm-up pieces at the beginning of each segment of the program.
5. Provide a memorable conclusion for each portion of the concert.
6. Place difficult music in the early portion of the concert and be considerate of the youngsters' capabilities throughout.
7. Make the later portion of the concert shorter, lighter, easier to enjoy, and less demanding for performers and audience.
8. Limit the program to reasonable length and provide an intermission or other interlude when possible. One and a half hours is a good limit for amateur groups.

9. Include at least one number that will test the very top of the technical and musical limits of the organization.

10. Be conscious of problems of physical endurance; particularly among the brass section (lead trumpet most importantly), drums, and bass.²³

Publicity

It is important to the students in the musical organization, as well as the whole school, that jazz performances by the ensemble be well attended. The adequate publicizing of major events will go far to insure this.

Some ticket-selling strategies have already been offered in the section considering financing of the group. Other worthwhile publicity possibilities are expressed by Robert House in Instrumental Music for Today's Schools; I paraphrase here:

1) Ticket sales by the players.

2) 'Teaser' programs for school assembly, radio, or T.V.

3) Public address announcements at games (or by cruiser car)—these announcements could contain tape recorded musical excerpts.

4) Personal announcements to P.T.A. and other community groups.

5) Paid newspaper, radio, and T.V. ads in community or school newspaper.

6) Post cards to selected mailing list.

7) Window cards and placards.

8) Window and automobile stickers.

9) Circular or doorknob rings.

10) Paper arm bands or badges for the players.

11) Announcements in the school bulletin.²⁴

To this Logan includes the sending of music students around to campus homerooms to make announcements.²⁵

It is understood that the director will find but a small percentage of these suggestions useable in his program; obvious time and budget limitations will control the amount and nature of the publicity program.

A final mention should be made of the previously discussed booklet, How to Promote your Band by H.A. Selmer,²⁶


²⁵Logan, op. cit., p. 81.

²⁶H.A. Selmer, op. cit.
which contains several workable suggestions. Its section on preparing "news releases" is particularly valuable. This work is a useful addition to the instrumental music library.

**Contests and Festivals**

Charles Suber, publisher of *Down Beat Magazine*, suggested in January 1971, that 1971 would see "about 35,000 high school and college musicians within 1,750 big bands and 200 combos learn about jazz at 75 festivals." Because of their specialized nature, thought should be given to the proper approach to these musical competitions. The following suggestions are offered as guidelines which will enhance the educational potential and diminish the negative qualities of contest performance.

Approach a festival competition with musical and educational goals. It borders aphorism to say, the more a director and his group concentrate on winning, the less they concentrate on producing good music. Sir Walford Davies, respected British musician and adjudicator, once said, regarding a festival performance, "our object here is not to gain a prize or defeat a rival, but to pace one

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another on the road to excellence."28 This road should
not be paved with ruffled nerves or frustrated sensitivi-
ties. When tempers grow short it is wise to recognize
that even the best high school jazz group, to this writer's
ear, is a pale and weak reflection of a truly polished
professional organization. Perhaps it is less important
to know who is the winner of a contest performance than it
is to know who is most capable of improvement.

This writer has had opportunity to participate in
several of these festival programs and in many of these
the director attempted to "psyche-out" the adjudicators'
preferences and prejudices. In every case this effort
ended in failure. The director who selects the best
material his group can perform well will be in an obviously
better position than he who selects unique, flashy, or dif­
ficult literature with little attention to its musicality
or appropriateness to the group.

Many festivals have workshops led by a variety of
well-known jazz artists. Subjects such as improvisation,
arranging, and performance on individual instruments are
usually treated, and the value of these seminars to the
young student is immeasurable. Students should be strongly
encouraged to attend such workshops. Students should also

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28James Neilson, "The Compleat Adjudicator," in
Perspectives in Music Education; Source Book III, ed. by
be provided with the opportunity to see as many other groups of their peers as possible. A valuable lesson might be to ask students to adjudicate other groups. Adjudication sheets could be provided.

Finally, if the instructor is interested in promoting a jazz festival on his own campus, as some high schools have done with great success (notable among these is the Corona High School Jazz Festival), then one would do well to write Down Beat Magazine for the booklet entitled How to Organize A School Jazz Festival. This publication is free and can be obtained by writing to:

Down Beat/Music Workshop  
222 West Adams St.  
Chicago, Illinois 60606

From this point we move from the administrative concerns of establishing the high school jazz ensemble to an examination of this group as a musical organization.
CHAPTER III

THE JAZZ ENSEMBLE AS A

UNIQUE MUSICAL ORGANIZATION

Albert Noice's study reveals that instrumental directors who play instruments endemic to the jazz ensemble are more likely to incorporate this organization into their school music program.¹ This, of course, is not a surprising discovery, but it does seem to indicate a need for instruction regarding the unique problems that will be encountered by players of the individual instruments of the ensemble.

The Instruments of the Ensemble

and Their Individual Roles

Probably the most effective approach to a discussion of the instruments of this organization is to look at the three basic sections of the group, brass, reed, and rhythm, and then to examine individual instruments for the specific demands placed upon them in this group.

¹Albert Noice, op. cit., p. 35
The Trumpet Section

Paul Lehman makes particular reference to the brass section in his attack on the stage band:

... Numerous brass teachers, in particular, feel that, while such experience [stage band] may be beneficial in some cases, it is more often harmful. They point to the difficulties inherent in reconciling the concept of tone quality implied in stage band performance with the degree of dynamic control and finesse required for symphonic band and orchestral performance.\(^2\)

Contrast this with the comment of Paul Tanner (page 8) and one made by Vincent Persichetti in a televised conversation with Eugene Ormandy which took place while listening to a taped rehearsal of a Persichetti work featuring a long trumpet solo. Mr. Persichetti praised the trumpeters tone quality, range, and control and attributed this "improvement of brass playing in the last three decades to the influence of American Jazz Music."

The dimensions of this paper will permit only a brief mention of some of the more salient aspects of trumpet playing in the jazz ensemble.

One of the most elemental concerns the director must confront in educating the young brass player is that of developing adequate breath support. Needless to say, correct breathing is important to all wind groups, but a lack is most noticeable in the jazz ensemble because of the

\(^2\)Paul Lehman, *op. cit.*, p. 531.
limited size of the organization and the fact that there is one player on each part.

Colwell suggests the sense of correct diaphragmatic breathing can be instilled by,

... taking in a sudden, inward gasp, by shouting "hey" and feeling what happens to the muscles, by practicing Santa Claus belly laughs, or panting like a puppy on a hot day ... \(^3\)

The necessity to "fill the horn with air"\(^4\) cannot be underestimated. John Madrid, former lead trumpeter with Stan Kenton, Buddy Rich, and Harry James, ascribes his tremendous range not to powerful embouchure control, as some think, but to a superior breath support.

Closely associated with the need for correct breathing is the requirement for the proper technique of attacking a note. Jazz is a rhythmic music. This rhythmic force derives largely from crisply attacked syncopated rhythms sounded, frequently, by the brass section. Characteristically, difficult syncopated figures are played late (they are said to 'drag').

The following example, played by the inexperienced trumpet section, will usually find each of the off-beat accented notes late and the last note attacked early:

\[^3\]Richard Colwell, \textit{op. cit.}, p. 104.

\[^4\]Paul Tanner, \textit{op. cit.}, p. 537.
It is this writer's belief that the most common cause of trumpet players' rhythmic inaccuracies, aside from the obvious reason of lack of experience, is an inadequate preparation and anticipation of the note. The brass instruments have a longer interval of time between preparation and production of the sound.

An excellent practice exercise for developing proper attack, applicable to all wind instruments, employs a metronome (not absolutely required) set at a very slow tempo. With the instrument in playing position, the player inhales deeply for 3 beats with the diaphragm, filling the lower part of the lungs. On the fourth beat, the attack is started by explosively producing the syllable 'hut'. The air stream is stopped by the tongue touching the roof of the mouth on the 't'. The air is released through the instrument on the next beat by simply releasing the tongue with the syllable 'ta'. This procedure insures the tone will be adequately prepared and supported prior to the attack. Once this procedure is properly learned the metronome speed can be gradually increased.

Mention should be made of the range trumpeters can reasonably be expected to attain. The high school player can be expected to reach an upper range to written Eb
above the staff. There are those who will not reach this level and those who will want to extend their range. The director should be conscious of the strong influence players such as Maynard Ferguson, 'Cat' Anderson, Bud Brisbois, and the above mentioned John Madrid, all of whom can extend this range one and two octaves, will have on young players. Student musicians should be made to recognize that serious and permanent damage to an instrumentalist's lip can accrue from attempting high notes before developing adequate strength. The instructor must make certain the music he selects takes this fact into consideration. Many works available to high school bands do not.

There are several standardized effects with which players and instructor must become familiar. These will be treated in Chapter IV.

The jazz ensemble trumpet section will typically consist of four (sometimes five) players. As Midyet points out, the first, or lead, trumpeter will set the style of the whole group. His physical position in the group, the intensity and presence of his sound, and the way the literature is written give rise to this fact. Leadership in phrasing, dynamics, and intonation will be his responsibility. It is obvious this will be a difficult chair to

fill. Also of importance is the requirement that the lead player have the largest and surest range within the section. In the interest of good ensemble playing it is important for the lead player to listen to the first alto saxophonist who is in turn the leader of his section.

Another player, because of fatigue problems, frequently "splits the book," or alternates lead, with the first player. This player, therefore, should ideally have all of the qualities required of the lead trumpeter.

The jazz trumpet, or improviser, will generally play the second part. He will rarely play lead. The reasons for this are twofold: the first, most important, is that players who are interested in improvisation do not develop the upper range necessary for playing lead. Further, lead parts are higher and require much strength and endurance. It is an unusual player who can, because of fatigue, perform both as soloist and first trumpeter. Dee Barton's band, for example, does not require trumpet soloist Jay Daversa play any ensemble part.

The third and fourth parts' unique difficulties are often overlooked. These parts, if poorly written, can be unrewarding, with little melodic interest. A principal difficulty is intonation. The low contour of the fourth part in particular results in many awkward 1-3, 2-3, 1-2-3 valve combinations which present serious pitch problems to the player with an untrained ear. Specific intonation
difficulties will be considered in the next chapter, but the fourth player should learn that his task will be made easier if he listens to other sections for notes which he is doubling. Tenor saxophone or one of the trombones play in the range of this part.

The frequent use of mutes is another distinctive element of the jazz medium. The four most commonly used mutes are,

1. Straight mute: This mute produces a bright tone quality with a thin sound and is used most frequently for soft microphone work.

2. Cup mute: This is the most frequently used. It has a thin, strident quality and is usually used for backgrounds.

3. Harmon mute: It is described by Midyet as producing the effect of distance. 6

4. Wa-Wa (or plunger) mute: This mute is used to produce a wa-wa effect.

Mutes, in general, tend to raise the pitch of the instrument in the lower register. They also make the instrument harder to play and less responsive. 7

Several of the players will own mutes, but many will not. It is not unwise to buy a matched set of cup and straight mutes for the brass section.

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6 Midyet, Ibid., p. 9.

7 Colwell, op. cit., p. 287.
Of late there has been an increasing requirement for trumpet players to double on flugel horn. The flugel horn fingerings and transposition are the same as trumpet. Its range is somewhat attenuated in the upper register. The tone quality is more mellow and darker (less brilliant) than the trumpet. Intonation problems of this instrument are similar to those of the trumpet. It seems, however, that they are of a more advanced degree. As an aside, mutes for this instrument are very difficult to acquire.

A final mention of trumpet tone quality is necessary. Some writers and musicians believe there should and does exist a difference between tone qualities as represented in symphonic and concert music and that found in jazz. This writer does not recognize or accept the need for any difference. Rich, full trumpet tone is as important to the music of Oliver Nelson as it is to that of Hector Berlioz. The instructor who believes the student interested in jazz should use a narrow, shallow mouthpiece, while he who is interested in concert performance play on a deep-cupped, open mouthpiece, severely limits the developing flexibility of the young player.

The Trombone Section

The trombone section usually consists of three tenor trombones and a bass trombone. In some of the literature
for jazz ensemble, the trumpets and trombones function together in antiphony with the reeds.

The effective range for young players of this instrument should be from G first line bass clef to B♭ third line treble clef. As with trumpet, more advanced players will have a greater range.

The trombonists' greatest problem will be intonation; there are no exact markings of position on the slide (more on this subject will follow). However, again, the trombonist must be encouraged to listen carefully to those around him, particularly those whose notes he will most frequently be doubling. The trombonist must learn to phrase with the trumpet.

The third trombonist must have a full lower register and a good ear because he will frequently be required to play the longer position lower notes.

Bass trombone will often have very important lower chordal tones and rhythmic figures in combination with the baritone saxophone. In unskilled hands the bass trombone can be, because of its slow responsiveness and more spread-out positions, a rhythmically sloppy, out-of-tune, empty sounding instrument that would better be done without unless a talented player is trained specifically in its use.

Straight and cup mutes are the most commonly used by trombonists.
The Reed Section

The saxophone is an instrument which seems to be the most naturally adaptable to the jazz medium. Many of the musical leaders in jazz history have been saxophonists. Because of, or as a result of, this easy adaptability, there are several characteristic ways of playing the saxophone that are unique to the jazz medium.

Most jazz ensemble reed sections consist of two alto saxophones, two tenor saxophones and one baritone saxophone. Each of these instrumentalists, to an increasing degree, is required to play various other woodwind instruments such as: flute, piccolo, clarinet, bass clarinet, soprano saxophone, and, perhaps, oboe. However, the high school player who attempts to master all of these instruments simultaneously may find he is spreading himself too thin. Much good literature is available for the jazz ensemble which does not require these instruments.

The leader of the reed section is the first alto saxophonist. His is the top voice in the saxophone ensemble and the principal melodic instrument. For this reason, he should be the leader in terms of intonation, balance, articulation, and phrasing. Along with the lead trumpeter, his reading skills and musicianship should be superior. The normal range of the instrument should be from D_b concert in the middle of the bass clef to A_b above the staff.
in treble clef. If the alto saxophone notes are doubled in chordal passages, they will be doubled by one of the trumpet parts. The lead alto player is most frequently required to play, in more advanced compositions, flute or piccolo as well as the saxophone. The lead altoist need not be subject to the limitations of the lead trumpet as regards solos, as endurance is not a primary difficulty with saxophonists. Many lead alto players are also exceptional soloists.

What has been said of the first alto player is fundamentally true of the second chair (sometimes called third alto). The second player's dynamic level should be slightly under that of the lead but equal to that of the tenors.

The first tenor saxophonist is usually the principal saxophone improviser. The instructor will usually find that students interested in the art of improvisation will migrate to this instrument. One can reasonably expect the range of the instrument to be from $A_b$ concert first space bass clef to top space $E_b$, treble clef. However, the lower notes of the tenor saxophone (those below C, second space bass clef) are very difficult to produce and particularly so at softer dynamic levels. The ranges of tenor saxophone and tenor trombone are similar and, as a result in chords where notes are doubled these two instruments will
frequently play the same notes. Students should be introduced to this fact.

The second tenor saxophone (sometimes known as the fourth tenor saxophone), like third trombone and fourth trumpet, is often required to play difficult, uninteresting parts. The most common problems found in second tenor saxophone parts are that they are sometimes too low to articulate properly and they frequently contain repeated notes in fast passages. The latter creates tonguing and rhythmic problems. The tenor saxophonists are often required to double on flute, clarinet, and, most recently, soprano saxophone.

The baritone saxophone, along with bass trombone, provides the lower voice of the ensemble. Its range is an octave below that of the alto saxophone. One of the major difficulties with this instrument is intonation. The large size of the instrument, with its widely spaced intervals between notes on the horn, exaggerates pitch problems peculiar to most of the members of the saxophone family. It is interesting to note that most saxophonists feel the lower register, which is difficult to produce on tenor saxophone, is not a problem on this instrument.

Newer baritones that are in use today (notably those made by H. A. Selmer) have a low A key added (C concert pitch). Because of this fact, many writers require this note. Since some school baritone saxophones do not have
this note available, a problem develops. There is a commonly used technique which can solve this difficulty. With legs crossed, the heel and sole of the foot are put into the bell. This process lowers the pitch approximately one half step to the A. In some cases the shoeless foot must be used. In all cases the player must listen carefully since, usually, this pitch is very sharp.

The baritone saxophonist in professional situations will usually be required to double on other lower reeds such as bass clarinet, alto flute and, in more exotic situations, bassoon or english horn.

**Vibrato.** There are two methods for producing vibrato: Jaw vibrato is produced by movements of the jaw as if saying "ya-ya-ya" without moving the lower jaw more than necessary (this technique is most usually used by trumpets). Diaphragm vibrato requires the pushing down of the diaphragm as if saying the syllable "huh-huh-huh." This technique is the most frequently employed by woodwind players. The trombone vibrato is produced by a rapid movement of the slide. Some trombonists tune sharp so that they can produce a vibrato in first position.

The teaching of vibrato can best be facilitated by the use of simple exercises started slowly and developed to greater speeds. Such a procedure is to play quarter notes altering the pitch on each note by the use of the
above mentioned syllables. This exercise would be followed by eighth notes, sixteenth notes and thirty-second notes. Notation of these exercises will look as follows:

The saxophone section, or the entire band, can perform these exercises as a group, but individual practice is imperative.

Comment is necessary as to the uses of vibrato. The day has passed when style dictated the constant use of matched vibrato by each of the sections of the group. As Tanner suggests, there are limitations to the use of vibrato:

Vibrato should only be an embellishment of the sound ... in unison passages I do not approve of vibrato at all since it is hard enough to perfect intonation without vibrato ... Vibrato
down too low often detracts from the solid feeling of low tones.\(^8\)

Current stylistic use of vibrato dictates that in fast tempos it is mostly not used and at slower tempos a slight vibrato is added near the end of longer notes. The best indicator of when to use vibrato is the ear and this can most effectively be trained by listening to the styles of some of the previously mentioned 'name' bands.

**Saxophone Tonguing.** Saxophone articulation in the jazz medium is sometimes different than so-called 'legitimate' style and because of this requires brief mention. It must be understood that this is a subject which deservedly could greatly extend the length of this treatise. Hopefully, the coordination of this commentary with, as in other areas of this music, concentrated listening will lead the young player to an understanding of the jazz style. The instructor would be wise to spend some time on this subject with his saxophone section since saxophone tonguing has become ineluctibly tied to the rhythmic character and phrasing contour of jazz music. This technique, once mastered, will free the tongue for very rapid articulation in the jazz idiom.

Pictorial representation follows this description of the characteristic production of the very common eighth note pattern (\(\text{\enlargeimage}[\text{C}]\)):\(^8\)

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\(^8\)Paul Tanner, *op. cit.*, p. 537.
1. Normal preparatory procedures are followed: The tongue is placed forward in the mouth and the part near the tip is against the reed. All of this, it is assumed, has been preceded by the proper inhalation of breath.

2. The tongue is brought down and back as in pronouncing the syllable 'ta'. Thus, is the first note of the pattern produced.

3. The next step in the process is different from the classical style in that the note is sounded by a forward movement of the tongue which brushes the reed near the middle of the tongue. This action of the tongue can be effected by using the syllable dü ('u' as in up). At times, the tongue will even remain gently against the reed as the sound is produced. This has the effect of smothering the note somewhat. The resultant note is described as a 'ghosted' note (a self-explanatory expression) and the tonguing that produces it is sometimes described as a 'sponge' tongue.

4. The tongue, with the above procedure, is in position to produce the next note which is simply done by pulling the tongue back and down with a 'ta' sound.

5. This step will require the repositioning of the tongue against the reed.
6. The tongue is released as in steps 2 and 4 to produce the final note in this four note passage. The effect this tonguing technique has is to impart a long-short feeling to the eighth note pattern. This rhythmic feel is characteristic of the jazz style. The 'ghosted' second note (written $\overline{\text{♩}}$ in the pictorial representation) is often specifically requested by composers. Sponge tonguing allows for more rapid tonguing by eliminating the need to reposition the tongue after sounding the note. In short, it is a technique of double tonguing.

**A Diagrammatic Representation of Jazz Tonguing.** The following is related to the step-wise procedures described above:

(1) Teeth

Tongue

Tongue against reed near tip

Lower lip

Teeth

Tongue comes down and back

Upper lip

(2) "Ta" =

Middle of tongue brushes gently against the reed as it moves forward
Tone Production. Because of the limited size of the jazz ensemble, tone quality weaknesses are more noticeable in this group than in any other instrumental group within the school curriculum. The principal reasons for poor saxophone tone quality are threefold:

1. a poor or leaky instrument.
2. a narrow, closed mouthpiece with flat lay and soft (1 1/2 or lower) reed.
3. poor breath support.
Instruments and mouthpieces should be examined by
the instructor to ascertain their effect on tone quality.
There are studies—aside from that previously mentioned
(page 54)—specific to the saxophone to which the student
should be introduced. Breath support and embouchure con-
trol can be increased dramatically by the use of harmonic
exercises best expressed by Sigrud Rascher in his Top-Tones
for the Saxophone. Briefly, this study requires, among
many other things, the player develop the ability to gen-
erate upper partials of an overtone series by use of dia-
phragm and embouchure without changing the fingers.

This technique is nominally designed to aid the stu-
dent in the development of upper harmonic tones above high
'F'. These pitches are frequently used in jazz as an
effect. Unfortunately, many immature players allow this
effect to consume all of their attention and musical
effort. Such an unmusical practice should be discouraged.

Another unique aspect to saxophone intonation is the
use of "subtone". This is a term which composers fre-
quently use to describe a softer, more 'breathy' sound.
The technique for producing this tone, which applies most
distinctly to the lower register of the instrument, is to
use a very loose embouchure and introduce the tone by

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9Sigrud M. Rascher, Top-Tones for the Saxophone (rev.
sounding the syllable 'huh' rather than 'ta' thus eliminating the sudden attack the 'ta' syllable induces.

The instructor will find as many different tone qualities in his saxophone section as he has saxophone players. Unlike trombone or trumpet, there is no traditionally accepted 'good' sound for jazz saxophone. There are many such sounds, all acceptable, limited only by the requirement that they be full and well supported. This fact presents a problem to the jazz ensemble director. How is he to get a well-matched, balanced ensemble sound from his saxophone section? Instructors frequently confront this supposed problem by requiring all of the members play the same kind of mouthpiece and reed combination. This approach will not result in matched sounds. Each player's breathing and embouchure is different to the degree that the same mouthpiece played by different players will produce an entirely different sound. The instructor should accept the fact that completely different sound types played precisely together will form a blend which should not inherently be unpleasant to the ear.

Woodwind Doubling. A brief mention is necessary concerning the need for saxophone players to double on other instruments of the woodwind family. If one is to approach popular music as a profession, then one must be competent on instruments of the flute and clarinet family, as well as the saxophone. However, it is presumptuous to assume
the high school player will have developed skills on all of these instruments, and most of the literature for this group will recognize that fact. It is a fact that because of similarities of embouchure many high school saxophonists will also play clarinet. Less frequently will they play flute. The student who doubles on oboe is very rare.

If the teacher wishes to employ woodwinds for certain compositions, he should consider adding an auxiliary section of these instruments.

The Rhythm Section

Many instructors who encounter little difficulty instilling an understanding of the jazz medium among the wind instruments of the group discover severe limitations in their ability to impart this understanding to the rhythm section. The probable reason for this difficulty is, by tradition and necessity, that much of what is played by the rhythm section is not written. For example, the rhythm section might well encounter a score such as this:

<table>
<thead>
<tr>
<th>Piano</th>
<th>Med. Swing</th>
</tr>
</thead>
<tbody>
<tr>
<td>( C )</td>
<td>( C#m7 )</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Guitar</th>
</tr>
</thead>
<tbody>
<tr>
<td>( C )</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td>( C )</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Drums</th>
</tr>
</thead>
<tbody>
<tr>
<td>( C )</td>
</tr>
</tbody>
</table>
Both instructor and student would have a difficult
time interpreting this without additional knowledge. Fortu­
ately, music designed for high school organizations is
usually more explicit than that shown above, but the rhythm
section player's best instructor as to the jazz 'feel' is
his ear. This truism is particularly applicable to the
drummer.

We will consider some of the elements involving rhythm
section players that are unique to the jazz idiom by separ­
ating each instrument and examining their related attri­
butes.

Piano. The piano's usual function in the jazz organi­
zation is to supply the harmonic framework upon which the
group is playing. Because of this, the pianist must have a
firm grasp of functional harmony. Rarely will piano parts
have all the notes written for the pianist; most usually,
the pianist will be confronted with chord symbols (i.e.,
Cm7--F7--Eb m7-- Eb7--Abmaj7) which he must interpret and
render in the appropriate style. The director will usually
have great difficulty filling this chair in the group.
Either available pianists will read musical notation with
no knowledge of the above symbolization, or they will be
'ear' players who do not read music except for the above
symbols. In jazz, the latter, although limited in musical
versatility, is preferred.
The process of accompanying the rest of the group effectively requires a great deal of musical maturity. The pianist is largely left to his own means to fill in the harmonic substance of most pieces. The traditional understanding of his role in this area is that he provide punctuation or he underlines what the rest of the ensemble is doing through the use of 'fills' (melodies and the like in empty spaces) and rhythmic figures which accentuate, complement or contrast with the rest of the ensemble. The pianist must use a great deal of restraint in this area to assure that his fills and rhythms do not get in the way or clutter the musical landscape. He must never be too 'busy'.

The pianist, as all players of the rhythm section, must listen carefully to the others of the section for developing rhythmic ideas. These are the players who do the most improvising, and in order to present themselves as a rhythm section they must approach the music with open ears.

The pianist's chord voicing (the vertical arrangement of the tones of a chord) must always take into account the note the bassist is playing. The bassist will usually be playing the root or fifth of the chord. Because of this fact, the pianist should carefully avoid voicing his chords with the root exposed at the bottom; this will obscure the bass note and make for a 'muddy' sound.
An example of the left hand voicing of a typical blues progression can be found in Coker's book: 10

A discussion of the above chord symbols and their meaning can be found on page 143 in Chapter V. The above blues progression is only one of many; and others, less complex, can also be found in Coker's book. 11 The left hand of the jazz pianist is considered to be the hand which provides the fundamental harmony; the right hand is freer to improvise melodies of fill-in chordal tones or tones related to the implied harmony (more on this subject in Chapter V).

As has been mentioned above, voicings in first, second, or third inversion are preferred to those in root position. Root position voicings tend to obscure the bass

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11 Ibid., p. 85.
notes and destroy any subtlety the harmonies effect to imply.

Coker lists four valuable principles which may help the young pianist's approach to good voicing:

1) Be flexible with voicings and strive for a variety;
2) try to avoid skipping by wide leaps when moving from chord to chord;
3) attempt, occasionally, to maintain the same top note, whenever it is common to several successive chords (all three of these points will encourage smoothness);
4) use voicings of varying weight, depending upon the volume needed, playing fewer notes in softer passages and fuller voiced chords in heavier passages.\(^{12}\)

An example of the variety of chord voicings of the tonic major chord that are available to the pianist is displayed in the following example:

\[
\begin{align*}
\text{CM6} & \quad \text{CM7} & \quad \text{CM7} & \quad \text{CM6} & \quad \text{CM9} & \quad \text{CM9} & \quad \text{CM7} & \quad \text{CM6} \\
\text{3rd in bass} & \quad \text{5th in bass} & \quad \text{7th in bass} \\
\end{align*}
\]

The young pianist must develop facility with voicings of all of the chord types. Further, the effort he puts into understanding chord substitution and chord extensions will enhance the quality and interest of his playing.

For the instructor who has the opportunity and desire to organize a piano or jazz improvisation class, an invaluable resource is Bertram Konowitz's *Jazz Improvisation at*

\(^{12}\)Ibid., p. 24.
This work more than adequately develops the subject of jazz improvisation for the piano as a classroom study. Practice techniques, supportive listening, and self-discovery activities are thoroughly presented in this work. It begins with the assumption that the player has an elementary-to-intermediate awareness and facility with the keyboard, and develops the subject of jazz through its melodic, harmonic, and rhythmic aspects.

The instructor will discover there is literature available which does not require the pianist to read anything but the notes written on the page. Still, he must recognize that this literature is usually more suitable for junior, rather than senior high.

The Guitar. Much of what has been said regarding the function of the piano in the jazz ensemble will apply to the guitar. However, there are several points of departure which need mention.

Given today's fascination for rock music and guitar in general among young people, the instructor will usually find more applicants for this chair than any other. Many of these will be fairly facile on the instrument. Unfortunately, their experiences will probably not embrace some

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of the qualities necessary for performance in the jazz ensemble. For example, the young guitarist who feels his harmonic vocabulary is quite adequate in the rock context will find jazz harmonies to be much more complex: more use of extensions beyond the root--third--fifth (sevenths, ninths, elevenths, and thirteenths are quite common) and the harmonic rhythm is much faster.

Many young guitarists will not have learned to read notes. They will have a better than average awareness of chord symbols and the notes they imply, but little more. In auditioning the players, the instructor should look for the guitarist who can read the treble clef, single note lines, and will have facility with chord symbols.

The rock guitarist will, naturally, have a rock rhythmic sensibility. In many ways this rock 'feel' is directly opposed to the looser, more relaxed jazz style. The differentiation between these two time senses will be considered in the next chapter.

The guitarist and pianist should recognize the potential for conflict existing in a situation in which both fulfill fundamentally the same role. Either their parts should be coordinated rhythmically, or they should not play at the same time. If inexperienced players are permitted to ad lib rhythmic or melodic fills, the result can be chaotic, producing a very "muddy," undefined sound.
The Bass. Both acoustical and electric basses are appropriate to the jazz ensemble. Principally because of its ability to play at high volume, the electric bass is most suited to rock music. The acoustical bass has a more resonant, well-defined sound which is most suitable for the jazz medium. Because of the above mentioned rock influences, the instructor will be confronted with a much greater number of electric bass players than acoustical bass players.

In jazz, the rhythmic pattern of the bass is quite simple, usually quarter notes with occasional eighth-note or triplet figures. At times, the bass will play "in two." This means the bassist will play quarter notes on one and three with periodic eighth-note pick-ups to these, or quarter-notes on two and four for variety:

\[
\begin{align*}
\text{Cm7} & \quad \text{Cm7} \\
\text{F7} & \quad \text{Cm7} \\
\text{Cm7} & \quad \text{F7}
\end{align*}
\]

In rock music, bass rhythms have become considerably more complex and the style of playing them is also distinct from jazz. These differences will be discussed in the next chapter.

Bass note selection is frequently, but not always, left to the player. Lower-graded music will sometimes have written notes. Also, some writers will want specific bass
tones. Nevertheless, the bassist will often be confronted with music which looks like this:

\[
\begin{align*}
\text{C7} & \quad \text{Cm7} & \quad \text{F7} \\
\text{G7} & \quad \text{Bm7} & \quad \text{Eb7}
\end{align*}
\]

The slash marks (\(\text{\textbackslash}\)) indicate the number of beats the chord should be held.

The bassist's harmonic language must be adequately developed to properly serve his function. It is the bassist's first obligation to outline the consonant and important notes of each of the chords (especially roots and fifths). There are two fundamental harmonic styles of playing the bass. 'Chordal' style is the easier of these since it requires less harmonic sophistication. The notes to be played are chosen from the given chord with emphasis placed upon the roots and fifths. For example:

\[
\begin{align*}
\text{CM7} & \quad \text{Cm7} & \quad \text{F7} \\
\text{GM7} & \quad \text{Bbm7} & \quad \text{Eb7}
\end{align*}
\]

This style emphasizes the use of chord tones on the first and third beats. Non-harmonic tones or sevenths and
ninth's best fall on the 'weak' beats two and four. As measures three and six point-out repeated notes can be effectively used in this style. These repeated notes will simplify some of the technical requirements for the beginning bassist.

The 'walking' bass line is scale-like and uses more non-chord tones. The most functional bass lines of this type utilize chord tones or consonant pitches on strong beats (one and three) and non-harmonic tones on beats two and four. An example of such a line follows:

\[
\begin{align*}
&CM^7 & F^7 \\
&\text{[Notation]} & \text{[Notation]}
\end{align*}
\]

In summary, the instructor who wishes to introduce the electric bass player to literature that will help develop his skill in the jazz ensemble can find no better source material than Carol Kaye's books on this subject. This series of practical studies is an authoritative compilation of useful information, exercises, and transcribed bass lines (records are available with each volume) by one of the most successful bassists in the recording industry.

Drums. The drum set is a very specialized and independent member of the percussion family. The exceptional

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14Carol Kaye, How To Play the Electric Bass; Electric Bass Lines No. 1; No. 2; No. 3 (Sherman Oaks, Calif.: Gwyn Publ. Co., 1969-71), n.p.
percussionist in the orchestra or concert band may have no
to perform four different rhythms simultaneously. "The
special problem the drum set presents is the requirement
knowledge of, or competence on, the drum set. The obvious
ultimately," Chapin says, "is to free both hands and
ard to perform four different rhythms simultaneously. "The
whole feet from dependence on one another, and to give the
drummer the means by which he can, without breaking the
rhythmic mood, embellish the beat successfully." Frequently
the young drummer will have an adequate facility
with the snare drum and stick control while having little
foot technique. This kind of drummer is described by Ed
Shaughnessy as a 'hands only drummer.'

Primary among the qualities the director will desire
in the jazz ensemble drummer must be an ability to maintain
accurate time. This ability is an absolute imperative,
since the drummer is, in fact, the principal time keeper
of the band. Nothing can destroy a band's ability to swing
more than a drummer who rushes or drags the beat. However,
in the service of accuracy Weitz' comment needs to be
interjected:

It is well to discount the commonplace belief
that the rhythm section alone swings the band.
Essentially, every member of the band must swing
rhythmically . . . .16

---

15Jim Chapin, Advanced Technique for the Modern

16Lowell Weitz, op. cit., p. 66.
Besides this need for rhythmic accuracy, the drummer must be conscious of his balance with the rest of the ensemble. The number of players who play too loud for the group with which they are playing is legion. On the other hand, the percussionist who plays too soft is just as offensive. It is not always easy for the player to tell what dynamic level is appropriate; therefore the instructor must help in this area. It is this writer's experience that few young drummers, even those who have played professionally for a number of years, are as conscientious as they should be in observing dynamics within a particular composition. It is possible, as Evan Diner (formerly of the Woody Herman band) suggests, the cause of this is poorly written drum parts which rarely distinguish between flute or saxophone figures and brass or ensemble passages on the drum part. It is the instructor's responsibility to see that each piece of music is clearly marked in this regard, and that these marks are followed.

Ed Shaugnessy at the 1972 California State University, Northridge percussion clinic suggested that two primary requisites of the drum set drummer are endurance (particularly in the physically more demanding rock music) and technique. It is a universality of instrumental music education, as any private teacher can attest, that all instrumentalists' first concern is to learn to play fast. Speed at the expense of rhythmic accuracy or control is
an empty goal. An important commentary on this subject is found in the introduction to Jim Chapin's much used method book: "The drummer should realize it is more important to be relaxed than 'fast' . . . . Hands must fall into place without being forced."\footnote{Jim Chapin, \textit{op. cit.}, p. 2.} This quality of sounding 'relaxed' is an extremely important if, albeit, intangible characteristic which must be developed. It is this sense of relaxation within a tightly defined time structure which is the essence of what is described as 'swing'.

Closely related to the subject of technique is the need to recognize what is described by Chapin as a cardinal rule of drumming: never overplay the part.\footnote{Ibid., p. 2.} Frequently drum parts are sparsely notated (see page 71). These parts leave a great deal to the musical taste and imagination of the player. Not infrequently, drummers will approach this situation by filling every empty space with drum fills. Very often this results in a loss of the pulse and a distortion of the musical substance intended.

A word should be offered concerning the instruments which comprise the drum set. Although individual drum sets often vary in their make-up, we will attempt to describe here what is most typical. John Guerin's drum set, as described in his method book, \textit{Jazz + Rock = John Guerin},
consists of snare drum, a 22" bass drum, two 9" x 13" tom toms mounted on the bass drum, one 16" x 16" floor tom tom and cymbal set-up consisting of a 'sock' cymbal, a 'ride' cymbal, and one or two color cymbals. 19

Individually, these parts function basically as follows:

1. **The 'ride' cymbal.** This cymbal is most usually mounted on the bass drum and in jazz and much of rock it is the basic time-keeping mechanism. A steady pulse is generated by the player on this large cymbal. Its sustained quality and subtle attack is particularly suited to modern jazz music. It has been the fashion at different times to drill holes in this cymbal and insert loosely attached rivets. This operation produces a 'sizzling' effect and the resultant cymbal is described as a 'sizzle' cymbal. There are also devices which can be bought that are attachable to the cymbal capable of producing somewhat the same effect and they have the added advantage of being removable with a flip of the finger.

There are a variety of rhythms which can be played on this cymbal. The most instantly recognizable would be this:

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Just as effective and beneficial for its simplicity is,

There are limitless other patterns which can be employed with pleasant results. Combinations of these interspersed with appropriate rests will create an effective time feel.

2. The 'sock' cymbal. This is also known as a high-hat cymbal. It is a double cymbal mechanism which is operated by the foot. The top cymbal is frequently struck by the stick either while closed, open, or half open. Experimentation will
reveal that all of these positions have a different sound. The sock cymbal's usual function is to play regular after beats on two and four in duple meter or on two and three in triple meter. Of course, slavishly repeating this pattern will diminish its effectiveness and ultimately lead to boredom. It should be mentioned that the time keeping function of the ride cymbal in jazz is transferred to the sock in rock music.

3. The bass drum. Up to very recent times, the bass drum was used as a time keeping instrument, playing a steady four beat pattern. This function has largely been taken over by the cymbals and the job of the bass drum is to 'kick' rhythmic figures by accenting particular rhythms. Playing a steady four on the bass drum tends to obscure the string bass line. Ed Shaugnessy points to the important job the bass drum performs by distinguishing long from short notes. For example, in reading jazz ensemble literature, the drummer will not often find rudimental writing such as this:

\[\begin{array}{c}
\text{C} \\
\end{array}\]
He will instead find,

\[ \text{\begin{diagram}
\bullet & \bullet & \bullet & \bullet
\end{diagram}} \]

The beginning drummer will probably play this figure on the snare drum with no distinction between the long or short notes:

\[ \text{\begin{diagram}
\bullet & \bullet & \bullet & \bullet
\end{diagram}} \]

Shaunessy suggests the long note in all figures be played on the bass drum, thus:

\[ \text{\begin{diagram}
\bullet & \bullet & \bullet & \bullet
\end{diagram}} \]

4. **The snare drum.** The snare drum is the focal point of the drum outfit. A sound foundation in rudimental snare drum technique is an essential part of the complete jazz percussionist. The function of the snare drum is to "kick" the group by playing accented figures with the other instruments. The snare also serves to provide ad lib 'fills'

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(rhythmic phrases inserted between ensemble passages to fill relatively stagnant moments) and accents throughout a composition. The player must always strive in these fills and accents to relate his playing to that of the ensemble, soloist, or other members of the rhythm section.

5. **Tom toms.** These drums are lower pitched than the snare and are used in a similar fashion, but with less frequency. They also provide the drummer with a variety of colors and are most usually used for fills.

6. **Color cymbals.** One or two of these are used for variety's sake. They provide an alternative 'ride' cymbal by providing a different sound.

We must offer a word concerning a subject which many drummers neglect to consider: tuning the drums. The young drummer must learn to tune his drum set to provide the maximum in clarity. The set is tuned in descending fourths or fifths starting with the snare, the tightness of which is left to the judgement of the performer (a tighter snare will produce a crisper, more well-defined sound). Each tom tom will be tuned progressively downward; the tom toms' physical position in the set should reflect this descending progression. The bass drum will be approximately a fourth or fifth below the last tom. Frequently, the off head of the bass drum is removed to eliminate the ring.
Other Instruments of the Neophonic Orchestra

Within the past five years a new medium for the playing of jazz music has developed. The name for this group, first coined by Stan Kenton, is "Neophonic Orchestra." The Neophonic Orchestra is devoted to performing concerted music in a more-or-less formal setting. The literature which has been composed for it is usually long and sectional in structure, much in the tradition of the concert repertory.

The instrumentation of this group varies to a degree, but without exception it is larger than the usual jazz ensemble. The usual additions include:

1. Additional percussion instruments. In addition to the drum set, timpani, orchestra bells, mallet instruments (marimba, xylophone), and miscellaneous percussion instruments are included in the orchestra. Performance on these instruments in the neophonic group is largely the same as performance on them in other concert groups.

2. French horns. A section of two to five french horns is most usually added. The director may find that a section of young hornists will have a great deal of difficulty with jazz rhythms. All but the most mature performers will struggle to maintain accurate time.
3. **Woodwind doubles.** The neophonic material requires a high degree of skill among the saxophone section as regards doubling on flute, clarinet, bass clarinet, piccolo, alto flute, contra-bass clarinet, and frequently oboe and english horn. A high school section that can handle these parts would be exceedingly rare.

The above points are not to be taken as an invalidation of neophonic music in the high school program, but serious selectivity is necessary in choosing this literature for the group.

**Vocalist**

In selecting a vocalist, the director must confront the question of what basic kind of music he wants the group to play. We have suggested that the name for this organization be jazz ensemble. This presumes that jazz might be considered the predominant musical category. However, some directors might lean toward rock music in their program. Rock will have the greater popular appeal; jazz will, usually, require more technical and musical skills of the performer. It is a moot point which has the greater educational validity and which is the 'better' music.

The reasons why the use of vocal material will bring this problem to the surface is that the popular vocal has
developed into highly stylized categories while the jazz vocal is, in many ways, different from its rock counterpart.

One fundamental and important difference is that the rock vocalist dominates his instrumental accompaniment. He does this by dint of the fact that rock's message is basically a vocal one; jazz music is fundamentally instrumental.

To allow a vocalist, even a superior one, to dominate the musical output of the jazz ensemble is to subjugate the achievements and efforts of many for the benefit of a few. However, the use of a mature vocalist or vocal group that is conscious of the jazz style can be educationally beneficial, musically successful and can have strong popular appeal. It is only necessary to exercise great care in selecting members who will blend best with the musical goals of the entire group.

Setting Up the Jazz Ensemble

The first consideration in setting up the jazz ensemble should be whether each member can hear the others and whether the sound will be projected properly. Visual esthetic must be a secondary concern. The reason for principal concentration on the question of musicians hearing each other is a simple one: the jazz ensemble is an
essentially nonconducted group. Ensemble tightness demands that students listen to, and be able to hear, one another.

The way the group sets up will be limited by the above concerns as well as other important factors:

1. The rhythm section members must be as close together as possible and close to the other sections as well.

2. Soloists should be seated near the rhythm section.

3. Certain voices should be near others because their parts will be similar. For example, baritone saxophone should be directly in front of the bass (or fourth) trombone; tenor saxophones should be in front of the second and third trombones.

4. Section leaders should be in the middle of their section.

5. Each of the sections should be able to hear the other. With these factors in mind one workable setup for the ensemble will look like this:
This fairly standard setup recognizes that instruments which will frequently be voiced together in chord structures need to be seated close together. Baritone saxophone and bass (or fourth) trombone will often have the same part in ensemble passages. One difficulty with the above setup is the distance between the first trumpet and lead alto saxophone. These two are the leaders of the ensemble and their separation is disadvantageous, particularly in fortissimo passages. Therefore, these two players need to be seated laterally as close together as possible.

The reason for the concern in placing the horns close together is twofold: to induce a unity of phrasing and to diminish intonation problems by placing instruments close together that will likely double each other's notes. Too often, even in the most "professional" of organizations, members effect to listen only to players of their own section and disregard the others as being unrelated.

The arrangement of the members of the rhythm section must be flexible: the type of piano, bass, drums and the presence or absence of amplifiers will effect this configuration. There are two basic principles to be followed:

1. Amplifiers should be placed to the side or behind the drummer, never in front of him. Amplifiers should be angled slightly toward the horn sections. The reason for these practices is self-evident.
2. The members of the rhythm section (indeed all sections) should be as close together as is physically possible. This physical closeness will enhance the listening ability of the players and help develop a cohesive rhythm section.

Another possible addition to the above setup is to seat the brass and woodwind sections in a slightly curved position, for example:

![Seating Diagram]

This seating formula will help lateral hearing to a significant degree. Use of this design is, of course, dependent upon the physical structure of the room.

Whatever seating plan that is selected it should be followed at all rehearsals and performances. An exception to this is that in rehearsals the saxophones may be turned to face the brass. This helps the brass hear the saxophones.

The trumpets, trombones, and rhythm section should be on risers. These risers (which in the drama department—where they are frequently found—are called 'flats') help project the sound forward by elevating each successive section above the section preceding it. This is done by placing the saxophones on the floor, the trombones on one
riser, and the trumpets on another, or the trumpets may stand. The rhythm section can be treated in the same fashion with the drums on the top level.

Musical Materials for the Jazz Ensemble

The director's ability to select good, playable literature for his group will have a tremendous effect on the motivation of its members and on the quality of their sound. It is a time-honored, cliche-ridden, but nevertheless cogent expression to say that a group is no better than the music it plays.

The literature selected should have educational and musical value while being of enough variety to introduce the student to the different styles current in jazz today. Colwell suggests a wide musical repertoire. "Nothing can do more to cause boredom than to work continually on the same few pieces or to trudge wearily over the same exercises until all is perfected."\(^{21}\) Since the pieces are usually very short (three to five minutes) and the group will be required, on occasion, to play for dances or other activities which will require a number of pieces, the first "book" should have, as Weitz suggests, ten to fifteen arrangements in it.\(^{22}\) This book can eventually be expanded to the size necessary for dances (25-30).

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\(^{21}\)Colwell, op. cit., p. 40.

\(^{22}\)Weitz, op. cit., p. 18.
Published Literature

Paul Lehman criticizes the literature available to the jazz group in this way: "Teachers frequently express dismay with the poor playing habits that they attribute to excessive demands on range and endurance often made by the stage band on immature embouchures."23 To this Walter Anslinger rightfully comments that high school band music is graded today: "... Fifteen years ago Mr. Lehman's statement would have been true because the only music available was the stock arrangements. But this is not so today. Ninety percent of our library has lead trumpet below 'A' above the staff and lead trombones below 'G' above the staff. This is no higher than good concert band music and in many cases it is lower."24

There is now so much material available to this type of group that the instructor will be required to devote a certain amount of time to its examination. A valuable aid to these examinations can be reviews of new literature which appear in periodic issues of the School Musician and Instrumentalist. These reviews frequently discuss the basic style, instrumentation, level of difficulty, soloists used, publisher information, and price of new works. Newer techniques which permit the making of less expensive,

23Lehman, op. cit., p. 531.
24Anslinger, op. cit., p. 535.
wax-covered cardboard recordings allow companies to freely send recordings of the material in their catalog. In many cases, this material is sent to high school band directors without solicitation. The recordings are of varying quality, but many are useful educational tools. Students can hear the way a composer intended his music to be played. When recordings are unavailable (or even when they are) it is wise to buy music 'on approval'; simply put, this means the music can be returned after a specified period at no cost. Most larger publishers offer this opportunity.

In selecting the literature for the group, the director should consider the educational necessity, as has already been stated, to introduce the player to all current jazz styles. Also, literature which has: "Good melodic ideas, interpretative possibilities, interesting inner parts, good orchestration, audience and student appeal and good harmonic structure," is literature, as Logan says, that deserves inclusion in the repertoire. It is, of course, necessary for the director to make judgements as to what constitutes good melodies, harmonies, and orchestration; for this he must rely on his own skills and experience. This is a difficulty, but the director should know bad literature when he hears it. There is much of this available today.

25Logan, op. cit., p. 38.
The instructor should also develop the capacity for judging where the difficulties exist in a piece of music. Weitz offers these guidelines for evaluating material:

One should check the work for 1) difficult scale passages, 2) difficult leaping passages, 3) difficult rhythmic passages, 4) abnormally high and low register passages, 5) unusual degree of extremes in dynamic levels, and 6) abrupt changes of dynamics.26

To aid the director in selecting appropriate material for the group, Joel Leach has compiled a very thorough annotated bibliography of sources of jazz ensemble literature. This bibliography is reproduced here as Appendix A. Later editions of this resource are scheduled to be made available at yearly intervals. Interested instructors should contact Joel Leach at California State University, Northridge.

Special Materials

Besides the published literature for the jazz ensemble, the instructor may wish to explore sources which will create music specifically designed to recognize the individual characteristics of his group. These sources will be of three basic types: teacher compositions, student compositions, and works by professional or community composers.

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Teacher Compositions. If the teacher has the ability to write for the jazz ensemble, he should, by all means, employ that skill. His knowledge of the group will be an invaluable aid in producing music which will highlight the strengths of the group, while recognizing and deemphasizing its weaknesses.

Student Compositions. The lab band conception of the jazz ensemble is one in which students who are studying composition or arranging can utilize the group as a laboratory vehicle for their work. This is a worthwhile and educationally sound function of the group. Such a concept gives student writers a chance to hear their compositions and student players a chance to read fresh, new literature. Of course, this resource should only form a part of the material which the organization plays, since student compositions are largely immature works.

A jazz arranging or composition class can be introduced into the music program by including it as a part of an improvisation--jazz theory--arranging study. There is much overlap of material in these subject matter. An excellent elementary, clear, concise study of the subject is Russell Garcia's much used book. 27 Many good ideas in

this area can also be found in William Russo's *Composing
for the Jazz Orchestra*²⁸

**Professional or Community Composers.** Joel Leach's
bibliography of literature sources (reproduced here as
Appendix A) has this to say in its introduction concerning
prices of professional compositions:

> More and more we find the high school and
college jazz ensembles are commissioning fine
writers to compose works specifically tailored
to display the strengths of their particular
groups . . . [concerning costs of commissions].
. . . Our experience has shown that price has
very little to do with quality in many cases
. . . . The buyer often purchases the name
first and the product second. Although pricing
is often dependent upon specific facts such as
the tempo and style of the work to be commis­sioned (fast tunes are generally more costly),
my experience has shown that some of the finest
writers handle assignments for as little as $75
while others will charge $500. Many outstanding
writers without 'names' in show business will
handle the same assignment for $35 to $125.²⁹

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²⁸William Russo, *Composing for the Jazz Orchestra*

CHAPTER IV

THE TEACHING OF MUSICAL ELEMENTS ENDEMIC TO THE JAZZ ENSEMBLE

In the preceding chapter, an effort was made to deal with the jazz ensemble as a musical organization. This chapter will be devoted to the materials which attend that organization. It is the purpose of this chapter to confront the unique interpretative problems which are represented in jazz music and to consider other educational concerns which are germane to the introduction of this music into the secondary music program. In service of this goal, sections on rhythmic interpretation, phrasing and articulation, intonation, balance, dynamics, rehearsal procedures, and evaluation techniques will be included.

Rhythmic Interpretation

The primary quality which sets jazz—or jazz/rock—music apart from the standard literature is the predominance of the rhythmic element in its musical substance. Of course, melody and harmony have an important and necessary place in this, as in all music; but the maintainance (in most cases) of a steady pulse and the use of highly syncopated rhythms is dominant in music composed for the
jazz ensemble. This statement is little more than a commonplace understanding except in that it is necessary to recognize that the written rhythms of jazz must be interpreted in a particular manner. Although exceptions do exist, written music is not, in most cases, to be translated literally to sound; so doing will produce music more humorous than correct. In this section, then, the author will attempt to clarify some of the rhythmic hazards which are likely to confuse the inexperienced jazz performer.

**Maintainance of Pulse**

In jazz, as we have said earlier, the maintainance of a steady beat is a primary characteristic. The inability to meet this requirement has been the downfall of countless otherwise highly proficient musical organizations. The ability to keep a rock-solid, never changing steady beat while 'laying back' or 'pushing' it, and simultaneously being able to relax within it, is the central defining factor in what 'swings' and what does not.

No band maintains perfect time. If one doubts this absolute, he need only set a metronome to his favorite jazz record and see if the group stays with the beat. Obviously, then, there are acceptable fluctuations within the basic tactus which, if the group follows the musical conception of the moment, will not hinder the rhythmic drive.
There are general tendencies which amateur groups display in regards to the maintenance of a steady tempo. That is, 1) most groups tend to speed up slow tunes and slow down fast ones, 2) rapid note passages are frequently rushed, 3) syncopated figures usually lose the tempo in one direction or the other, depending on the kind of figure, and 4) drummers frequently lose the time in 'fill' passages.

A solution to these problems is not easily found. Recognition of the above tendencies will go far to help in their elimination. A technique which can be used to display a group's inadequacy in this area is to provide the drummer of the group with a set of earphones which have been plugged into an amplified metronome (a microphone placed against a metronome will produce this). Select a piece the band knows very well and then have the drummer play strictly with the metronome, disregarding the inaccuracies of the band. The result will likely be chaos. This activity will provide an object lesson for the ensemble in playing time, but it should not be used as a standard rehearsal procedure.

Syncopation

The subject of maintaining a steady tempo is ineluctably tied to the subject of syncopation. Syncopated rhythmic figures are the principal source of disruption to
the rhythmic pulse. In definition, syncopation is a shifting of a tone or chord from a position of natural rhythmic strength to one of weakness. The weaker position then will take the accent.

M. E. Hall explains the difference between European rhythmic conception and the jazz conception:

European music is uni-rhythmic in character. Melodic lines are constructed and performed in such manner that the normal pulsations (projections of "strong beats," one and three) are reinforced. In jazz the melodies are written and performed in such manner that the rhythmic aspects of the melody oppose the pulsation of the rhythm section. The function of the rhythm section is to play the strong beats of the measure. The function of the horns is to emphasize the weak or upbeats of the measure, thus creating a cross-rhythm effect ... When this is done with taste, it creates a pleasant reaction.1

Of course, this view is a somewhat simplistic one, but it does represent the rhythmic character of a large portion of contemporary jazz literature.

As Verne Martin points out, "the intelligent playing of any syncopated phrase demands that the player knows how it came about."2 Thus, as a teaching aid, the instructor should analyze several of the rhythmically syncopated figures common to jazz for their root source, as it were, in European music. The following are offered as examples.

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1M. E. Hall, Teacher's Guide to the High School Stage Band (Elkart, Ind.: H. and A. Selmer, 1961), p. 4
2Verne Martin, op. cit., p. 40.
As one can see, syncopation is the anticipation or delay of a tone. Anticipation is exemplified in (1) and (2), delay in (3).

It is the usual case, as was mentioned earlier (page 53), that syncopated figures of a measure or more in length will be rushed.

Typical Rhythms

There is a body of standard rhythmic figures characteristic of the jazz style, the playing of which must be memorized if the player is to be a proficient sight-reader. Memorization is also necessary because the written notes are rarely to be taken as anything more than 'indicators' of how a given passage is to be played—literal translation is inaccurate (accuracy is as important in this music as in any other, even though the disparity between written and played notes might imply otherwise).
It is not difficult to understand the jazz language. There are a few standard interpretations of typical figures which all players must have 'at their fingertips'. Some examples of how these phrases are written and played will be sufficient to clarify this point.

The following are examples of typical syncopated jazz melodies which frequently cause difficulty for the inexperienced performer.

1) Medium

2) Medium
The preceding is only a partial sampling of passages which are more difficult to play. The instructor can use examples such as these in teaching rhythmic phrases. He can place one of these on the board each rehearsal (transposed to Bb, Eb and bass clef, as well as untransposed)
and ask the students to play them. If they cannot, then they should make that their goal for the next rehearsal.

Releases

A word is necessary concerning phrase endings and final cut-offs. At the ends of phrases, most half-notes are released at the beginning of the third count. Most quarter notes are released at the beginning of the second count, most whole notes are released on the next down-beat. On final cut-offs (if no fermata is present) the opposite is true, particularly in older-style 'dance band' arrangements. For example:

\[ \begin{array}{c}
  \text{is played,}
\end{array} \]

Rock Rhythmic Interpretation

Because of the incursion of rock rhythmic influence on the literature of the jazz ensemble, it is necessary to recognize the differences between rock and jazz rhythmic articulation. In some ways their interpretation is
completely opposite. The following table will capsulize these differences.

<table>
<thead>
<tr>
<th>Rock Rhythm</th>
<th>Jazz Rhythm</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The eighth note as the basic tactus.</td>
<td>1. The quarter note as the basic tactus.</td>
</tr>
<tr>
<td>2. Example ( \frac{4}{4} ):</td>
<td>2. Example ( \frac{4}{4} ):</td>
</tr>
<tr>
<td>[ \begin{array}{c} \frac{4}{4} \end{array} ]</td>
<td>[ \begin{array}{c} \frac{4}{4} \end{array} ]</td>
</tr>
<tr>
<td>3. Rhythms are to be played precisely as written.</td>
<td>3. Syncopated rhythms are 'layed-back' or pushed. Relaxed, 'swing' style.</td>
</tr>
<tr>
<td>4. Articulation is short-long or even, i.e.,</td>
<td>4. Articulation is long-short or uneven, i.e.,</td>
</tr>
<tr>
<td>[ \begin{array}{c} \frac{4}{4} \end{array} ]</td>
<td>[ \begin{array}{c} \frac{4}{4} \end{array} ]</td>
</tr>
</tbody>
</table>

Typical Rock Rhythms. The following are examples of rock rhythms which will be encountered in jazz ensemble literature.

\[ \frac{4}{4} \]
Other Interpretative Elements

As the young performer progresses through his musical career he will increasingly be required to make interpretative judgements about the music he plays. This will be particularly true in the jazz milieu since this is, as we have mentioned, an essentially non-conducted music.

The Melodic Phrase

Aside from rhythmic articulation and the use of specific effects which will be mentioned later, the interpretation of the musical phrase in jazz is not unlike its interpretation in European music. There are a few general comments worth expressing concerning the interpretation of the melodic phrase in jazz.

"Tension points are often higher than other parts of the melody, since there is a relationship between high tones and tension. Upward movement seems to imply a straining or struggle against a downward pull."\(^3\) Thus, rising passages crescendo, falling passages diminuendo.

\(^3\)Colwell, op. cit., p. 92.
Sustained tones should not remain at the same level, but must also increase or decrease in intensity.

Harmony plays an important part in shaping the interpretation of the musical phrase, specifically:

1. Cadences are points of relaxation.
2. Movement away from the key center creates tension.
3. Return to key center releases tension.
4. Modulation creates tension.
5. Chromatically altered chords (b9, +11) create tension--altered tones require more stress followed by relaxation when they are resolved.

It is the responsibility of the instructor to point out these tension points and to clarify their interpretation in terms of dynamics. The students will need to develop a 'feel' in this area if they are to make musical sense of the melodic lines they play.

Musical Effects

There is a vocabulary of musical effects which are peculiar to the jazz ensemble idiom. Correct interpretation requires that the student know these effects and how to play them. The following is a listing of the principal effects used by arrangers today.
<table>
<thead>
<tr>
<th>Written Effect</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Staccato: Short but not heavy.</td>
</tr>
<tr>
<td>2.</td>
<td>Heavy Accent: Less than full value.</td>
</tr>
<tr>
<td>3.</td>
<td>Heavy Accent: Hold full value.</td>
</tr>
<tr>
<td>4.</td>
<td>Legato: Hold full value.</td>
</tr>
<tr>
<td>5.</td>
<td>Shake: Variation (slow) of tone upward and downward—usually a trumpet effect. Executed by literally &quot;shaking&quot; the instrument.</td>
</tr>
<tr>
<td>6.</td>
<td>Lip trill: Similar to shake but slower. Again, a trumpet effect achieved by keeping the lips at an even pressure but contracting the lips as if saying the letter &quot;U&quot;.</td>
</tr>
<tr>
<td>7.</td>
<td>Do-it: Start high come down to the pitch and slide upward again (another trumpet effect).</td>
</tr>
<tr>
<td>(Du) (Wah)</td>
<td>Du-Wah: The 'Du' is a muffled tone (hand over the bell). 'Wah' is full-tone (remove hand). A brass effect.</td>
</tr>
<tr>
<td>9.</td>
<td>Glis-Up: Supposedly starts on note where line begins (in practice, rarely is this a recognized fact) and glissandos to the written note.</td>
</tr>
<tr>
<td>10.</td>
<td>Lift: Enter note by a chromatic or diatonic scale, beginning about a third below.</td>
</tr>
</tbody>
</table>
11. Fall: Start on pitch and gliss down to where line ends. A fall written in this manner indicates that individual notes should not be heard in glissando.

12. Fall: A fall written in this manner means that individual notes should be heard (chromatic or diatonic scale). However, it should be understood that the procedures of 11. and 12. are not widely known.

13. Indefinite Sound: The note is ghosted—fingered but not sounded (see Chapter III, page 67).

The effects noted here must be heard to be performed correctly and the group which is known to perform them best today is the Count Basie band. A listening to any of this group's recordings will go far to clarify the performance of these musical effects.

Balance and Dynamics

Jazz ensembles are commonly criticized, and not without some justification, for their frequent single-minded concentration on one dynamic level—fortissimo—neglecting entirely the other end of the dynamic spectrum. This is such a common fault that it is thought by many to be characteristic of the music itself: Jazz is loud. This is
not so; one need only hear an organization that does play the entire range of the dynamic spectrum to know the tremendous effect proper use of dynamics will impart.

Since each musical composition is different, it is useless to elaborate the point except to remind the reader of four common problems: 1) The brass section (trumpets particularly) will tend to overblow more than the rest of the group; 2) drummers rarely play the proper dynamics; 3) in solo passages, backgrounds should be approached as if they were (ideally) underlining the soloists ideas—rather than covering them up, as so often happens, and; 4) the group that can play recognizable crescendos and (most rare) diminuendos is unique.

Sight Reading

There is probably no other skill which more readily identifies a musician's level of competence to other musicians than the ability to sight read new music. Of course, the ability to sight read new literature well is only one aspect of the total musician and its importance can be overrated, but it is a skill which must be learned if one is to succeed as a performer after high school.

Too frequently this writer has participated in and observed school jazz music programs which have neglected this aspect of the musician in the service of perfecting the Ultimate Performance (festival).
It is sufficient to say that sight reading is a skill, a skill which is developed through practice. Practice is easily provided by offering one or two new pieces each rehearsal. Such an act will go a long way toward relieving the tedium of rehearsals and improving the morale of students who are properly structured. If the supply of material is limited, one can offer short fragments such as those on pages 106 and 107 for this purpose. Material used for sight reading practice should be played from beginning to end without stopping.

The following is a list of some points which can help the student develop his sight reading skills:

1. When first examining new music, check the time and key signatures and look for changes of either.
2. Look for signs (del segno and de capo) and codas and remember where they are.
3. Look for quick page turns.
4. Any extra time before playing the piece should be devoted to looking for difficult passages and slowly counting out difficult rhythms, or finger-ing over difficult technical passages.
5. Recognize that everyone makes mistakes but that better sight readers recover quickly from them and don't allow mistakes to 'snowball'.
6. Individual practice is necessary. One should use a metronome set at a slow enough speed so that
one can perform the practice material smoothly without frequent mistakes and starts, and stops.

7. In jazz, faster tempos should be read in two beats per measure rather than four. For example, the following material should be thought of in cut-time:

\[ \text{\( \frac{1}{4} \times \frac{3}{4} \)} \]

\[ = 240 \]

8. One should attempt to develop the skill of reading ahead when there is a rest or a somewhat static passage in the music.

9. Uncommon time signatures \( \left( \frac{7}{4}, \frac{9}{4}, \frac{5}{4}, \frac{7}{8}, \text{ etc.} \right) \) can usually be best played by subdividing the measures into groups of threes and twos. For example, \( \frac{7}{4} \) time is frequently divided 2-2-3.

10. Always count rests.

Intonation

One of the most insoluble problems which will confront the high school band director is how to get his young groups to play in tune. It seems that many instructors neglect the problem completely in the belief that young unsophisticated ears are incapable of distinguishing pitch differences. It does appear to be the case that
this is one of the latest skills to be developed, but it is well to see intonational accuracy as a trainable skill which can, and must, be developed in the young instrumentalist.

General Comments Regarding Intonation. The many variable conditions which can affect the pitch of any instrument: temperature, dynamic level, mechanical equipment, individual physiology, and register will make constant adjustments with lips and fingers an absolute necessity. It is imperative that students recognize that the initial adjustment of the tuning slide is not all that is required. For instance, as most instructors will recognize, the pitch normally rises after warming up and it will begin to fall (especially among brass players) as the embouchure begins to fatigue. Also, in tuning, players usually play considerably softer than in performing the music. It is, therefore, important for the students to recognize that the brass will tend to go sharp as the dynamic level increases and woodwinds will tend toward flatness.

Intonational Tendencies of Specific Instruments. The following chart, courtesy of Clarence Sawhill, will give some indication of usual pitch tendencies of the instruments of the jazz ensemble. Abnormal pitch tendencies will be notated with sharps and flats behind the notes.
**Saxophone Intonation.** Colwell suggests that "a band with extra saxophones on each part may just as well forget about fine intonation—such a band should concentrate on marching and pep rallies."⁴ Later in the same work he

⁴Colwell, op. cit., p. 83.
comments, "... the saxophone is one of the most perfect with respect to intonation and is actually easier to play in tune than other instruments."\(^5\) Strangely, both statements are accurate judgements of the saxophone as it is and as it is played. The most consistent fault of young saxophonists is playing out of tune. The reason for this is simple: Small differences of pressure by the lips on the reed cause a wide variation in pitch. Generally, then, the lower register (written G down to B\(_b\)) is flat because the lips are loosened to get the tone and the upper register is sharp because of pinching the reed. These tendencies can be corrected by use of a stiffer reed than is usual among younger performers (most high school players will be using soft to medium soft reeds—\(1\frac{1}{2}\) to 2—whereas medium hard—2 to 3—will give a fuller, more controlled tone) and through the development of better breath support.

As regards pitch anomalies characteristic of the saxophone, the most important thing that should be done is to make the student cognizant of their existence. Various alternate fingerings such as the following can be suggested:

\(^5\)Ibid., p. 245.
Use of these fingerings is most usually reserved for sustained passages. In general, the lip should be used to adjust these pitches.

For the most part, pitch tendencies are similar for alto, tenor, and baritone saxophones, although differences of degree do exist. Baritone saxophone, because of the physical spacing of tone holes on the instrument, seems to create the biggest problem with pitch variation. On this instrument use of alternate fingering is common, particularly on middle C (written) and C#. Soprano saxophone is a mysterious instrument which has become increasingly popular as a solo vehicle although it is usually played extremely out of tune. The upper register is often played very sharp. Probably this is due to the pinching embouchure which is used in this range.

**Trumpet Intonation.** Generally, as trumpets are played louder and higher the pitch rises. Also, brass instruments sharpen with increases in temperature (this is also true of the saxophone and flute).
Proper adjustment of tuning slides requires some attention. Nearly all instruments are constructed in such a way that they must be pulled slightly to be in tune and, for the valved instruments, the valve slides should be pulled. The general rule is to pull the first slide twice as much as the second and the third three times as much as the second.

Valve combinations 1-3 and 1-2-3 must be recognized as requiring a downward adjustment with the lips. In like fashion, 1-2 combinations will be sharp although the alternate use of third valve can be substituted to lower the pitch.

As has previously been mentioned, mutes in general tend to raise the pitch of brass instruments.

**Trombone Intonation.** The ear must dictate slide placement for any pitch to the trombonist.

The trombonist is most secure and in tune in first position. Third and fourth positions are easy to find in relation to the bell. Sixth position for most young players is attained by fully extending the arm. Less certain but still relatively secure is second position but fifth and seventh offer no simple guides to exact placement, making accurate pitch of the notes produced there much less secure for the inexperienced. Unfortunately it is the third chair which most frequently encounters these tones.6

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Frequently, trombonists find notes above high F difficult to play in tune; because of embouchure tension these tones are usually sharp.

**Some Suggestions for Teaching Intonation.** There are several techniques which can be used to develop intonation consciousness among young instrumentalists, but basic to all is the necessity for the student to hear the difference between being in tune and being out of tune. Once the student fixes the difference between these sound qualities in his mind, intonation becomes a problem which can be dealt with successfully.

The most useful device encountered by this writer for developing intonational accuracy is the Conn Strobotuner. This apparatus uses a rotating disc to indicate the sharpness or flatness of pitches played into a microphone. It has an adjustable scale and registers in all octaves. An example of one use of this device is to have all members tune to a selected pitch, adjusting the strobotuner to this pitch; direct all members to play the tone in unison; designate one student to continue the tone while others are cut-off; all members are then asked to make a judgment as to the 'in-tuneness' of the pitch. Another student is given charge of the strobotuner to check the accuracy of these opinions. Brief daily practice of this and other related exercises will go far to sensitize the student to small differences in pitch.
The ability to play unison notes in tune is the most basic level of competence in the area of intonation, but it is also necessary to be capable of playing chordal tones in their proper relationship. Again, chords must be heard in tune before they can be played in tune. This can be accomplished by tuning individual notes of a chord as played by three or four students and having them individually change the pitch thereby allowing students to hear the chords in- and out-of tune.

Verne Martin⁷ suggests an interesting technique for developing an awareness of chord sounds. His procedure is to have a section of the ensemble (the saxophones in the following examples) produce a chord and ascend chromatically, listening as one progresses up the scale. The following studies are offered by Martin:

Major Chord Progression—

![Major Chord Diagram]

(untransposed)  (transposed)

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⁷Verne Martin, op. cit., p. 50.
Ninth Chord Progression--

Of course, this method can be adapted to any chord and any voicing. It is particularly productive if it is applied to troublesome harmonies found in the literature currently being performed by the group.

Finally, in tuning the group, one should tune upwards from the bass. Bass overtones will contain all the notes of the succeeding instruments and an out-of-tune bass will largely negate efforts of the rest of the ensemble to play in tune. For this same reason, other instrumentalists should check their pitch against that of the bass.

The Rehearsal

The success of failure of the jazz ensemble program will be measured by the degree of importance the instructor places upon rehearsal of this group. Musical growth and achievement are determined, for the most part, by the effectiveness of the teacher in the rehearsal period.
The Full Rehearsal

Perhaps the best way to describe the purpose of the full rehearsal is to describe what it should not become. Principal among the faults directors succumb to is a tendency to rehearse endlessly on two or three pieces for festival performance while exclusively neglecting the varied needs of the developing performer, as well as the morale of the group. Another typically destructive rehearsal practice is to routinely play through each composition, discuss problems in the work and correct these, then repeat the work again. This writer has rehearsed in countless numbers of groups in which this is the rehearsal procedure for every piece performed by the group. A variety of techniques must be employed to maintain interest on the part of the players.

The following points are offered as review to the instructor who wishes to gain the most from his jazz ensemble program.

1. Organization and adequate planning are central to a successful rehearsal. Each rehearsal should have a beginning, a middle, and an end. The beginning should be devoted to warm-ups (first tunes should be easier, medium tempo pieces, with an easy range for brass players) and review of more familiar works. The major work of the day
will take place in the middle part of the rehearsal; specific technical and interpretative difficulties should be considered here, as well as new material read. The end of the rehearsal, due to mental and physical fatigue, will be best devoted to playing through more familiar pieces. Each of these sections should lead to specific, attainable goals.

2. The full rehearsal should be principally concerned with interpretation of the music before the group. Drilling on difficult technical passages should be minimal. In a group where competition for the limited number of chairs is likely, it should not be difficult to encourage students to spend time practicing difficult parts on their own. The full rehearsal must concern itself with tempo, phrasing, balance, dynamics, tone quality, and the like. Sectional rehearsals will attempt to solve individual problems.

3. The best technical studies are those which relate most closely to the works themselves, i.e., warm-up scales or arpeggios should be followed by pieces in the same key. Also, the best technical studies are those taken directly from the works being practiced (see pages 106-107).
4. Keep in mind that the complete musician is one who understands his music. Never neglect the value of general comments regarding the literature one performs. Jazz, as in all forms and styles of music, requires individual interpretation which can only be properly rendered if it is placed in its proper historical and sociological context. Of course, one can easily go too far in this direction at the high school level, but total neglect will greatly diminish the educational value of the music program.

5. The tape recorder is a valuable aid in rehearsal. The students can better understand the elements of balance, intonation, and ensemble discipline if they can hear themselves confronting these difficulties. An excellent article concerning the use of the tape recorder is Harry Randall's "How to Record Your Band with Professional Quality."^8

6. Finally, one can never underestimate the effect the teacher's attitude will have on his students. A professional, conscientious, firm but friendly individual who respects his students needs and

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efforts will instill similar attitudes in members of his organization.

The Sectional Rehearsal

The singular purpose of the section rehearsal is to diagnose and treat unique individual and section problems while giving each section's players a chance to hear themselves without the distraction of the rest of the group.

The jazz ensemble can be divided into three sections: brass, reeds, and rhythm. Often, some section rehearsals can be conducted by the leaders of each group.

Sectional rehearsals are of enough value to justify the occasional pre-emption of the full rehearsal. Again, the sectional must have specific goals as its end.

The Dress Rehearsal

Every performance should be preceded by at least one dress rehearsal. The dress rehearsal will go far to eliminate some of the nervousness that is a part of every amateur program.

Other important details will be taken care of by the dress rehearsal: 1) Staging should be worked out. Stage crew members must know their tasks. Placement of music stands and chairs should be marked with tape at this time. 2) A last check of performance timing can be made. 3) Lighting plans and microphone placement should be
decided upon at this time. 4) Concert dress should be worn at the final rehearsal (useful in eliminating last minute surprises). 5) One should strive for the same mental alertness you would have in the actual performance.

Comprehensive Musicianship
and the Jazz Ensemble

Briefly, the Contemporary Music Project for Creativity in Music Education is a study funded by the Ford Foundation and administered by the MENC which is dedicated, in large part, to the development of the concept of Comprehensive Musicianship among students of music at all levels, with particular concentration on public school education. Its fourteen year existence concludes June 30, 1973.

The concept of comprehensive musicianship has application to jazz ensemble in its encouragement of the teaching of fundamental musical materials within the performance program. CMP promotes "a K-12 spiral curriculum whose goals, materials and processes are derived from the art of music itself."9

A summary of essential statements relating to the performance class can be found in Comprehensive Musicianship: An Anthology of Evolving Thought.

1. Aural skills must be developed (the ability to

notate heard or conceived music, to recall music patterns, interpret scores and to apprehend significant structural relationships are important concerns).

2. The teaching of analytical skills is imperative. As a performer, the student must become aware of interrelationships within a work.

3. Music history must relate to music performance; knowledge should guide interpretation.

4. The educational process moves from obvious to more subtle levels of information (Jerome Bruner's 'spiral curriculum').

5. Linking conceptual knowledge with technical skill will create a total musical experience.

6. There must be a continuity of interrelatedness of all music studies.

7. The program must provide the student the tools to continue his education outside of school.

Literature is now available which may give the instructor ideas for adapting his program to this approach.

Comprehensive Musicianship Through Band Performance by

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Brent Heisinger is "the first of a series of band books specifically designed so that musical understanding evolves from actual performance. It is intended to expand, not replace, the existing band program. A recording of certain compositions not readily accessible is available." In two volumes, for junior and senior high, it contains student and teacher texts and can be obtained from:

Addison-Wesley Publishing
Sand Hill Road
Menlo Park, California 94025

Suggestions for the Teaching of Harmonic, Formal, and Historical Elements in the Jazz Ensemble Class

Because jazz music is an essentially non-conducted music, it relies greatly on the musicality of the performer. For this reason, Comprehensive Musicianship and the outcomes of its study are particularly applicable to the jazz ensemble. Many instructors feel that the time consuming pressures of developing a proficient performing organization limit the feasibility of including Comprehensive Musicianship concepts in their program. It is this writer's opinion that developing the concepts outlined below will have the effect of expanding the student's understanding and competence in the performance of jazz literature. The following material will offer some

12CMP Newsletter, IV (Spring, 1973), p. 3.
suggestions in regard to the teaching of harmonic, formal and historical concepts within the jazz ensemble class.

**Harmonic Concepts and the Jazz Ensemble.** The materials from which the teacher can draw will be found in Chapter V. Regardless of what musical elements are to be considered, one should never lose sight of the conception of jazz ensemble as an *activity* course. Unlike traditional harmony courses, the piano will not be the center of this activity, the ensemble must be. All exercises and examples need to be performed by the group. Techniques for facilitating such a process will follow.

Utilizing the jazz ensemble as the medium for the study of harmony will create a problem in choice of material; most of that which is performed by the group will be too complex for the beginning student. Therefore, early experiences in basic chord structures and types must be constructed by the teacher to supplement the jazz literature. These early studies should be coordinated with the tuning practices previously mentioned in this Chapter (page 123). However, the principal material for analysis should be the literature which is performed by the group. Sections can be isolated from compositions and presented as problems for the student. The students' solutions can be compared to that of the composer. The following
example from Thad Jones' *Say It Softly*[^13] is an example of a condensed score which can be offered for more advanced analysis:

![Musical notation](image)

This phrase can be studied in terms of its use of extensions and altered tones (lowered and raised 9th, raised 11ths, and lowered 13ths). Experimentation with these alterations by changing them to more consonant intervals and listening to the difference such changes make will reveal the aural function these tones serve (frequently, these notes are referred to as 'tension' tones and the intonation and balance problems they create are considerable).

Since the playing of all materials offered for study is imperative, a quick and easy technique for reproducing materials is necessary. Currently available duplicating processes will make the playing of all student exercises

feasible. The student should be taught to transfer four part exercises onto four line transposed scores (which must be copied in ink), thus:

becomes:

These scores, if done on 8" by 11" paper, can then be made into transparencies by a thermo-fax copier (available in almost all schools) and projected by an overhead projector on a screen. These projections can then be played by the group. Similarly, transparencies can be made of scores
for projection. Further, ditto masters can be made from scores by the thermo-fax copier. Thus, each student can have the score of a particular piece for analysis.

The intimate linking of analytical studies with the performance class will have a very direct and positive effect on the interpretative skills of students. Specifically, intonation problems should be reduced, there should be an increase in awareness of the influence harmony has on balance and blend, an understanding of the relative importance of particular notes within a given chord should develop, students should become more sensitive to dynamic tension and release, and writing and improvisatory skills will begin to develop.

**Formal Organization in Jazz Literature.** Unlike harmonic materials, the instructor will find jazz literature to be particularly appropriate for the beginning student of formal analysis. Jazz compositions are usually quite brief and their formal structure is very simple (the greatest portion of these pieces will be in ABA form—William Fritz' *Toccata* is an example of one of many exceptions, however).

Transparencies and thermo-fax ditto master ditto copies will make it a simple matter to provide each student with a score from which he can work. However, analysis should begin with the ear rather than the eye. A simple,
but effective, procedure for facilitating this study is to interject specific questions at various points in the rehearsal. Examples of such questions might include: How many times do you hear this figure? Where do the trombones first carry the melody? What section should be most prominent at letter C? Is the melody changed in any way the second time it enters? Why is the second ending different from the first ending after letter A? Where is the repeating bass line? Is there a single most important section at letter B, or is each section of equal importance (differences of texture will be revealed by this question)? Is there one main musical idea here, or several? What sections are marked mezzo-piano? Why? What are the most important notes in this melody? Is the principal theme's contour rising or falling? Questions such as these will induce the student to listen to more than his individual part. He will become aware of the piece as a musical composition.

More advanced study of organizational practices, as they are employed in the jazz medium, must be approached in a more structured manner. Such compositional techniques as repetition, inversion, augmentation, diminution, expansion, and the use of motives and sequences are a part of most good jazz literature. These elements should be offered for serious and concentrated study through the use of duplicated scores.
There are two basic imperatives which must be obeyed if the inclusion of these educational materials is to have maximum effectiveness. First, literature for analysis should be literature which is to be performed by the group. In this way, the student will recognize the relationship between organizational concepts and performance practices. That is to say, in a particular composition, certain motives and sections need dynamic emphasis, while others will be of secondary importance. Phrasing and rhythmic interpretation will be influenced, in large measure, by formal design. Secondly, as in harmonic study, exercises and examples must be played by the group. For example, if a student finds motive x in measures 5, 9, 11, 76, and 113, then these measures should be performed in sequence to hear their relatedness.

**Jazz History in the Ensemble Program.** The complete musician is one who has a broadly based understanding of all the music he performs; he understands the historical and social context in which it was created. The brief, but rich, history of jazz can be incorporated into the performance program by examining literature from different style periods in terms of these periods' significant stylistic characteristics: Changes in instrumentation, rhythmic interpretation, harmonic practice, uses of musical
effects, tonal conception, and formal design need to be examined from a historical point-of-view.

Students should spend some time listening to re-issues of early recordings (Time-Life has re-recorded many of these older pieces by using transcriptions made from the originals). Many old published charts from earlier style periods are still available. To imitate these recordings is a useful learning device. One can employ the tape recorder for this purpose by taping short segments of the original and leaving space to record the jazz ensemble's rendering of the same material directly following. Comparisons can then be made between the two sections.

Literature should be examined from each of the major style periods of large ensemble jazz. Paul Whiteman and Duke Ellington are representative of the pre-swing era (the former has been historically mislabeled the 'King of Jazz'; truthfully his music was popular music influenced by jazz). Jimmy Lunceford, Benny Goodman, and Fletcher Henderson will provide good (and available) examples of the swing era. The 'be-bop' period is more than adequately represented by Billy Eckstine, Woody Herman, and Count Basie recordings. Stan Kenton was one of the first to introduce 'modern jazz' to the large ensemble. There are other, equally influential, bands which can be considered, but the above organizations will provide a representative sampling of the major style periods found in jazz music.
A worthwhile project would be to present a concert with a historical theme, employing material from each of these periods.

Evaluation

Norman Grundland defines evaluation as "... The systematic process of determining the extent to which educational objectives are achieved by pupils." Although few would debate the importance of this process, just as few instrumental music directors truly make a firm effort to evaluate their students' musical growth. This fact even though, "learning to play an instrument or to sing proceeds with greatest effectiveness when the individual periodically is provided with clear knowledge of progress made toward his goal." Admittedly, there are difficulties inherent in the evaluation of large ensemble groups, difficulties which do not exist in the usual classroom situation. But the smaller jazz ensemble offers the instructor the opportunity to do what is basic to any system of evaluation--to listen to each student.


Colwell\textsuperscript{16} offers these items as potential aids in evaluating the students in the secondary music program.

1. Standardized measurements of musical aptitude and achievement such as Watkins and Farnum,\textsuperscript{17} may have some application to this group.

2. Various techniques utilizing student judgements of each other may be of \underline{limited} use (one technique which has been observed by this writer is to have two challenging students enter a concealed area--practice room--and play a given passage alternatively, allowing the remaining students to judge the better performer.

3. Music festivals and contests are sources of evaluation for the entire group.

4. A 'critical incidence test': having students describe the best, and worst moments in yesterday's concert or rehearsal.

5. Sectional rehearsals are places where evaluation of individual members is most easily done.

6. Paper and pencil tests on musical materials in the manner of CMP can have some application to the jazz ensemble program.

\textsuperscript{16}Colwell, \textit{op. cit.}, p. 25-29.

7. Whatever the system used it is an absolute requirement that the instructor be systematic in his approach to evaluation.

To these comments can be added the suggestion that no evaluative tool is more effective in enhancing musical growth among students than a personal discussion between teacher and student of the specific musical growth the teacher recognizes and expects of the student.

Concerning the subject of testing, one of the best and most systematic programs of testing this writer has observed entails the use of the tape recorder. The tape recorder is set up in another room and is operated by a trustworthy student. Members of each section successively leave rehearsal and play a given musical passage into the recorder after announcing their name. This, then, is evaluated by the instructor at a convenient time without disturbing rehearsal, and point grades are assigned. Of course, such a technique can be criticized on the basis of its artificiality, but its time-saving, analytic qualities cannot be denied.

Any coordinated system of testing should be coupled with the daily questioning of students concerning the music at hand, i.e., who are the trombones doubling at letter D? Which instruments play an obligato passage under the trumpet melody at C?
Finally, the jazz ensemble can and should be treated as a professional organization: Punctuality and seriousness of purpose are requirements of the professional organization. Also, if it is obvious that members of the group are not conscientiously attempting to uphold the musical standards of the entire group by practicing difficult parts, for example, then they deserve the reprobation of the entire group as well as that of the instructor.
CHAPTER V

IMPROVISATION

There are those who see jazz music only as an improvised or extemporaneous art form. Many of the current practitioners in the medium are convinced of the validity of this conception to the degree that their music is completely improvised. To perform jazz ensemble literature in this way would likely produce a chaotic condition among so many players (as an effect, however, random improvisation has been successfully used by some jazz composers). At any rate, the importance of improvisational playing in the jazz group, regardless of the group's dimensions, cannot be disregarded. Unfortunately, this is largely what the available literature has done. The subject of improvisation has virtually been unconsidered in material dealing with the jazz ensemble. For example, Verne Martin dismisses the subject with this brief comment: "Most of the mystery concerning the 'ad lib' solo can be cleared up in the young player's mind if he is shown its similarity to the classical theme and variations form."¹

¹Verne Martin, op. cit., p. 43.

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Albert Neice's previously cited study asked high
school teachers what area of the jazz ensemble program
their college training prepared them for least. Thirty-
three percent answered they had no college training in
jazz ensemble. Second only to this in lack of training
was improvisation at twenty-two percent.²

The result of this inadequate preparation is apparent
in the quality of the improvisational playing generally
found in high school and college jazz ensembles. Dan
Morgenstern in reviewing the 1968 National Intercollegiate
Jazz Festival had this to say on this subject:

This question of big band solos was a thorny
one at both festivals. Far too many players with
basically good equipment offered solos devoid of
shape, meaning, or relation to the piece on which
they were supposedly based. Often, they seemed
to be played at a different tempo than what
followed—mere barrages of notes, poorly placed
and signifying nothing save confusion. The
meaning of improvisation apparently has not been
grasped by many leaders who seem quite capable
in terms of whipping sections into shape, pro-
ducing adequate intonation, etc.³

It is the purpose of this chapter to offer some funda-
mental information on the subject of jazz improvisation.
An attempt will be made throughout to approach this subject
from the classroom point of view. Ideally, a course in
jazz improvisation (or mini-course—see page 28) would be

²Albert Neice, op. cit., p. 64.
³Dan Morgenstern, "Jazz Goes to College ...," Down
an appropriate method of teaching this material. An alternative approach would be to include this as a part of the jazz ensemble time (if there are three to five days per week available to this group) devoting one day per week to its study. Such an approach would be consistent with comprehensive musicianship concepts mentioned in the last Chapter.

It must be understood that much of what will be said here is beyond the normal scope of the high school music program. Inclusion of certain materials will be directed to the advanced student or for use by instructors seeking background information. Also, this information has application, as mentioned in Chapter I, at the college level. Moreover, such advanced materials form the foundation of a life-long study.

Developing the Ear

It is presumed by most laymen that one must have a 'good ear' to be an expert jazz improviser and this is true. However, the assumption that this implies one must have 'perfect' pitch or that a person must have aural capabilities far superior to those of the classically trained musician is not true.

The player must develop his ear in two ways: First, he must 'know his instrument', that is to say, he should cultivate 'relative' pitch—the ability to play a note
that he hears, on his instrument. Secondly, he must famil-
larize himself with the stylistic tonal qualities of his
instrument as it is employed in the jazz medium.

All good jazz players have the ability to play on
their instrument a note they hear. This trait is a devel-
oped quality which generates from the familiarity they have
with their instrument. The student can test his relative
pitch by blindly playing a note on the piano and attempting
to match it with his instrument. Besides this, the player
must also be capable of matching intervals with his instru-
ment. A few minutes a day should be devoted to this prac-
tice.

Transcription

The best way to develop stylistic awareness is con-
centrated listening to and imitation of the people one
admires the most. The most useful technique this writer
has discovered for doing this is by personally transcribing
recorded solos and learning to play them. In times past
transcription was the only method available to the prospec-
tive jazz musician and it remains one of the most useful
tools for developing the jazz conception. Transcription
will aid the student in 1) phrasing, 2) articulation,
3) notation, 4) reading skills, 5) harmonic analysis,
6) ear training (he should use his instrument in
determining the notes), and 7) learning jazz lines and figures which he can incorporate into his playing.

The easiest method for transcribing solos is to use a tape recorder (either the students' own or the school's) and tape the selected recording. It should be taped at the highest speed possible, both for reasons of fidelity and so that it can be played back at a slower speed. It is good to have a tape recorder that has a counter. This will be a very useful device for determining the position of specific spots on the tape.

Even the most advanced student will find transcription to be a very difficult process; but like all other things, practice will make it easier.

It is important to mention that the student should be led to understand that certain solos of the most current avant garde jazz performers are close to impossible to notate; distortions of sound, a massive barrage of notes, and extreme complexity of rhythm make this style too difficult to put onto paper even by the most advanced student. Pharoah Sanders, Alice Coltrane, later John Coltrane and Archie Shepp would be among these players. Charlie Parker of mid-1950's to early 1960's be-bop would be a good place for the young player to start.

An example of a transcribed solo with analysis will be presented as a summary to this chapter.
Harmonic Considerations

Being able to play transcribed solos is a useful device as an introduction to the jazz language, but it is an incomplete tool if not coupled with a thorough study of the harmonic vocabulary available to the improvising musician. Facility with this language is an absolute requirement of the jazz player regardless of the style in which he wishes to play.

Jazz theory differs from traditional harmonic practice in several ways—particularly in regards to symbolization. An attempt will be made to present a clear exposition of jazz terminology. Comparisons with traditional harmonic practice must be left to the reader.

The following exposition is intended to serve as a brief introduction to this subject. I shall attempt to include in this discussion essential and most basic material from which more sophisticated harmonic information can be extrapolated.

Scales and Modes

A first concern of any theoretical study of jazz must include a consideration of the scales from which melodic materials are derived. The root source of scale materials in jazz is modes derived from the major and minor scales.
Major (Ionian) mode:

Dorian mode: Similar to the natural minor scale with a raised sixth degree.

Phrygian mode: This scale will be the natural minor with a lowered second degree.

Lydian mode: A major scale with raised eleventh (fourth) degree.

Mixolydian mode: This mode is similar to the major scale with the lowered seventh degree.
Aeolian mode: The natural minor.

Locrian mode: A natural minor scale with the lowered second and fifth degree.

Other scales which are frequently employed in jazz include the following three.

The diminished scale: Analysis will show this symmetrical scale of alternating whole and half steps has only three forms.

The whole-tone scale: This symmetrical scale has only two forms.
The 'blues' scale: This scale, as one can see, is similar to the major scale a whole step below with the addition of the lowered fifth degree and exclusion of the sixth. The use of this scale, as such, will not be considered here since the altered tones it contains can be thought of as alterations from other scale types.

![Blues Scale](image)

There are numerous other altered scales which are being and have been employed by jazz musicians (a look at Nicolas Slonimsky's *Thesaurus of Musical Scales* will display the variety of possibilities), but the above (with the inclusion of the melodic and harmonic minor and chromatic scales) form, by far, the major portion of scale materials used in jazz or rock music today.

**Chord Types and Their Function**

Before examining the use of the above scales in jazz, we must consider the functional types of chords which are constructed from these scales.

The major and minor scales will produce five chord types which will form the basis of all harmonies found in

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jazz music. They are 1) tonic major chords, 2) minor seventh chords, 3) dominant seventh chords, 4) half-diminished seventh chords, and 4) diminished seventh chords. In jazz harmony, the seventh chord, rather than the triad, is the basic harmonic unit (use of added or altered tones will be considered later). The derivation of the above chords can be most easily shown by constructing seventh chords from scale-tones of the C major scale:

\[
\begin{align*}
\text{CM7} & \quad \text{Dm7} & \quad \text{Em7} & \quad \text{FM7} & \quad \text{G7} & \quad \text{Am7} & \quad \text{Bb7} \\
\text{I} & \quad \text{II} & \quad \text{III} & \quad \text{IV} & \quad \text{V} & \quad \text{VI} & \quad \text{VII}
\end{align*}
\]

In the key of C (harmonic) minor:

\[
\begin{align*}
\text{Cm7} & \quad \text{Dø7} & \quad \text{EbM7} & \quad \text{Fm7} & \quad \text{G7} & \quad \text{AbM7} & \quad \text{Bb7} \\
\text{I} & \quad \text{II} & \quad \text{III} & \quad \text{IV} & \quad \text{V} & \quad \text{VI} & \quad \text{VII}
\end{align*}
\]

Analysis will show two anomalies in this scheme: The mediant (III) chord in the minor key is shown with the lowered leading tone producing a major seventh chord instead of a raised leading tone which would produce an augmented triad with a major seventh. Salvatore explains that this practice offers "harmonic variety as a temporary key shift..."
to the relative major key. The use of the submediant chord in jazz also requires explanation. As can be seen the VI chord appears as a major seventh chord in a minor key, but jazz theory frequently regards the submediant as a half-diminished chord built upon the raised sixth degree of the melodic minor scale, for example, A C Eb G.

Before proceeding further a more thorough discussion of chord types and the symbols which are used to represent them is necessary. The following table presents that information.

<table>
<thead>
<tr>
<th>Chord</th>
<th>Usual symbolizations (with C as the root)</th>
<th>Structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Major seventh chord</td>
<td>CM7, Cmaj7, CA7, C7</td>
<td>A note a major 7th from the root is added to the major triad.</td>
</tr>
<tr>
<td>2. Minor-major seventh</td>
<td>Cm7, Cm+7, Cm (assume raised 7th)</td>
<td>A note a major seventh from the root is added to the minor triad.</td>
</tr>
<tr>
<td>3. Minor seventh chord</td>
<td>Cm7, Cmin7, C-7, Cmi7</td>
<td>A note a minor seventh from the root is added to the minor triad.</td>
</tr>
</tbody>
</table>

Tonal music is organized into subdominant, dominant and tonic relationships: The subdominant being pulled toward the dominant which in turn is pulled toward the tonic, a point of repose. This sense of repose is broken by movement to another area of the subdominant. Jazz harmony largely obeys this conception of harmonic tension--there is, it should be recognized, a viable body of modern music, jazz included, which does not. This Chapter will concern itself principally with music which does rely upon a tonal center for its harmonic foundation.

The chord types previously mentioned will serve one of the above tonic, subdominant, dominant chord functions. The following is a grouping of chord types into their respective chord families (parenthetical examples are given with C as the tonal center):

<table>
<thead>
<tr>
<th>Tonics</th>
<th>Subdominant</th>
<th>Dominant</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chord</td>
<td>Major Minor</td>
<td>Chord</td>
</tr>
<tr>
<td>IM7 (CM7)(Cm7+)</td>
<td>II (Dm7) (Dm7+)</td>
<td>V7 (G7) (G7b9)</td>
</tr>
<tr>
<td>I6 (C6) (Cm6)</td>
<td>IV (FM7) (Fm7)</td>
<td>VII (Bb7) (Bb7)</td>
</tr>
<tr>
<td>III (Em7) (EbM7)</td>
<td>IV6 (FM6) (Fm6)</td>
<td>bII7 (Db7) (Db7)</td>
</tr>
<tr>
<td>VI (Am7) (AbM7)</td>
<td></td>
<td>#IVo7 (F#o7) (F#o7)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>#IIo7 (Bb7) (Bb7)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>V7+5 (G7+5) (G7+5)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>V7-5 (G7-5) (G7-5)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>bVII7 (Bb7) (Bb7)</td>
</tr>
</tbody>
</table>

The student must be led to recognize that the II-V-I progression is the most common found in jazz. However, as
can be seen above, there are many subdominant--dominant--
tonic relationships which can be formed and, in most cases,
y of the above subdominant chords can move to any of the
chords in the dominant group which in turn can move to any
of the tonic or tonic-substitutes in a given key. For
example, II-#IIo7-III, or Dm7-Ebo7-Em7, can be thought of,
and heard as, a cadential formula in the key of C major.

Typically, the diatonic chords, or their alterations,
will have common tendencies of movement and function which
can aid the student in analyzing the role of each in a
given harmonic progression. The following listing will
help define the most common function the chords will serve.

1. The V7 chord is usually the dominant of I.
2. IIIm7 functions as the subdominant of I. It pre-
cedes the dominant and can function as a substi-
tute for the IV.
3. IM7 is the tonic.
4. VI7 precedes the II. (Temporary dominant of II.)
5. IIIIm7 substitutes for the I and often follows V7.
6. VIm7 substitutes for I and often follows I or
occurs between III and II.
7. I7 is the dominant of IV.
8. IV7 acts as tonic relief. It usually functions
as a temporary key center.
9. Vm7 is usually the IIIIm7 of IV and precedes the I7
(dominant of IV).
10. IVm7 acts as a transitional chord between IVM7 and IM7, or between IIm7 and I.

11. II7 sometimes substitutes for IIm7. It usually occurs between VI7 (or VIm7) and V7.

12. bIIIIm7 substitutes for VI7. It usually occurs between IIIm7 and IIm7.

13. bVII7 usually occurs between IVm7 and IM7 (V of bIII).

Generally, there are three types of movement into which chord progressions can be categorized: 1) circle of fifths movement, 2) diatonic movement, and 3) chromatic movement.

**Circle of Fifths Movement.** A characteristic of jazz is its highly modulatory nature. Modulatory root movement frequently follows the circle of fifths in a counterclockwise direction, for example:

![Circle of Fifths Diagram]

---

1. IVm7 acts as a transitional chord between IVM7 and IM7, or between IIm7 and I.
2. II7 sometimes substitutes for IIm7. It usually occurs between VI7 (or VIm7) and V7.
3. bIIIIm7 substitutes for VI7. It usually occurs between IIIm7 and IIm7.
4. bVII7 usually occurs between IVm7 and IM7 (V of bIII).
5. Generally, there are three types of movement into which chord progressions can be categorized: 1) circle of fifths movement, 2) diatonic movement, and 3) chromatic movement.

**Circle of Fifths Movement.** A characteristic of jazz is its highly modulatory nature. Modulatory root movement frequently follows the circle of fifths in a counterclockwise direction, for example:
Tunes which follow this movement are legion. The most notable example being "How High the Moon."

**Diatonic Movement.** As this expression implies root movement of this type ascends or descends along the diatonic scale. For example, in C major:

\[
\begin{align*}
Dm7 &- Em7 - FM7 - G7 - FM7 - Em7 - Dm7 - CM7 \\
II &- III - IV - V - IV - III - II - I
\end{align*}
\]

**Chromatic Movement.** This motion is step-wise root progression that descends or ascends by chromatic intervals. For example, in C major:

\[
\begin{align*}
Dm7 &- Db7 - CM7 \\
II &- bII7 - I
\end{align*}
\]

\[
\begin{align*}
Dm7 &- Eb7 - Em7 \\
II &- #I107 - III
\end{align*}
\]

**Other Root Progressions.** There has also appeared a type of motion which attempts to break away from movement of fourths and fifths and harmonic stagnation by moving through the most distantly related keys: those separated by an interval of the flatted fifth, i.e., C-Gb. An example of such a progression would be:

\[
\begin{align*}
Dm7 &- G7 - Abm7 - Db7 - Dm7 - G7 - C \\
\text{(in C)} &\quad \text{(in Gb)}
\end{align*}
\]
Chordal Analysis of Two Jazz Pieces. The following example, the first of two pieces to be analyzed, exemplifies harmonic motion characteristic of jazz music today.

Up Jumped Spring

FREDDIE HUBBARD
(recorded on Backlash)
Notes:

1. Measures 1-4 display circle of fifth motion.
2. In measure 5 the deceptive cadence becomes IVm7 in D minor.
3. Diatonic motion in measures 5-7.
5. Measures 16a-17 show diatonic modulation to the key of the dominant.
6. A chromatic modulation is seen at 21-22.
7. Measures 22-23 exploit the flatted fifth relationship.

The following tune displays several of the harmonic characteristics of the late be-bop era in jazz (early 1960's). It has a rather simple melodic contour, but its harmonic progression shows rapid movement through a number of distantly related keys with the use of the II-V progression as its basis.

Moments Notice

JOHN COLTRANE
(recorded on Blue Trane)
Although this piece contains nothing more than tonic major, tonic minor, minor seventh, and dominant seventh chords, it does not reveal itself to analysis as we have learned it to this point. For instance, if we were to analyze the first four measures in Eb, then we would arrive at this construction: bIIIm7-bV7 | IIIm7-V7 | I | IVm7-bVII7. This is a very awkward looking and unrevealing analysis.

The best way to examine this piece is in terms of the keys through which it moves by considering each II-V or II-V-I progression to be the chords in that key. In so doing we arrive at the following:
In Eb: VII
D (dom.) Eb (tonic) bIII/bV in C
Gb (dom.)

In C: I
C (tonic) Db (dom.) I Cm (tonic)

bVI
Ab (tonic-sub.) bV/bIII in Eb
Gb (dom.)

II
F (subdom.) Gb (tonic-sub.) I Eb (tonic)

This analysis simplifies the harmonic structure and reveals the relationship the keys have to one another. Measures 4-5 show the use of the bV relationship as well as the importance the composer places on movement of thirds (3 + 4, 9 + 10, 15 + 16). The last eight measures can be thought of as a relaxation of the harmonic rhythm to give balance and contrast to the piece. Notice the chromatic and diatonic movement of measures 9-15.

Such analysis as the preceding should be performed by all instrumentalists for every piece on which they wish to base their improvisation. This analysis will aid the performer in selecting the scales he will want to use in his playing. To this purpose, the next section will explain what scales are implied in a given chord.

Conversion of Chord Symbols to Scale Tones

Each chord symbol which confronts the player implies a specific tonality and chord scale. The player must know
this chord scale if he is to expand his melodic potential for any given chord from four possible notes to seven and more.

The basis for understanding the chord-scale for any given chord is to first recognize the correct function of that chord. As we have said earlier, there are three basic chord functions in jazz: subdominant, dominant and tonic. It is necessary to discover the tonal center around which a chord is acting at the moment it is heard and relate that chord diatonically to this tonality. For example, the following offers the correct diatonic chord scale for the key of C major:

<table>
<thead>
<tr>
<th>Chord</th>
<th>Mode</th>
<th>Scale</th>
<th>Displacement</th>
</tr>
</thead>
<tbody>
<tr>
<td>I (CM7)</td>
<td>Ionian</td>
<td>C</td>
<td>1+1 (C+C)</td>
</tr>
<tr>
<td>II (Dm7)</td>
<td>Dorian</td>
<td>C</td>
<td>2+2 (D+D)</td>
</tr>
<tr>
<td>III (Em7)</td>
<td>Phrygian</td>
<td>C</td>
<td>3+3 (E+E)</td>
</tr>
<tr>
<td>IV (FM7)</td>
<td>Lydian</td>
<td>C</td>
<td>4+4 (F+F)</td>
</tr>
<tr>
<td>V (G7)</td>
<td>Mixolydian</td>
<td>C</td>
<td>5+5 (G+G)</td>
</tr>
<tr>
<td>VI (Am7)</td>
<td>Aeolian</td>
<td>C</td>
<td>6+6 (A+A)</td>
</tr>
<tr>
<td>VII (Bø7)</td>
<td>Locrian</td>
<td>C</td>
<td>7+7 (B+B)</td>
</tr>
</tbody>
</table>

As one can see from examination of the previously cited modal scales (pages 149-150), the modes above are nothing more than the major scale displaced by successive intervals. The perceptive student will recognize that there are difficulties involved in selecting the correct chord scale in all harmonic progressions. For instance, is one to treat the FM7 chord as a IV or as a I chord? The obvious answer is that one must understand any chord's
true function in the progression. For example, if the pro-
gression is CM7--FM7--G7--CM7, then it is obvious the FM7
is a subdominant in the key of C major. However, if the
IV is preceded by bV7 or I7 it should be considered as a
tonic chord derived from the Ionian mode.

In similar fashion, the II, III, and VI chords are
problematic (being all minor seventh chords in the major
key). If they are subdominant in function (II chord),
y they will take the Dorian mode. If they are tonic substi-
tutes (III and VI), they will take the Phrygian and Ae-
olian modes. Again, understanding function will reveal the
proper chord scale to be applied. Basically, if the minor
seventh chord is followed by a dominant seventh—or a domi-
nant substitute (more on this later)—a fourth above it,
it is to be treated as a subdominant functionary and take
the Dorian mode.

The above listing of chord scales is, of course,
incomplete: There are many other chord types with which
the jazz player must deal. The following chart will give
a more complete listing of scales appropriate to other
chord types which will confront the performer. Alternate
scale choices with appropriate comments are also included.
<table>
<thead>
<tr>
<th>FAMILY</th>
<th>CHORD</th>
<th>SCALE</th>
<th>ALTERED CHORD TONES AND COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonic Majors</td>
<td>M7</td>
<td>1st: Major scale</td>
<td>None</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2nd: Lydian scale</td>
<td>Raised 4th degree (+11)</td>
</tr>
<tr>
<td></td>
<td>M6</td>
<td>Same as M7</td>
<td>Same as M7</td>
</tr>
<tr>
<td>Tonic Minors</td>
<td>m6</td>
<td>1st: Melodic minor</td>
<td>Alterations from melodic minor: bV, m6, +6.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2nd: Diminished</td>
<td>Note: m6 can also be thought of as 7 a minor 3rd lower. If m6 is followed by a dominant 7th a whole step above it, it should be treated as a 7.</td>
</tr>
<tr>
<td></td>
<td>m#7</td>
<td>1st: Melodic minor</td>
<td>Functions as II chord in minor key.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2nd: Harmonic minor</td>
<td>b5 (+11), m6, M6, M7.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3rd: Diminished</td>
<td></td>
</tr>
<tr>
<td>Minor Seventh</td>
<td>m7</td>
<td>1st: Dorian mode</td>
<td>Altered tones from Dorian: b5, b6 added, M7.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2nd: Diminished</td>
<td></td>
</tr>
<tr>
<td></td>
<td>67</td>
<td>1st: Locrian mode</td>
<td>Functions as II chord in minor key.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2nd: Harmonic minor</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>scale a whole step down (i.e., Dm75 takes C harmonic minor scale)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>3rd: Diminished</td>
<td></td>
</tr>
<tr>
<td>Dominants</td>
<td>7</td>
<td>1st: Mixolydian mode</td>
<td></td>
</tr>
<tr>
<td></td>
<td>75</td>
<td>1st: Whole tone</td>
<td>+4 (or +11), p5.</td>
</tr>
<tr>
<td></td>
<td>7b5</td>
<td>1st: Diminished</td>
<td>b9, +9 b5 (+11), +5.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(1/2 step above chord root)</td>
<td></td>
</tr>
<tr>
<td>Dominants (cont.)</td>
<td>$\varnothing^7$ (minor 3rd above the position of the dominant)</td>
<td>1st: Diminished (on chord root) 2nd: Minor scale a 1/2 step above it</td>
<td>This chord functions as an incomplete V.</td>
</tr>
</tbody>
</table>

There are other, increasingly more colorful, scales which can be applied to the above chords. These are more than adequately treated in Salvatore's treatise, *Jazz Improvisation: Principles and Practices Relating to Harmonic and Scalic Resources.*

**Chord Superimposition and Extension**

Changes in the harmonic character of jazz over the years has, generally speaking, been toward an increasing complexity of chordal structure. This movement has been in an upward direction away from the root by adding tones to the tops of the fundamental seventh chord structure in the form of ninths, elevenths, and thirteenth (the traditionally trained theorist will see these notes as altered seconds, fourths, and sixths). This process has come to be known by the term extension—extending the chord structure by adding tones to it, or superimposition—imposing

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*Salvatore, Ibid., n.p.*
one chord over another (polychordalism). It becomes then, only a matter of opinion as to how one wishes to describe the following chord:

\[
\begin{array}{c}
\text{\textbf{C}} \\
+11 13
\end{array}
\]

It can be seen as a B minor seventh chord over a C major chord (symbolized Bm7/C) or as a C major seventh with a ninth, raised eleventh and thirteenth (CM97).

The process of superimposition and extension will, of course, expand tremendously the harmonic vocabulary of the musician. It is a process with which the truly artistic performer must have facility. However, it is beyond reason to expect any but the most advanced high school, or even college, student to have a working facility with these processes. We will include a listing of the most used extensions as appendix D at the end of this text.

A word is necessary concerning the scales which can be used for polychords. The chord scale appropriate to the basic root (bottom) part of the chord is the scale to be used: This scale will be altered by the tones which are included as extensions above that chord. For example, the chord and scale for a G dominant seventh chord:

\[
\begin{array}{c}
\text{\textbf{G}} \\
\text{chord scale (mixolydian)}
\end{array}
\]
If this dominant chord is altered in all the ways that are feasible by adding a lowered ninth, raised ninth, raised eleventh and lowered thirteenth, it will look like this:

This scale is sometimes referred to as the altered scale and symbolized Galt. It's function is as a dominant chord.

Modes

During the late 1950's and early 1960's, there developed a movement in jazz harmony which deserves brief mention. Some performers came to be interested in basing chord progressions not upon the major and minor modes, but upon the other modes which have previously been mentioned. The modes which have been most frequently used by jazz performers are the Dorian and Phrygian.

An arrangement of diatonic seventh chords along the Dorian scale, as was done previously with the major and minor scales (page 152), will yield these results.
As one can see I--II--V--I in the Dorian mode would be (in D Dorian) Dm7--Em7--Am7--Dm7.

The Phrygian mode would appear thus:

```
Em7  FM7  G7  Am7  Bø7  CM7  Dm7  Em7
I    II   III IV   V    VI   VII  I
```

The I--II--V--I progression in this mode would be Em7--FM7--Bø7--Em7.

Generally, the modal style of playing is one in which the harmonic rhythm is very slow: perhaps one chordal change per eight or sixteen measure phrase (examples would be Miles Davis' "So What" and "Milestones"). Or, frequently, there are two chords which alternate in a repetitive fashion (i.e., John Coltrane's "My Favorite Things").

At any rate, it is possible, as far as scale designation is concerned, to analyze this music in terms of previously mentioned major--minor, subdominant--dominant--tonic relationships.

In summary, there are many things which are included here but just as many, because of limitations of space, which are not. Subjects which must be left for later research or individual study include: uses of alternate scales, chord substitution, and the various approaches to non-chordal playing.
Melodic and Rhythmic Considerations

Unlike harmonic practice, there is no recognized community of thought as to what are 'correct' melodic or rhythmic materials. The study of artistic rhythmic and melodic practice is too complex to be confined within the limits of the high school classroom and its development is such an important part of each player's 'style' that it must be treated individually. However, there are some general guidelines which can be offered here to the student in these matters which may help him in developing his own style:

1. Basic compositional technique, notably the variation principle, is the root foundation of improvisational playing.

2. The three fundamental elements of melody: Contour (its shape), rhythm, and essential pitches (those which outline the most important points in the music) can all be treated as materials for motivic development—Coker discusses this aspect more than adequately in his book.7

3. Developmental techniques will give continuity and connection to the music.

4. The player should allow simplicity to be his guide. The development of small motivic ideas will be easier for the listener to comprehend (one must, of course, be aware of the listener's capabilities and sensibilities at all times).

5. Less mature players tend to play too many notes with too little meaning. Technique should serve the expression, not the reverse.

6. There is an inextricable relationship between harmony and melody, but the skilled improviser does not allow melody to become a slave to the harmonic progression. The performer must conceive of the melodic content of his music as having a life and substance of its own. For example, the following does not offer much variety or dimension to the total musical structure:

7. The instrumentalist should strive for smoothness and 'flow' in his expression. The player must sound as if he is in control of what he is doing.

8. A good jazz solo retains the character and is reminiscent of the piece in which it is found.

9. The performer should strive for rhythmic variety in his melodies. Too much reliance on a single
rhythmic figure, such as above, will result in a boring solo.

10. Dynamic contrast should be a part of a well-constructed jazz solo. Few musicians, at any level, play at the pianissimo end of the dynamic spectrum in improvisational playing.

11. An artistic solo should have a beginning, a middle, and an end. Or, at least, some larger structural conception.

12. Ultimately, the player must consider what effect he wants his music to have on those who listen to it; and in making that, more than likely, spontaneous consideration, he must strive to create that effect or his music will be meaningless.

A Solo Transcription

The following transcribed recorded solo is offered as an example of the kind of analysis which should be done by serious students of jazz improvisation. It should be emphasized that transcriptions such as the following need to be played with serious attention being given to phrasing, articulation, and tonal conception. For this reason, the most effective transcriptions should be made from instrumentalists who perform on the instrument of the transcriber.
The following is a solo performed by John Coltrane on the album *Coltrane Jazz*. Recorded in the early 1960's, it is an excellent and refined example of the latter day be-bop style of Coltrane's middle period.
Analytical Analysis. The following analysis will consider this piece measure by measure.

A-B: The introductory two measures are heard as a 'break' (no rhythm) in which the key is firmly established with the eighth note pattern and arpeggiated Em7 chord.

1-4: No tones foreign to the D major scale are heard in the first phrase (incidentally, it is clear the Bm7 is functioning as a VI chord here and not as a II: As a VI it
will take the Aeolian mode, as a II, the Dorian with a G♯). This phrase displays Coltrane's use of a sequence displaced by thirds.

5-10: This phrase begins as an imitation of the preceding one. The first non-chord-scale tone is heard in measure 5 and not uncharacteristically for jazz it is the diabolus in musica as a lower neighbor. Measure 7 also contains the nonharmonic M7th where a m7th should be, again, the chromatic lower neighbor. In 8, the key shifts to the relative minor with the minor II-V and the use of the A♭ tells us he is using the Locrian mode for the C♯-7(b5). More complex argumentation might suggest the II-V is truly a II of VI to V of VI, the VI chord (B minor) taking the Aeolian minor scale and thus a II-V in Aeolian minor would render a scale which contains the lowered seventh degree (A♭) rather than the raised seventh (A♯). This, all too technical, concern is resolved in 9 by the obvious use of the harmonic minor scale.

11-17: Measure 12 displays an outstanding characteristic of Coltrane's style: The use of the raised ninth with the dominant seventh chord at cadences. The raised ninth has been described by some as a 'blues third' (see page 151), but the most consistent conception of this tone is as an extended alteration of the basic dominant chord (Appendix D). Measure 13 contains the Major seventh
against the minor seventh chord for the second time in the piece, its inclusion implies B harmonic minor rather than B minor seventh. 14 and 15 exemplify Coltrane's abundant use of the chromatic scale, harmonically as well as melodically. One will note that this seven measure phrase contains no melodic intervals greater than a major third (except at the end where a fourth is heard). This slowly rising and falling contour—even at this brisk tempo—creates a relaxed, legato quality to this phrase which will contrast sharply with the next, more rhythmic, syncopated one.

18-20: Besides its syncopated rhythm, this phrase is notable for its use of sequential imitation.

21-28: 21 begins as 18 did (except that it is rhythmically displaced), but quickly breaks into an eighth note figure. It is worth mentioning that Coltrane, in four note patterns (eighths or sixteenths) which outline seventh chords, will frequently sound the ninth (or second, as you prefer) of that chord. This is true of 22, 24 and 25 in this phrase and it is a quality which predominates much of this work. Note the similarities between 16-17 and 25. Measure 26 begins a sequence the character of which is strikingly altered in 27 with the use of raised and lowered ninths over a DM7 chord.
29-31: This phrase ends the chorus and the melodic intervals become larger than previous (larger intervallic leaps are characteristic of Coltrane's later style).

32-35: This chorus is a direct reference to the beginning of the first chorus in its use of the sequence displaced by thirds.

36-40: Note the use of the major seventh instead of the lowered seventh, just as in the corresponding spot of the first chorus (measure 7).

41-44: Measure 41 shows the saxophonist's use of the melodic minor scale.

45-48: Again, the use of the raised seventh against the lowered seventh in the harmony is consistent with the first chorus (measure 13) and indicates that the use of this tone is not a mistake, but a thoroughly conceived use of B minor rather than A major as the scale source. Measure 48 displays Coltrane's easy facility with the harmonic register of the saxophone (see page 69). The use here of these top tones creates an exciting effect at the cadence leading to the bridge.

50-54: Measure 52 anticipates the sounding of the Gm7 chord in the rhythm section.
55-58: This phrase shows the artist's simple but very effective use of rhythmic imitation to give motion and drive to the phrase.

59-63: Again, there is the prominent use of the raised seventh degree implying strongly E minor in 60 and 61.

Of course, analysis such as the above is likely to be beyond the scope of the untrained high school student. But it serves as an example of the valuable resource which transcription represents. The student need not deal with all the complexities which are incorporated here; he need only consider those elements of this analysis which are germane to his immediate understanding and knowledge of jazz improvisation and it is the instructor's responsibility to direct him to these.

Some Comments Regarding
The Teaching of Improvisation

There are those who reasonably argue that the classroom is not the proper place for the teaching of improvisation and, to be sure, the classroom situation is not the optimum condition for the study of jazz. But this could be said with validity of any of a number of subject matters which must be met this way: composition, counterpoint and orchestration come most readily to mind. This writer
believes, obviously, that improvisation is a subject which in some ways can best be dealt with in the classroom if the instructor recognizes and deals with the inherent difficulties of this situation.

**Organization of Musical Materials**

Since students will enter the class with a variety of backgrounds and awarenesses, it is difficult for the teacher to know where to begin. At the high school level few musicians will have had any but the most rudimentary theoretical experiences. This will also most likely be true of young college students, particularly as pertains to jazz theory. For this reason, it is safe to suggest that one should begin at the beginning. The difficulty exists, however, in determining what is the beginning.

A survey of studies of jazz improvisation (Coker, Mehegan, Grove) suggests that the beginning is scales and modes applicable to jazz followed by considerations of chord types, their function, and the application of scales to chords. The sequence offered in this chapter, then, is...

---

consistent with that view. The instructor must realize, beyond this, that good teaching dictates that the student must find the information interesting and relevant to his musical performance or the teacher will fail to motivate any but the most enthusiastic students. This is by way of suggesting that it is not practical to devote the first six to ten weeks in class lecturing students on scales and chords. The student should be able to play the first day of the class meeting. With this thought in mind, whatever sequence of study the instructor employs, he should organize that sequence around playable pieces which can be analyzed for the information relevant to the theoretical study at hand. For example, examination of any professional musicians' "fake book" (a collection of standard songs with melody line and chord symbols—a necessary part of any working musician's library) will reveal a number of songs which have very simple harmonic progressions, i.e., Batter Up (Pacific Jazz PJLP-3) recorded by Chet Baker uses the Eb scale for sixteen measures, Ab scale for two, Gb scale for two, E scale for four, and Eb scale for eight more. Milestones (Miles Davis Milestones CL 1193 Columbia records) contains only two scales: C Mixolydian (sixteen measures) and A minor (eight measures). Many other harmonically simple examples can be found including the staple of jazz music: the blues.
The Classroom as Resource Center

Although students' theoretical understandings will be more-than-likely similar (one can reasonably require the ability to read music as prerequisite to entrance into the class), the playing ability and familiarity with the improvisational art will not be. There will be a wide range of capabilities among the students. It will be necessary for the instructor to recognize this fact by providing individual treatment whenever possible. Fortunately, improvisation is oriented toward the individual and it is the individual's singular expression. Thus, the player can play as simply or as complex, within the dictates of musical taste, as his technique will permit him.

The class size should be limited: More than fifteen students will greatly diminish the effectiveness of the course. There will, ideally, be a mixture of instrumentalists. Hopefully, a full rhythm section will be available. If this is not the case, playing sessions must be organized around the available personnel. The small 'combo' should be the central educational apparatus of the improvisation class. As has been stated above, everything that is taught in the class should be played, both individually and as group exercise.

The tape recorder is a valuable tool which should be employed in this study; it can be used in three useful ways:
1. The student should periodically be given the opportunity to hear himself. Hearing and evaluating one's own performance is an important learning device.

2. The instructor can tape a rhythm track, if proficient enough players are available, for use by students during out-of-class time. Music Minus One recordings are valuable for this purpose also.

3. A common difficulty among immature players is the tendency to get lost in the music. This is a natural problem and its resolution requires the player develop a 'feel' for four and eight measure phrases. The tape recorder can aid in this by 'keeping time' for the player while he is practicing a given piece. One can tape a 'click track' and sound out 'sign-post' points in the music, i.e., "Eb....F....C...."

Aesthetic Criteria for the Evaluation of a Jazz Artist

In summary, I will close this consideration of jazz improvisation with what seems to me to be one of the clearest, most precise, commentaries on jazz performance I have ever read. This is Jerry Coker's statement concerning the evaluation of the jazz artist. It is included here because
it is worthwhile reading for any performer regardless of what level of achievement he has attained.

Since the growth of the student of jazz will depend to a great extent on the influence of recorded music, he must learn to absorb and evaluate what he hears. His assessment of techniques will in time become automatic and he will then be free to perceive the music from every aspect. Jazz is made up of many intangible qualities that create appeal. This appeal becomes a matter of personal taste. However, there are some definite questions that the listener can ask that are necessary to a well-rounded evaluation.

1. Choice of Materials. Does the artist make use of the best songs available? Is the song appropriate for the player's style and interpretation?

2. Emotional Content. Does his tone quality seem alive? Is he able to project, emotionally?

3. Versatility. How many different moods is he able to create? Does he adapt to new musical environments and establish rapport with others in the group? Is the excitement he creates limited to swing, rhythmic outbursts, humor, and mischief? Or does the excitement also take on the more subtle aspects of beauty, thoughtfulness, sincerity, sweetness, and melancholy?

4. Taste. Is the chosen mood always appropriate to the musical situation? Does he practice moderation and economy in using his materials and techniques?

5. Originality. Is the artist an innovator? Though he might show that he has absorbed the qualities of other players, is there a considerable amount of material which seems to be his own, so that one is actually able to distinguish him from other artists of a similar style? Does there seem to be a creative urge about him which causes his style to be constantly enriched with new ideas?
6. **Intellectual Energy.** Can the player hold one's interest with only the stimulus of his ingenuity? Is the player physical, cerebral, or both?\(^{11}\)

\(^{11}\)Coker, *op. cit.*, pp. 81-82.
CHAPTER VI

SUMMARY AND RECOMMENDATIONS

The objective of this study has been to present a compilation of materials and information for the director of the secondary school jazz ensemble. Reasons were offered for the inclusion of this organization into the music curriculum. Its motivating influence, career relatedness, potential for developing musicianship through well-chosen jazz literature, and its requirements of self-reliance on the part of the student were mentioned as justifications for the group's existence.

This paper has been directed to the high school music program, but in large part, with some alterations, it can be applied to junior high school and college level organizations. The chapter on improvisation will be of some significance to the latter.

The methods used in constructing this paper are multiple. Much material was collected from various literature sources. These include books, dissertations, theses, periodicals, and musical materials. Informal discussions and personal experiences have contributed greatly to this work.

Chapter II has considered the jazz ensemble as a class activity in the high school curriculum. High musical goals
are a reasonable expectation of the jazz ensemble. To this end, membership requirements should be musical and academic in nature with participation in other musical organizations as one imperative. The properly structured use of student leaders and workers can enhance the attainment of the educational goals of the organization.

The scheduling of the jazz ensemble class can present a major problem. Various proposals have been offered for meeting this problem including the introduction of mini-courses.

This chapter also discussed the role and qualifications of the director in the jazz program, the needs for specialized equipment (as well as ways to financially meet these needs), and methods of organizing the unusually large jazz ensemble library.

The scheduling, programming, staging, and publicizing of performances commands special and concentrated concern. It is suggested that contests and festivals be approached as learning experiences rather than as rivalries.

Chapter III has examined the jazz ensemble as a musical organization by first analyzing the uses of the instruments of the ensemble. Trumpet attack and breath support demand special attention in the jazz group. The use of mutes and their various functions is a unique concern of the jazz program. The trombone section has been examined for its function in the jazz ensemble. The saxophone is
seen as a uniquely jazz oriented instrument, thus, use of
vibrato, tonguing techniques, and tone production require
examination in a jazz context.

The teaching of players of rhythm section instruments,
in many ways, presents the greatest difficulty because much
jazz material for these instruments leaves a great deal to
the interpretation of the individual. If the student does
not have a clear conception of what function his instrument
is to serve in the ensemble, both individually and as an
integral member of the rhythm section, the group will suf­
fer greatly. This paper offers some rudimentary recommen­
dations to help the rhythm section performer.

Potential additions to this nuclear jazz organization
are possible. The neophonic orchestra, through the addi­
tion of horns, percussion, woodwinds, and (possibly)
strings, represents one typical alteration of this basic
group. The addition of a vocalist is a move which requires
serious thought.

The setting up of the jazz ensemble for rehearsal and
performance needs special attention. Most important in
this regard is the requirement that players be able to hear
one another.

Musical materials for the group will stem from four
sources: published literature, teacher compositions, stu­
dent compositions, and professional composers' works.
These last three have the advantage of being fresh, new
material which specifically recognizes the strengths and
deephasizes the weaknesses of the group. At any rate, all
compositions for the jazz medium can be altered to fit the
organization which performs them.

Chapter IV developed the subject of jazz music as it
is performed by the ensemble. The greatest interpretative
difficulty young performers meet in the jazz medium is
rhythm. Most rhythms are not performed as they are writ­
ten. These rhythms must be learned and memorized. Listenn­ing is the best device for developing skill in their inter­pretation. The maintainance of pulse, the playing of syn­
copated figures, the correct performance of releases, the
interpretation of rock rhythms—which, in many ways, are interpreted in an entirely different manner than jazz figures—are worthy subjects for study.

Other unique interpretative elements which must be dealt with in the jazz ensemble include: Developing an awareness of phrase, performance of various jazz effects (slurs, glissandi, falls, etc.), instilling sensitivity to proper balance and dynamics, and the development of sight reading skills.

Intonation is a subject which commands some attention here. The intonational problems of specific instruments with suggestions for their remedy have been included in Chapter IV.
The success or failure of the jazz ensemble program will be measured by the degree of importance the instructor places upon the rehearsal of the group. Several suggestions have been offered for review concerning good rehearsal procedures. A distinction was made between the goals and purposes of full, sectional, and dress rehearsals.

The instructor should consider the implications of the Contemporary Music Project and, specifically, its conception of Comprehensive Musicianship. Fundamentally, this theory suggests the goal of the music educator should be, as it relates to the performance class, the development of musicians who have a broad analytical, historical, and critical understanding of the music they perform. It is suggested here that the instructor must spend some time dealing with these understandings if he is to develop musicians who can interpret jazz music as it should be.

The instructor must devise methods of evaluating the students' progress and these methods must be systematic and well-thought-out. Various testing procedures have been offered in Chapter IV to aid the educator toward this end.

Chapter V considered what is probably the weakest aspect of most jazz ensemble organizations: improvisation. A first concern of the potential improviser should be the development of the ear. 'Perfect pitch' is not required, but what is necessary is the ability to hear 'relative
pitches' with one's instrument and to hear the jazz style as it relates to the playing of that instrument. Transcription is offered as a first technique to this end.

The harmonic aspects of jazz music are briefly dealt with in Chapter V. Scales and modes, chord types and their function, and the various types of chord progressions typical in jazz are important considerations. Harmonic analysis of jazz pieces is offered as a useful technique toward understanding chord progression. This text emphasizes the need to convert chord symbols to scale tones. More sophisticated harmonic considerations include chord superimposition and extension, as well as the uses of modes in jazz.

Some guidelines for developing melodic and rhythmic competence is offered and a transcribed solo has been presented with analysis to display the useful tool the process of transcription represents.

The subject of improvisation can be effectively taught in the classroom if its limitations are recognized. The course should emphasize performance of learned material and the small combo should be the functional center of the classroom activity. To this end, the class size should be limited to no more than fifteen people if it is to be most effective.

Finally, the ability to make accurate critical judgments about what he hears is an important element in the education of the young jazz improviser; Jerry Coker's
comment on the aesthetic criteria for the evaluation of a jazz artist is a valuable addition to any discussion of the art of jazz improvisation.

Recommendations for Further Research

Regarding recommendations for further research, the following projects seem worthwhile and feasible:

1. A study directed to the small jazz or rock group (combo) as a musical organization.
2. A thorough and broadly outlined study considering improvisation as a classroom course offering.
3. An analysis and examination of the musical style and influences of John Coltrane on jazz music.
4. A consideration of rock music's potential as a serious musical discipline.
APPENDIX A

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<td>MISSION MUSIC PUBLISHERS</td>
<td>22118 Lantana Ct., Castro Valley, Ca. 94546</td>
<td>Contemporary Series - largely std. instrumentation. Progressive Series - largely std. instrumentation but for inexperienced &amp; intermediate groups. Creative Series - head charts for perf. by large or small groups. Writers include: Clare Fischer, Alf Clausen, Steve Sample, Don Piestrup, Dan Haerle, Don Schamber, Dave Eshelman, Bob Curnow, others.</td>
<td>$12.00-$22.50</td>
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<td>MJQ MUSIC, INC.</td>
<td>200 West 57th St., N.Y., N.Y. 10019</td>
<td>Brookmeyer, Gary Burton, Ellis, Milt Jackson, J. J. Johnson, John Lewis, Lalo Schifrin, others. Some on rental, some for purchase. Many combinations, inc. symph. orch., brass ens., chamber groups, etc. Excellent source.</td>
<td>Scores $3.00-$5.00; parts usually $4.00. Some on rental only.</td>
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<td>MORSE M. FREEMAN</td>
<td>733 S. Spring St., L.A., Ca. 90055</td>
<td>Roland, Niehaus, Mailman, Coker, Nestico, Newsom, Albam, Christian, others.</td>
<td>$3.50-$5.00</td>
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<td>NATIONAL MUSIC SERVICE, INC.</td>
<td>1585 W. Broadway, Anaheim, Ca. 92802</td>
<td>Std. Inst.: $4.00; Moss, Schaefer, Fenno, others. Aug. Inst.: $6.00; inc. flt., cl., hn., tba., mallet per.; arr. by J. Mahaffey. Publisher of NATIONAL STAGE BAND GUIDE, a listing of all music publishers. Inc. arranger, style and price.</td>
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<td>Catalog Information</td>
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<td>N.E.S.</td>
<td>Box 126, Libertyville, Ill. 60048</td>
<td>Graded catalog of materials, Texts on Improvisation, arranging, composition. Writers inc; LaPorta, Mutchler, Richards, Paul Horn, others.</td>
<td>$4.50-$6.00</td>
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<td>NEWSOME, JOHN</td>
<td>19065 Killoch Way, Northridge, Ca. 91324</td>
<td>Originals only. All std. instrumentation. Good for concerts &amp; contests.</td>
<td>$15.00</td>
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<tr>
<td>NORTH TEXAS LAB BANDS</td>
<td>Box 5038, North Texas Station, Denton, Texas 76203</td>
<td>Available: ONLY ORIGINALS written for the N.T.S.U. Lab Bands, made available as an aid to education.</td>
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<tr>
<td>PEER INTERNATIONAL CORP.</td>
<td>1619 Broadway, N.Y., N.Y. 10019</td>
<td>Arrangements by Johnny Richards and many others.</td>
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<td>PLYMOUTH MUSIC CO., INC.</td>
<td>17 West 60th St., N.Y., N.Y. 10023</td>
<td>Mancini, Grusin, Hagen, Ernie Wilkins, Maltby, Richards, others.</td>
<td>$3.50-$4.00</td>
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<td>PRINCE, JOHN</td>
<td>616 Magnolia St., S. Pasadena, Ca. 91030</td>
<td>All originals. List includes info on chart layout, solos, style, etc.</td>
<td>$27.50-$40.00</td>
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<td>PUBLISHERS SERVICE CORP.</td>
<td>1619 Broadway, N.Y., N.Y. 10019</td>
<td>Skitch Henderson Stage Band Series, Neal Hefti Series, Nelson Riddle Series, etc.</td>
<td>$3.50</td>
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RADER, DON (MUSIC)
15859 Vose St.
Van Nuys, Ca. 91406


R. F. ARRANGING SERVICE
7373 W. 83rd St.
L.A., Ca. 90045

Music for small band (combo) stage band and brass band. Specials by Richard Fritz. Price: $15.00 (big band charts)

ROBBINS MUSIC, INC.
1350 Ave. of Americas
N.Y., N.Y.

Good series by numerous well known writers. Write for catalog. Price: $3.50+

SHAYNE, LARRY (MUSIC CO.)
6290 W. Sunset Blvd.
Hollywood, Ca.

Originals by Hefti, Mancini, Pat Williams. Write for catalog. Price: $4.00

SHAPIRO, BERNSTEIN & CO.
666 5th Ave.
N.Y., N.Y. 10019

Charts by Dave Grusin, Richard Maltby, Earl Hagen, Fred Karlin and others. Price: $3.50

SISCO, BOB
Box 38125
Hollywood, Ca.

Charts by Bill Fritz, Bill Holman, Dick Grove, Lennie Niehaus and Bob Sisco. Jazz and rock. Price: $10.00 inc. score
Charts by Terry Jones, Gene Siegel, John Morell, Paul Novros, Paul Sorenson, John Newsome. SERIES I: std. jazz ens. inst. SERIES II: 5 strings, 3 tpts., 1 bone, tuba, 2 sxs. (w.w. dbls.), gtr., bass, drs. SERIES III: 3 wws. (all dbls.), 2 tpts, 2 bones, gtr., vbs., bass, drs. Good series. Prices: $10.00-$15.00

Nestico, Spera, Hagen, Slater, Billy May, Shorty Rogers, Alan Foust. Also, Coker's PATTERNS FOR JAZZ (Improv. Inst.). Other fine materials. Price: $4.50-$6.00 (charts)

Maltby, Dedrick, Kinyon, etc. Prices: $3.00-$4.00

Charts by Fenno, Barker, Gorow, others. Graded catalog. Some fine combo works by Rugolo, Niehaus, Ferguson, Paich at $2.50 each. Price: $3.00-$4.00 (big band charts)

Other sources can be found in Chart Sources 1973 published by:

Studio 4 Productions
Box 266
Northridge, Ca. 91324
APPENDIX B

EQUIPMENT NEEDS OF THE JAZZ ENSEMBLE

Trap drum set:
- bass drum
- foot pedal
- hi-hat cymbals (2)
- ride cymbal(s)
  - with stand(s)
- small tom-tom
- floor tom-tom
- snare
- 'jazz' drum sticks
- wire brushes

Miscellaneous percussion:
- congas
- bongos
- claves
- quiro
- maracas
- cowbell

Mutes:
- cup
- harmon
- straight
- trombone mutes (optional)
- mute stands (optional)

Music stands:
- cardboard folding stands
- stand lights
- 10-20 watt heavy duty bulbs
- extension cords
- junction boxes

Risers (optional)

Amplification system:
- 2 microphones (at least)
- microphone stands (angle adjustable preferred)

Conn Strobotuner (optional)

Uniforms (optional)

Sax stands
## APPENDIX C

### SELECTED INSTRUMENT AND BAND MATERIAL MANUFACTURERS

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<thead>
<tr>
<th>Manufacturer</th>
<th>Address</th>
<th>City, State</th>
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<tr>
<td>American Rawhide Mfg. Co.</td>
<td>1103 North Northbranch St.</td>
<td>Chicago, Illinois</td>
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<tr>
<td>Educational Music Bureau, Inc.</td>
<td>434 South Wabash Avenue</td>
<td>Chicago, Illinois</td>
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<tr>
<td>Brilhart Musical Instrument Corp.</td>
<td>505 Oak Avenue</td>
<td>Carlsbad, California</td>
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<tr>
<td>Carl Fischer Musical Instrument Company, Inc.</td>
<td>105 East 16th Street</td>
<td>New York, New York</td>
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<tr>
<td>C. Bruno and Son, Inc.</td>
<td>1100 Broadway</td>
<td>San Antonio, Texas</td>
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<tr>
<td>K. G. Gemeinhardt Co., Inc.</td>
<td>P. O. Box 88, Rt. 19 South</td>
<td>Elkhart, Indiana</td>
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<tr>
<td>Buescher Band Instrument Co.</td>
<td>225 East Jackson Boulevard</td>
<td>Elkhart, Indiana</td>
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<tr>
<td>Fred Gretsch Manufacturing Co.</td>
<td>60 Broadway</td>
<td>Brooklyn, New York</td>
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<tr>
<td>Coast Wholesale Music Co.</td>
<td>1201 South Olive Street</td>
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<tr>
<td>Hershman Musical Instrument Co., Inc.</td>
<td>61 West 23rd Street</td>
<td>New York, New York</td>
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<td>Conn Corporation</td>
<td>1101 East Beardsley</td>
<td>Elkhart, Indiana</td>
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<td>Frank Holton and Company</td>
<td>320 North Church Street</td>
<td>Elkhorn, Wisconsin</td>
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<td>Cundy-Bettony Co., Inc.</td>
<td>96 Bradlee Street</td>
<td>Hyde Park, Massachusetts</td>
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<td>Humes and Berg Mfg. Co.</td>
<td>4801 Railroad Avenue</td>
<td>East Chicago, Indiana</td>
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<td>DeMoulin Brothers and Co.</td>
<td>1083 South Fourth</td>
<td>Greenville, Illinois</td>
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<td>G. C. Jenkins Company</td>
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<td>Jenkins Music Company</td>
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<td>Kay Musical Instrument Co.</td>
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<td>Krauth and Benninghofen, Inc.</td>
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<td>G. Leblanc Corporation</td>
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<td>Leedy Drum Company</td>
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<td>Lesher Woodwind Company</td>
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<td>Lockie Music Exchange</td>
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<td>Ludwig Drum Company</td>
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<td>Saxony Uniforms</td>
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<td>Slingerland Drum Company</td>
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<td>Targ and Dinner, Inc.</td>
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Uniforms by Ostwald, Inc.
Box 351
Staten Island, New York

Wenger Music Equipment Co.
118 West Rose Street
Owatonna, Minnesota

David Wexler and Company
823 South Wabash Avenue
Chicago, Illinois

H. N. White Company
5225 Superior Avenue
Cleveland, Ohio
CHORD SUPERIMPOSITION
(from Coker, Improvising Jazz)

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BIBLIOGRAPHY

Books

General Sources


Methods


Monographs


Periodicals


Unpublished Literature


