



**Recommended Literature**  
**for your**  
**Jazz Band**

*developing your jazz curriculum*

Dan Davey  
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# I Get By With A Little Help From My Friends

When I am looking for something new for my ensembles to play, I listen (to publisher recordings, performances of other bands, etc.) and ask for recommendations from other educators/musicians who I trust.

This session is not a typical “Reading Band” session that features new releases from publishing companies. Instead, this session gives directors the opportunity to listen to charts that are recommended by our colleagues. These recommendations have been used with success in music programs around the state of Oregon and includes a variety of ability levels and styles. I have included comments either from the publisher or from the director who recommended the chart.

This is not a complete curriculum, but it is my hope that you can walk away from this session with a few new titles and resources to introduce to your band and augment your jazz curriculum.

If there is any way that I can help you or your program, please do not hesitate to contact me at:

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# Jazz Curriculum Concepts

When programming for your jazz ensembles, do you approach it as a curriculum or do you program only for the upcoming festival or concert? Consider the skills and concepts your band needs and select literature that allows them the opportunity to discover and explore those concepts. Rather than selecting those few difficult festival pieces, program several “easier” tunes that will allow you to teach these concepts. Your band will play better and smarter having knowledge of jazz concepts and not just a few arrangements. Do you avoid pieces that involve sax-doubling because your players “don’t double” or do your players not double because you avoid pieces that involve doubling?

## Time and Rhythm

This includes subdivision (Time Train), rhythmic feel, swing feel, rhythm section beat placement (and how that applies to the role of the bass, piano, guitar, drums, etc.), voicings/comping, harmonic structures and registers, rhythmic vocabulary/note duration/note placement, melodic approach to the drum set.

## Improvisation and Jazz Theory

This includes various forms (blues, rhythm changes, 16/32 bar form), chords and chord scales (IIm7-V7-Imaj7), transcriptions (for feel, articulations, style - provide recordings!), motivic development, style, personality. Connect the dots between the form and the arrangement (rehearse the sax soli over the trumpet melody from a different section with backgrounds from solo section, etc.).

## Interpretation

This includes articulation/tonguing (legato with slurs into downbeats), swing conception for jazz 8th notes, phrase shape and line contour, inflections (smear, dui, growl, shake, scoop, etc.), mutes and vocal effects.

## Tone Quality

This refers both to individual and ensemble tone quality, blend, balance, and intonation, transparency at all dynamics, style and vibrato, air support.

# Recommended Literature

TITLE	LEVEL	STYLE	COMPOSER/ ARRANGER	Publisher
<b>Brazil</b>	VE	Latin	Russell & Barroso /arr. Jerry Nowak	Hal Leonard Corporation
	Lisa Hasuike (Twality MS): This well-known Latin standard is a perfect change of pace for your concert. Carefully notated for beginning groups, this is a great introduction to samba style and sits so comfortably for the band.			
<b>What a Wonderful World</b>	VE	Swing Ballad	Douglas & Weiss /arr. Rick Stitzel	Hal Leonard Corporation
	Lisa Hasuike (Twality MS): Giving your beginning band great tunes like this to play will turn them on to jazz forever! You just can't beat the appeal of the tune Louis Armstrong made so famous, and it's surely stood the test of time. This very playable version is nicely scored where each section gets a piece of the melody.			
<b>Just You, Just Me</b>	E	Swing	George Stone	UNC Jazz Press
	Joe Freuen (Willamette HS): It is good for articulation and balance practice. It's also good for teaching feel.			
<b>A Child Is Born</b>	ME	Ballad/Waltz/ Bossa	Thad Jones /arr. John Denton	Alred Publishing
	Mike Reetz (Shasta MS): This wonderful jazz standard by Thad Jones moves smoothly through a few styles - first as a ballad, then as a moderate jazz waltz, then as a bossa in four, and back to the jazz waltz feel - all the while keeping the beauty and integrity of the original. Written or ad lib solos are for alto sax and trumpet. Gorgeous chord voicings and tasty contrapuntal lines support this beautiful tune in a very tasteful way!			
<b>At the Buzzer</b>	ME	Swing	Mike Dana	Heritage Music Press
	Steven Owen (UofO): a high energy (but easier) chart - incredibly well written for younger bands.			
<b>Brazil Nuts</b>	ME	Samba	Les Sabina	Kendor Music, Inc.
	Danielle Davey (MHCC): This is a great introductory samba for a younger band, and has a fun sax soli after the solo section. Written solos for Tenor Sax and Trumpet, optional solo for lead bone.			
<b>Cool</b>	ME	Swing	Bernstein /arr. Mark Taylor	Hal Leonard Corporation
	Joe Fruen (Willamette HS): From the musical West Side Story, here is the swinging and aptly titled Cool. Mark Taylor's version for developing players remains true to the original but adds a touch of contemporary flair with the melody passed from section to section and written or improvised solo space for trumpet.			

RECOMMENDED LITERATURE FOR YOUR JAZZ BAND - DAN DAVEY

TITLE	LEVEL	STYLE	COMPOSER/ ARRANGER	Publisher
<b>Four</b>	ME	Swing	Miles Davis/arr: Mark Taylor	Hal Leonard Corporation
	Dan Davey (MHCC): Miles Davis left a legacy of innovative playing and enduring compositions, and all students of jazz should get to know this piece. You'll find this swinging medium up-tempo arrangement for young bands by Mark Taylor will sound great with your group!			
<b>Hay Burner</b>	ME	Swing	Basie/arr: Sammy Nestico	Kendor Music, Inc.
	Jennifer Brooks-Muller (David Douglas HS): I remember this piece was my "first Basie" I attempted. Very playable and a bridge to the Basie genre.			
<b>Nostalgia in Time Square</b>	ME	Swing	Mingus/arr: Victor Lopez	Alred Publishing
	Mike Reetz (Shasta MS): Swinging at around 144 BPM, "Nostalgia in Times Square" arranged by Victor López, has superb suggested (written) solos for tenor and trumpet, accessible brass ranges, nice solis, and interludes.			
<b>So What</b>	ME	Swing	Miles Davis /arr: Mark Taylor	Hal Leonard Corporation
	Dan Davey (MHCC): Jazz giant Miles Davis spearheaded some of the most innovative jazz over his lengthy career. This famous tune captures the cool modal jazz sound, complete with muted trumpet parts and solos based on two dorian scales. The scoring alternates between a small combo and full ensemble.			
<b>Blues on the Double</b>	M	Swing	Basie/arr: Buck Clayton	Lush Life Music
	Tom Muller (David Douglas HS): Written by Buck Clayton and generally more associated with the Ellington band, this Basie version swings harder and offers more solo opportunities for alto, trumpet and tenor. Perhaps unusually for a Basie chart there is no solo spot for piano, though you could swap for a sax solo if you wished. The chart is as per the recording sample, except that the trumpet solo has been swapped for the clarinet solo. There are no written sax doubles. This is a driving up-tempo swing dance chart.			
<b>C Jam Blues (ala Mambo!)</b>	M	Latin	Duke Ellington /arr: Michael Mossman	Hal Leonard Corporation
	Dan Davey (MHCC): The classic Ellington tune done in the style of a mambo! A twisted melody, clever counterlines, and a montuno section make this one an absolute gas to play. Solos for alto, trumpet, and a vamp section that starts soft and gains major momentum.			
<b>Gentle Rain</b>	M	Bossa Nova	Luiz Bonfa /arr: Lisa DeSpain	Alred Publishing
	Joe Fruen (Willamette HS): Color, texture, phrasing, bossa nova, and simplicity make this a world-class chart by Lisa DeSpain. A full band introduction is followed by a statement featuring tenor and trumpet. The color and texture is enhanced by various feature spots for 2nd and 4th trumpets (on optional flugels), tenor and piano. The coloring is further influenced by harmonies, muted brass and dynamics.			

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TITLE	LEVEL	STYLE	COMPOSER/ ARRANGER	Publisher
<b>Impressions</b>	M	Modal Swing	Coltrane/arr: Mark Taylor	Hal Leonard Corporation
	Jaimie Hall (West Salem HS): Easy to blow over, great stop time section in the middle. Written and recorded by John Coltrane, this is one of the landmark tunes in jazz history. The modal nature of this chart makes it very accessible for improvising.			
<b>Lulu's Back In Town</b>	M	Swing	Scott Whitfield	UNC Jazz Press
	Kevin Egan (West Linn HS): Straight-ahead swing a la Bill Holman with solos for two trombones and bass.			
<b>Queen Bee</b>	M	Swing	Sammy Nestico	Kendor Music, Inc.
	Kevin Egan (West Linn HS): Every Band should play/listen to/study/emulate Basie. We start every year with at least one Basie chart. Until we can sound like the Basie Band I don't see the point in playing louder, faster and out of control.			
<b>Red Clay</b>	M	Rock-feel	Freddie Hubbard /arr: Mark Taylor	Hal Leonard Corporation
	Danielle Davey (MHCC): Students love trying to match the original recording. Plenty of opportunities for solos, as well.			
<b>Straighten Up and Fly Right</b>	M	Swing	Nat King Cole /arr: Stephen Bulla	Hal Leonard Corporation
	Tom Muller (David Douglas HS): Made famous by Nat King Cole and countless jazz artists, this catchy swing favorite is arranged with a nice, medium groove and features impeccable scoring in the hands of Stephen Bulla.			
<b>Basie-Straight Ahead</b>	MA	Swing	Count Basie/ arr: Sammy Nestico	Kendor Music, Inc.
	Kevin Egan (West Linn HS): Don't miss your chance to play this great chart exactly as the Basie band recorded it, unsimplified! Your band will meet the challenge with enthusiasm and be proud of the results. Not for wimps!			
<b>Big Swing Face</b>	MA	Swing	Bill Potts	Sierra Music Publications
	Idit Shner (UofO): medium-up swing chart that provides plenty of solo space for alto sax (a la Ernie Watts) and trumpet (a la Bobby Shew). It also features a terrific sax section soli!			
<b>Body Snatchers</b>	MA	Contemporary	Radiohead /arr: Fred Sturm	Sierra Music Publications
	Tim Vian (Thurston HS): Bodysnatchers was released in 2007 on Radiohead's In Rainbows album. Fred Sturm's powerful arrangement captures the raw passion of Radiohead's version with unique harmonic variations, textural manipulation, and expansion of the original's form. Soprano sax is the featured soloist.			

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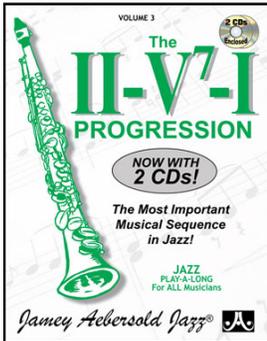
TITLE	LEVEL	STYLE	COMPOSER/ ARRANGER	Publisher
<b>Extensions</b>	MA	Hip-hop	Patty Darling	Sierra Music Publications
	Tim Vian (Thurston HS): Extensions is a funky, hip-hop fusion chart with nice mood changes throughout. This chart generates a lot of excitement without a lot of high blowing (written B in the trumpet part). This chart has an exceptionally fresh and interesting character, and there is solo space for alto saxophone and drums.			
<b>Here's That Rainy Day</b>	MA	Ballad	Burke & Van Heusen /arr: Dee Barton	Sierra Music Publications
	Kevin Egan (West Linn HS): The best way to develop a trombone section sound is to give them something to do other than play figures behind really active sax lines. There are no better charts for getting a warm, full sound than each/any/all of the Kenton Ballads. Kick the Maynard line down an octave if you have to. The chart works at so many levels. There are more accessible Kenton Ballads available (esp. through Sierra) so don't be put off by this challenging work.			
<b>It Had To Be You</b>	MA	Ballad	George Stone	Hal Leonard Corporation
	Jaimie Hall (West Salem HS): It's a beautiful, happy arrangement with a nice sax soli.			
<b>Jordu</b>	MA	Medium Swing	Duke Jordan /arr: Mark Taylor	Hal Leonard Corporation
	Jeff Wilson (Rex Putnam HS): Great melody, cool full band unison line, great tune to teach swing 8th notes.			
<b>Manteca</b>	MA	Latin	Gillespie /arr: Mike Tomaro	Hal Leonard Corporation
	Scott McKee (American Band College): My band did a lot of listening and we can across the GRP Big Band cd and Manteca was on it. I thought it was a good connection between listening and actually playing the chart (trying to match their intensity, style, etc.).			
<b>Sweet Georgia Brown</b>	MA	Swing	arr: Sammy Nestico	Hal Leonard Corporation
	Jennifer Brooks-Muller (David Douglas HS): Up a level but kids never tire of playing it. Great way to produce up tempo.			
<b>The Dance of the Denial</b>	MA	Latin	Michael Mossman	Hal Leonard Corporation
	Steven Owen (UofO): high school level, very approachable solos section that you can open up, lots of music to be found in this simple chart.			
<b>Jazz Combo Paks</b>	various	various	arr: Frank Mantooth	Hal Leonard Corporation
	Dan Davey (MHCC): Frank Mantooth has several of these arrangement "Paks" for various instrumentation. They feature "head" arrangements that can be used for smaller bands or jazz combos. These are great for getting a combo program off the ground as part of your jazz curriculum!			

# Jazz Curriculum Resources

## JAZZ ENSEMBLE CHARTS

Marina Music	marinamusic.com
Kendor Music, Inc.	kendormusic.com
Penders Music, Co.	penders.com
Kjos Music, Co.	kjos.com
Sierra Music Publications	sierramusicstore.com
Alfred Music Publishing	alfred.com
Hal Leonard Corp.	halleonard.com
Jamie Aebersold Jazz	aebersold.com
Sher Music Co.	shermusic.com
J.W. Pepper Co.	jwpepper.com
FJH Music Company	fjhmusic.com
UNC Jazz Press	uncjazzpress.com

## IMPROVISATION MATERIALS



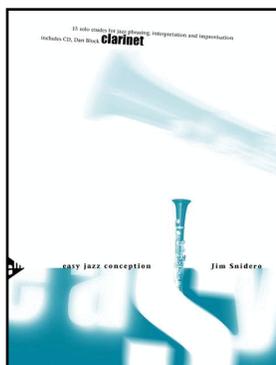
Jamie Aebersold Play Along Series



### Jazz Conception

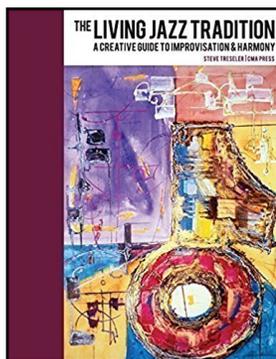
Jim Snidero

*jazz etude books using changes from legit jazz standards*



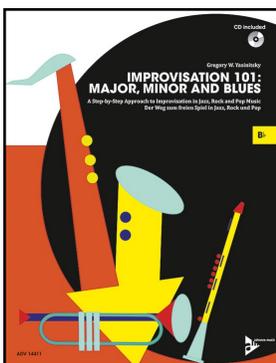
## Easy Jazz Conception

Jim Snidero



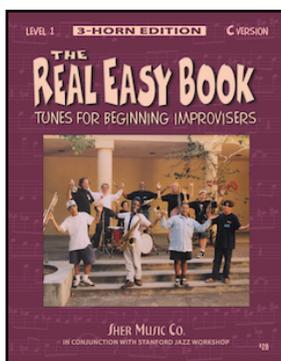
## The Living Jazz Tradition

Steve Tressler



## Improvisation 101: Major, Minor, and Blues

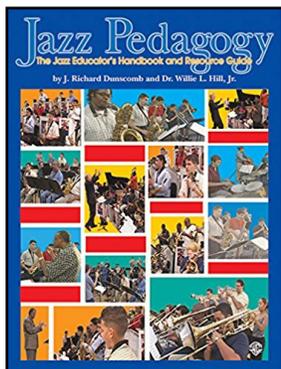
Greg Yasinitzky



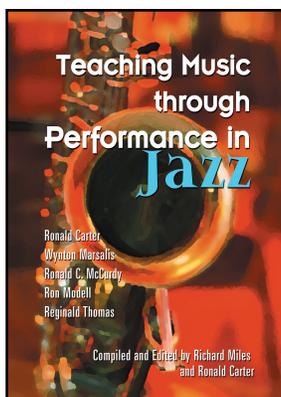
## The Real Easy Book

Sher Music Company

## JAZZ PEDAGOGY



**The Jazz Educator's Handbook and Resource Guide**  
Richard Dunscomb & Dr. Willie Hill



**Teaching Music Through Performance in Jazz**  
Wynton Marsalis, Ronald Carter, Ron McCurdy, Reginald Thomas, and Ron Modell  
  
Compiled and edited by Richard Miles and Ronald Carter

## OMEA State Jazz Championships

Saturday, May 19th, 2018  
Mt. Hood Community College

Download the handbook, rubric, and adjudication forms at:  
[www.oregonmusic.org/state-jazz-championships](http://www.oregonmusic.org/state-jazz-championships)