



Recommended Literature for your Jazz Band

developing your jazz curriculum

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Tried and Tested by Our Colleagues

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.

This handout and additional resources for directors are available on my personal website: www.danieldavey.net. 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?

Teach the Standard Repertoire

Design your curriculum to teach your students the standard repertoire of the genre. You may be training future musicians, educators or consumers. It is important for the jazz audience of tomorrow to know the standards and staples of this style. You will notice that the majority of these recommended charts are either originals or arrangements of standards. In selecting an arrangement of a standard, use one that stays true to the original recording while making it accessible to a younger musician. Create playlists that you can share with your students of the original recordings as well as the specific arrangement you are performing. Give them the tools further research the bands and musicians that developed this art.

Use Standards to Create a Chamber Jazz Culture

When students learn standards in your big band, it is easy to develop chamber jazz ensembles (jazz combos) that give them the experience of playing in quartets, quintets, etc. For example, if you play Craig Skeffington’s arrangement of *Naima*, hand out the lead sheet to every student, written in their key. Teach each of them the melody and the chord changes. Let them connect the dots between how the arrangement is constructed and how the tune is written. Use the time after a concert/festival to allow them to play in smaller combos. Encourage them to use compositional aspects of the arrangement in their combo arrangement. Empower your students to want to discover and create!

Recommended Literature

TITLE	LEVEL	STYLE	COMPOSER/ARRANGER	Publisher
Blues Machine	VE	Swing - Blues	Michael Sweeney	Hal Leonard Publishing
	Laura Arthur (Portland Public TOSA): This is a top-notch blues original for beginning bands! It's perfect for teaching style, introducing the "blues scale" as a basis for improvisation. Your beginners will play better after they learn this super chart, and they will want to tackle more challenging blues charts!			
It's Only A Paper Moon	VE	Swing	Harold Arlen/arr: Michael Sweeney	Hal Leonard Publishing
	Laura Arthur (Portland Public TOSA): Featuring a relaxed swing style and solid scoring throughout, here's a terrific chart for young players. Trombones (finally) get the spotlight and the harmonies are not dumbed down! Short, written or improvised solos are included for any trombone followed by a solo (or soli) for trumpet. A teaching unit with exercises for melody, rhythm and improvisation is included and it's playable with optional reduced or expanded instrumentations.			
Birdland	E	Rock	Josef Zawinul/arr: Michael Sweeney	Hal Leonard Publishing
	Laura Arthur (Portland Public TOSA): Here's an excellent, easy version of Josef Zawinul's great jazz tune! Solid writing all the way and no solos required.			
Boogie Woogie Bugle Boy	E	Swing	arr: Michael Sweeney	Hal Leonard Publishing
	Laura Arthur (Portland Public TOSA): Mike's playable arrangement doesn't sacrifice any of that classic swing era sound and style. The trumpet section is the primary featured section; however, the saxes also get a crack at the melody, and the trombones will really enjoy the glissandi in the shout chorus.			
Cool Cat Carl	E	Rock	Patty Darling	Sierra Music Publishing
	Jessika Smith (Parkrose MS): Sounds harder than it is. Solid rock tune with easy changes for the solo sections. Patty Darling has written an accessible, cute, medium-tempo, rock chart that features a cool melody with lots of sectional interplay. The improvised section is open for soloists of choice and has the blues scale included for solo reference. It's accessible, yet has a point!			
Georgia On My Mind	E	Ballad	Hoagy Carmichael/arr: Michael Sweeney	Hal Leonard Publishing
	Laura Arthur (Portland Public TOSA): Just a really approachable arrangement that sounds a lot harder than it is.			
The Lunch Bunch	E	Swing	Rich Sigler	Alfred Publishing
	Jaimie Hall (Straub MS): This is a great chart for young bands that has many licks and riffs that are common to the idiom. It also has many dynamic and style elements that are great ensemble teaching devices.			

RECOMMENDED LITERATURE FOR YOUR JAZZ BAND - DAN DAVEY

TITLE	LEVEL	STYLE	COMPOSER/ARRANGER	Publisher
	ME	Swing	Rick Stitzel	Hal Leonard Publishing
Blueberry Jam	Mandy Burton (Highland Park MS): This is an easy minor blues with accompanying chord and scale sheets to get your group comfortable. I used this to help work up a new bass player!			
	ME	Swing	Duke Ellington/arr. Mark Taylor	Hal Leonard Publishing
C-Jam Blues	Jessika Smith (Parkrose MS): Fun groove to work on, good counter lines, and easy solo section. Here is a new and creative new take on this Duke Ellington favorite set in a New Orleans street beat style. A piano introduction sets up the groove then a small group takes the initial statement of the theme. The rest of the ensemble enters with a counterline before the full ensemble launches the solo section which is designed to feature any number of soloists.			
	ME	Swing	Oliver Nelson	Sierra Music Publishing
Early Morning (African Sunrise)	Don Norton (University of Portland): This piece is written in a slow 12/8 time signature, which helps students work on internalizing the triplet subdivision that is so important to playing swing and Afro-Cuban music. The solo section is over a 12-bar blues form and is written in 4/4, which reinforces the relationship of the 12/8 feel and 4/4 time. This piece also features a trumpet melody that makes creative use of the blues scale as a means of suggesting bitonality.			
Groovin' Hard	ME	Swing - Blues	Don Menza/arr: Dave Barduhn	Hal Leonard Publishing
	Laura Arthur (Portland Public TOSA): Hard swing, pared down and approachable sax soli.			
Gumbo Caliente	ME	Latin	Doug Beach	Kendor Music, Inc.
	Laura Arthur (Portland Public TOSA): Super fun minor latin. Tenor and trombone melody.			
	ME	Swing	Joe Henderson/arr. Mike Kamuf	Alfred Publishing
Step Lightly	Dan Davey (MHCC): Don't miss this outstanding Joe Henderson swing chart that is accessible in every way for developing jazz ensembles. The melody is stated by a trio of alto, tenor, and trumpet; the tempo is around 120 bpm, and the lead trumpet range is to written G top staff. Written suggested solos are included for tenor sax 1 and trumpet 2. Additionally, it has a sweet shout chorus and lots of optional parts for expanded instrumentations. Introduce your players to Joe Henderson with this winner for concerts, festivals, or teaching!			
	ME	Funk	Herbie Hancock/arr: Mike Kamuf	Alfred Publishing
Watermelon Man	Laura Arthur (Portland Public TOSA): Fun take, great stop time unison shout, killer bari part.			

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TITLE	LEVEL	STYLE	COMPOSER/ARRANGER	Publisher
	M	Swing	Gerald Marks, Seymour Simmons/arr: Gerald Byers	Hal Leonard Publishing
All of Me	Keith Karns (WOU): This chart develops fundamentals of jazz playing: (1) requires close listening to an iconic recording (Sinatra at the Sands), (2) teaches the ability to swing, (3) teaches appropriate jazz/commercial articulation, (4) teaches exaggerated dynamics, (5) teaches rhythm section cohesiveness, (6) it is a standard tune everyone should know, (7) it can easily be opened up for solos, (8) it can be paired with any number of transcription assignments.			
Boplicity	M	Swing	Miles Davis, Gil Evans/arr: Mike Tomaro	Hal Leonard Publishing
	Mandy Burton (Highland Park MS): This arrangement works to maintain the intent of the original instrumentation, and I used it to work on ensemble playing with an inexperienced high school jazz ensemble.			
Gentle Rain	M	Latin - Bossa	Luiz Bonfa/arr. Lisa DeSpain	Alfred Publishing
	Joe Freuen (Willamette HS): Bossa Nova chart with correct rhythm section parts and good written solos, uses a lot of mutes in the brass. Good orchestration, but easy. Trumpet, Piano, and Tenor Saxophone melody/solos.			
Jump for Joy	M	Swing	Duke Ellington	Alfred Publishing
	Chris McCurdy (Lakeridge HS): A great trombone feature for an confident bone player with some easier parts in the rest of the group. It also has space for a vocalist. Great groove in the rhythm section and some fun pads for the saxes. You will need a sax player that can double clarinet. Solos for tenor, bone, vocalist, and alto.			
Naima	M	Latin - Bossa	John Coltrane/arr. Craig Skeffington	Alfred Publishing
	Dan Davey (MHCC): This is one of the standards your students should know! One of Coltrane's favorites and played by jazz musicians everywhere, this sweet bossa chart is magical. It opens with alto 1 on the written melody, then the sax section, followed by the brass taking the bridge. Features include a very nice, written tenor solo and lead trumpet range to written B-flat above the staff. Perfect for any jazz performance, you'll be delighted with Naima! Highly recommended! Optional expanded instrumentation.			
Recorda Me (Remember Me)	M	Latin	Joe Henderson/arr. Mike Kamuf	Alfred Publishing
	Dan Davey (MHCC): Joe Henderson's familiar jazz standard is set here in a Latin groove played at about 156 bpm. The melody is handled by tenor sax, trumpet and guitar with written solos provided for tenor and trumpet. A clever interlude followed by a dynamic shout chorus with some drum fills sets this chart apart. The lead trumpet range is to G top of staff, and optional parts are included for expanded instrumentations. Truly a first-class chart!			

RECOMMENDED LITERATURE FOR YOUR JAZZ BAND - DAN DAVEY

TITLE	LEVEL	STYLE	COMPOSER/ARRANGER	Publisher
	M	Latin - Samba	Mark Taylor	Hal Leonard Publishing
Samba Ti Kaye	Jaimie Hall (Straub MS): This is a great samba written by a master big band composer. This chart sounds much harder than it actually is. My students love playing this chart. This medium tempo samba features a quartet of alto, tenor, trumpet and trombone on the melody along with clever counterlines from the rest of the ensemble. A recurring unison bass line riff holds it all together amid a solo section for alto and trumpet, then a drum/percussion feature section. The tutti ensemble chorus starts softly then builds gradually to a roar before returning to the head.			
	M	Swing	Neal Hefti	Studio Music
Splanky	Keith Karns (WOU): This chart teaches jazz fundamentals. (1) The Blues, (2) requires close listening to an iconic recording (Atomic Basie), (3) teaches the ability to swing, (4) teaches appropriate jazz/commercial articulation, (5) teaches exaggerated dynamics, (6) teaches rhythm section cohesiveness, (7) it can easily be opened up for solos, (9) it can be paired with any number of blues transcription assignments.			
	M	Swing	Benny Golson/ arr. Mike Kamuf	Alfred Publishing
Stablemates	Dan Davey (MHCC): This wonderful jazz standard swings hard at around 160 bpm with the opening melody line played by alto sax, tenor sax, trumpet and trombone. Sample jazz solos are provided for tenor sax 1, trumpet 2 and drums, with the lead trumpet range going to written B-flat above the staff. Sax section solis, a bright shout chorus and superb writing throughout all come together to create a top-shelf chart!			
Lindy Hopper's Delight	MA	Swing	Edward Barefield, Teddy McRae; performed by Chick Webb's Orchestra	Essentially Ellington
	Steve Massey (Foxboro HS, retired/2020 All State Jazz Conductor): Great for teaching Swing concepts. Part of Essentially Ellington 2018. Available thru Marina Music			
They Can't Take That Away From Me	MA	Swing	arr: George Stone	UNC Press
	Joe Freuen (Willamette HS): Slow swing, good orchestration, Alto Saxophone, Piano Solos. Good shout choruses w/reasonable ranges. Good for working on slower swing feels.			
	MA	Latin - Samba	Fred Sturm	Heritage Music Press
Cabeza de Queso (Cheese Head)	Tim Vian (Thurston HS): It's Fred Sturm. His stuff is really well written, sounds excellent even with younger bands, sort of formulaic, but it works. Imitative. This piece was commissioned for the 2007 Wisconsin State Honors jazz ensemble, so the title (Cheese Head) is especially appropriate. There is a warm introductory chorale by the winds which leads to the hot, samba groove of the chart. There is a need for a solid piano player for the most effective performance of this work, and there is an important percussion part that complements the drum set. Also provided are extensive ideas for the alto soloist, but tenor, trumpet or vibes may be substituted if an alto improvisor is not available.			

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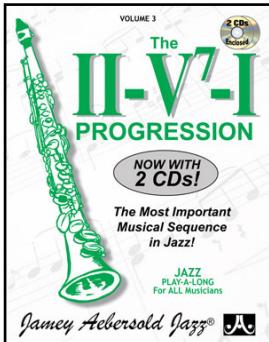
TITLE	LEVEL	STYLE	COMPOSER/ARRANGER	Publisher
Cotton Club Stomp	MA	Swing	Duke Ellington, Johnny Hodges & Harry Carney	Alfred Publishing
Nick Budge (Gresham HS): This chart gives a chance to talk about The Cotton Club, where the Ellington band was the house band from 1927-1931. It requires reeds to double. It requires every member of an ensemble to swing and groove together. High Energy.				
Dissonance in Blues	MA	Swing	Gerald Wilson	Alfred Publishing
Dissonance in Blues is a medium blues in E, featuring the bass, giving way to swinging ensemble writing and modern harmonies.				
Kinda Dukish/Rockin' in Rhythm	MA	Swing	Harry Carney/Ellington/Mills	Alfred Publishing
Chris McCurdy (Lakeridge HS): This is a great way to explore the many styles of Ellington's compositions in one chart. It's a great rhythm section feature at the top that melds into a fun sax feature and some great plunger work in the brass. Pretty open in solos as well. It's not crazy on range, but you'll need a good lead player to pull off the ending. Two clarinet doubles. A great closer.				
Kissing Bug	MA	Swing	Joya Sherrill, Billy Strayhorn, Rex Stewart/arr: Bill Holman	Sierra Music Publishing
Don Norton (University of Portland): This piece features unison melodies in each section of the band that combine to form a contrapuntal texture. It thus provides opportunities for students to work on intonation and blend and to listen for how their part fits within the larger scope of the piece. Additionally, it is an excellent example of the importance and power of playing with a wide range of articulations and dynamics.				
Solid Old Man	MA	Swing	Duke Ellington	Essentially Ellington
Steve Massey (Foxboro HS, retired/2020 All State Jazz Conductor): Can open solo section. Essentially Ellington 2019. available thru Marina Music.				
Time Stream	A	Swing	Sammy Nestico	Kendor Music, Inc.
Tim Vian (Thurston HS): Good unison rhythms, up tempo. Range is doable for brass. (Lead trumpet does have a high D). Excellent chart to when on jazz swing concepts				
Essential Elements: Jazz Play-Along	Collection		Michael Sweeney & Mike Steinel	Hal Leonard Publishing
Laura Arthur (Portland Public TOSA): Real Book/Aebersold for beginners. Written rhythm section parts, easy standard heads, written solos for every chart. We used these for a "Jazz Café" until where everyone picked a head and had to play at least one solo and it was a great way to build confidence. They also have one centered on the blues.				
Best of Essential Elements for Jazz Ensemble	Collection		Michael Sweeney & Mike Steinel	Hal Leonard Publishing
Laura Arthur (Portland Public TOSA): EVERY chart in here is an amazing teaching tool. Written solos, rhythm exercises, approachable rhythm section parts...				

Jazz Curriculum Resources

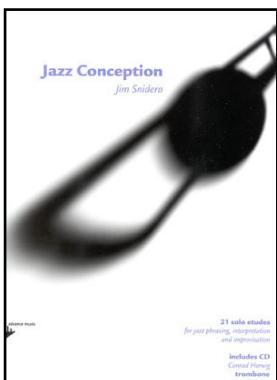
JAZZ ENSEMBLE CHARTS

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

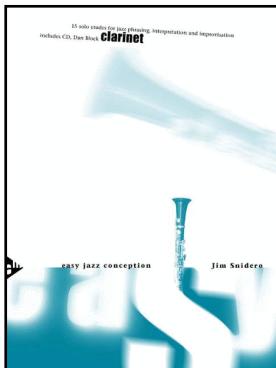


Jazz Conception

Jim Snidero

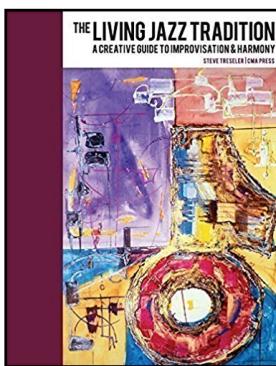
jazz etude books using changes from legit jazz standards

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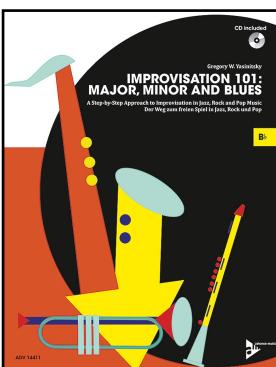
Easy Jazz Conception

Jim Snidero



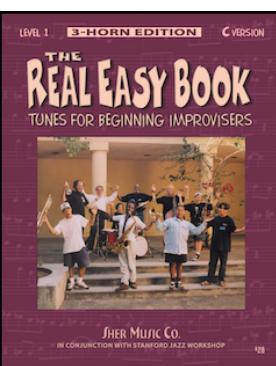
The Living Jazz Tradition

Steve Treseler



Improvisation 101: Major, Minor, and Blues

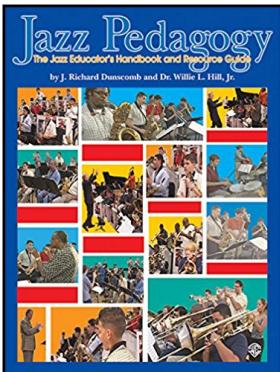
Greg Yasinitsky



The Real Easy Book

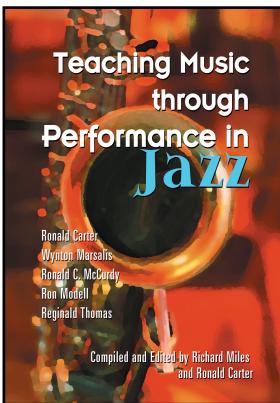
Sher Music Company

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

Friday-Saturday, May 29-30, 2020
Mt. Hood Community College

Download the handbook, rubric, and adjudication forms at:

www.oregonmusic.org/state-jazz-championships