



JAZZ EDUCATORS OF IOWA



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# PROVIDING JAZZ RESOURCES FOR IOWA'S EDUCATORS

A Word From The President

## JEI President's Message

As summer approaches, many of us are putting together our summer reading lists utilizing suggestions from friends, the best seller list from the New York Times, and other trusted sources. We rely on them to filter out works of lesser quality. Our students rely on us to be that trusted source for inspiring listening suggestions. They may be looking for guidance in not only who to listen to, but also what to listen FOR, or even HOW to listen deeply. This issue of the newsletter attempts to address those questions. Each article takes a slightly different slant on those issues. In addition, JEI members and invited guests have assembled "top five" (or a few more) lists of essential recordings for each instrument and voice. Again, each list reflects the unique perspective of its contributor: Some offer suggestions for first transcriptions, while others attempt to give representative recordings from a number of different styles or eras. The common thread is quality. Each contributor has given us only "desert island" choices.

There is no doubt that the rise of services like Spotify has created a "golden age" of accessibility to great jazz recordings. These days, students have no excuse for not checking out the masters on their instrument. Indeed, I have met many young adults who have collections of music files on a dedicated hard drive of a terabyte or larger. How things have changed! Growing up in rural Iowa in the 1970's and 80's, I was lucky to have a dozen or so real jazz recordings. Yet that was enough to keep me inspired to keep practicing. I think the difference is that now, because students have access to so much music instantly, they rarely take the time to investigate any recording thoroughly. By contrast, I still remember every nuance on many of those first vinyl lps I bought in high school, from the drum fills to the comping gestures. And, of course, the solos: growing up, we considered it a badge of honor to be able to sing along with all of the solos on a record. To this day there are CDs I buy that might live in my cd player (old guy alert), listened to every day, for a month or more. I have absorbed and "passively

transcribed" many of the lines on those recordings, which suggest themselves to me at unexpected times while I am improvising. Deep listening to a few choice cuts has provided me with a seemingly limitless supply of ideas to draw upon and develop. I would challenge students to pick one recording that really speaks to them—just one track—and listen to it every day for a month, then try to sing the solos without the track. I think they will be surprised by how much sonic information they retain and can recall from a piece so absorbed, and by how much mileage they can get from this "limited" amount of recorded information.

In addition to the great articles and listening lists from our board and invited contributors, be sure to check out the camp and festival listing assembled by Mike Pritchard. With the myriad camps offered around the state, there is something to keep every interested student engaged, and summer festivals to inspire students, educators, and fans alike. Bring on the summer!

## Inspiring Writing

Christopher Merz

It has been said that the best jazz improvisations sound composed (in other words, have a clear structure and proceed logically and elegantly), and the best jazz compositions sound improvised (loose, free, and off the cuff). Here are a few of my favorite jazz compositions, each of which, in my mind, meets that description. I had no agenda other than to pick one piece from each of my favorite writers. Here they are, in the order in which I first discovered them:

"Piece for Five," Kenny Wheeler, *Deer Wan*, ECM 1977

Still my favorite Kenny Wheeler cd, and his as well! I love the way this mini-suite has solo space for each member of the ensemble--different settings for each, not the typical head-solos-head format of most jazz performances (except for the guitar solo by John Abercrombie and the tenor

saxophone solo by Jan Garbarek, which both develop the material from the second theme). This approach changed the way I think about creating settings for soloists.

"Fee Fi Fo Fum," Wayne Shorter, *Speak No Evil*, Blue Note 1965

This composition is a great example of a primarily diatonic melody harmonized with chromatic chords. The unusual ABA form features a release section reminiscent of the blues, but starting on the IV chord, a device Wayne used a lot during this period. Lots of fun to play on, too, once you can hang with the harmony.

"The Maids of Cadiz," Leo Delibes, arranged by Gil Evans, *Miles Ahead*, Columbia 1957 (Miles Davis)

One of the famous collaborations between Miles and Gil, the colors in this piece are stunning. Except for a few brief moments, this is a ballad throughout. My favorite moments are the brief bits of romantic French horn leading the ensemble.

"Koko," Duke Ellington, *The Blanton-Webster Years*, Bluebird 1940

Not to be confused with the Charlie Parker contrafact on Cherokee, this blues is full of great writing. The introduction and ending vary from the blues form (and the feel—both are even eighths), but otherwise everything in the chart is based on that most ubiquitous progression in jazz. Each instrument is used only when it can contribute to the overall picture—typical Ellington. A masterpiece.

"Boom Boom," Bob Brookmeyer, *Celebration Suite*, Challenge 1999

This piece makes me smile from the beginning to its end nine and a half minutes later. I first discovered Bob's music as a student at Iowa in the 80's, having the opportunity to play many of the pieces from the Mel Lewis record, *Bob Brookmeyer, Composer/Arranger*, which I found as a cutout for 99 cents!!! I thought I was the luckiest kid in town. This piece dates from his return to jazz after spending time writing "serious" music that "makes people's teeth hurt." By contrast, this is unbelievably happy music. If you are having a rough day, listen to this cut!

"Miss Missouri," Benny Carter, *Kansas City Suite*, Roulette 1960 (Count Basie)

Another blues. This one starts sneaky, ends sneaky, and in the middle, smacks you between the eyes. Like Koko, it's full of solo space, yet uses the ensemble masterfully. 3-part counterpoint and some brilliant tutti writing are featured, as well as some full-band unison. Great variety of textures!

## Jazz Piano Recommendations

Submitted by Steve Shanley  
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One of the most challenging aspects of jazz education is getting young students excited about listening to jazz. I have had success using the following four tracks to get beginning jazz pianists excited about listening to more jazz (album title in parenthesis):

"Birdland," by Weather Report (Heavy Weather)

"Cast Your Fate to the Wind," Vince Guaraldi (Greatest Hits)

"Watermelon Man," by Herbie Hancock (Takin' Off or Best of)

"Song for My Father," by Horace Silver (Song For My Father)

For the inexperienced jazz musician, there are many new concepts to consider when listening to jazz: especially harmonic language, swing style, and improvisation. With the exception of the middle section of "Cast Your Fate to the Wind," the above are all in the straight 8th style, which I have found to be the style most young players can understand the quickest. These tracks feature a nice variety of straight 8th styles, excellent rhythm section and horn playing, and solos that are somewhat easy to appreciate on the first hearing. Usually a student will like one of these recordings quite a bit, which will help you give them direction for further listening ideas. If you have a pianist ready to transcribe for the first time, I suggest:

"Freddie Freeloader," by Miles Davis (Kind of Blue)

The piano solo by Wynton Kelly is a great lesson in swing and blues playing, and many licks in his solo are easy to figure out. The student does not need to worry about learning the whole

solo—even just a few phrases would be beneficial. Another bonus of this track: Miles Davis, John Coltrane, and Cannonball Adderley play solos as well.

## Jazz Trumpet Listening

Submitted by Kyle Engelhardt  
[www.cfhsband.org](http://www.cfhsband.org)

Here are my suggested recordings in no particular order:

1. Miles Davis, "Freddie Freeloader," from the album *Kind of Blue* - great solo line, easy to transcribe, excellent jumping off point for improvisation to begin happening with students (of any instrument, really).

2. Wynton Marsalis, "Never Let Me Go," from the album *Standard Time Vol. 3*. When I think of a beautiful trumpet sound, or I want to demonstrate how beautiful a ballad can be to a student, I always play this example.

3. Chet Baker and Gerry Mulligan (bari sax) on "Line for Lyons," from the album *Gerry Mulligan and Chet Baker - Carnegie Hall Concert*. I love this tune because of the counterpoint of the melody, and how all of the lines are interwoven between the soloists, plus it's a live track.

4. Clifford Brown - (anything, really) - but if you force me to pick, I'll go to "Cherokee" from the album *Study in Brown*. I think it's another great teaching example for students of how someone can bebop in the changes (almost all of the solo is straight out of the changes diatonically), and play with great time at an unbelievably quick tempo.

5. Dave Douglas, "Be Still My Soul" from the album *Be Still*. This album is a fresh take (released in 2012) on eight classic hymns, and is dedicated to the passing of his mother after a three-year struggle with cancer. The tracks are all poignant and heartfelt, and highly recommended.





“These days, students have no excuse for not checking out the masters on their instrument”

## Great Jazz Saxophone Playing

Submitted by Rodney Pierson  
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If I may, I would like recommend some recordings that have provided me years of enjoyment and inspiration. If you are not already doing so, take time with your students to discuss the music THEY listen to. Encourage them to broaden their palate with not only these recordings but all of the great suggestions in this newsletter. Critical listening skills will prove to be invaluable not only in the present but more importantly in the future development of your student's musical lives. We need adults of all disciplines and career paths to understand how jazz has shaped our culture so that they continue to be educated consumers of this music. No apology for the heavy saxophone references or early bebop examples here...that's what I play. Conspicuously missing - Joe Henderson, Charlie Parker, Ornette Coleman and 1000+ other masters of jazz saxophone.

“Stella By Starlight,” *Miles Davis in Concert* (Lincoln Center, NYC 2/12/64). Miles Davis, George Coleman, Herbie Hancock, Ron Carter and Tony Williams.

Empathetic interplay and masterful command of form is present in every song. All of these giants of jazz are in fine form. There's a playful approach with melody and a feeling that things can turn on a dime anytime the soloist chooses. George Coleman's tenor solo is one of my favorites.

“I Can't Get Started,” *Nancy Wilson and Cannonball Adderly* (1961). Nancy Wilson,

Cannonball Adderly, Nat Adderly, Joe Zawinul, Sam Jones and Louis Hayes.

While this particular cut is instrumental, you have to listen to the entire recording. There is absolutely fantastic singing by Nancy Wilson on this album. She really uses her voice like an instrument. Cannonball demonstrates effortless command of both changes and melody. I love his soaring lines- soulful and bluesy, but with a virtuosic approach to the horn. Listen to how he plays over top of the melody, creating other melodies concurrently.

“My Shining Hour,” *Coltrane Jazz* (1961) John Coltrane, Wynton Kelly, Paul Chambers and Elvin Jones.

I love the joy in Coltrane's sound and his unique bop articulation. It's hard to find a tenor sax player that has not been influenced by his approach. By not using much vibrato, Coltrane's purity of line and tone really stand out. This cut serves as a great example of early Coltrane and his approach to show tunes.

“St. Thomas,” *Sonny Rollins in Stockholm* (1959) Sonny Rollins, Henry Grimes and Pete LaRoca.

I am amazed at Sonny's direct approach to sound and melody. This was recorded during his last tour before the infamous 3 year “break” from playing in public. This recording is a great example for improvising without a chordal accompaniment...illustrating the importance of understanding form. There's a reckless control here that is indicative of his struggle at the time.

“S-H-I-N-E,” *Stan Getz The West Coast Sessions- Vol. 1* (1955-57) Stan Getz, Conte Candoli, Lou Levy, Leroy Vinnegar and Shelly Manne.

This recording is a great up tempo example of West Coast jazz. It showcases Getz's virtuosity and command of the instrument. Stan expectedly delivers more linear than vertical lines that are reminiscent of Lester Young- on caffeine. Pay particular attention to how he weaves the melody through the use of standard “licks”.

“Ya Gotta Try,” *Buddy Rich Plays, Plays and Plays* (1977)

This is one of my favorite big band albums ever. I wore this record out as a kid! I learned how: 1. a drummer should set up the band, 2. to play w/ uniform section and ensemble articulation, 3. how to move your air and deliver up tempo lines with relaxed power. As a young player I was inspired by then young Bob Mintzer's playing and arranging/composing. Mintzer trades with Steve Marcus in a tenor play off and Dave Stahl's lead trumpet playing is amazing. Next to Basie's “Straight Ahead” (first album I owned as a kid) this is the big band recording/album I have listened to the most.

Post YOUR favorites on our Facebook page will ya?

Cheers!

Rod



## Educational Resources

### Transcribing

Submitted by Mike McMann  
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Transcribing is arguably one of the most important tools used in learning the jazz language. The process can be intimidating to younger students or inexperienced players, primarily because they don't know where to begin or what approach to take. There are of course hundreds of transcription books available for purchase- and those can possibly be used to identify certain riffs you like and incorporating it into your vocabulary, but the real learning and deep understanding comes from sitting down with the recording and figuring out exactly what the artist is doing melodically, harmonically, rhythmically, and stylistically.

The purpose of this newsletter entry is to provide some different approaches to transcribing that may reduce the intimidation factor and make it more user-friendly to younger students. There will of course be students who come along every once and awhile and can just do it, but the large majority will be needing a great deal of guidance to get started.

First, you will need to introduce the *concept* of transcribing to your students, rather than just saying "figure out what they are doing and imitate". I start by picking a fairly simple melody (usually something blues-oriented with repeated riffs) for my students and then teach it to them by ear. Sure, some of them balk at first thinking they can't do it, but if you start making connections between notes and lines, repeated riffs, pointing out any half-step motion, etc., it suddenly becomes more feasible.

Once the introduction is made and the students feel like it is not such a foreign, scary concept, it is necessary to provide as many different angles/ approaches as possible. As "differentiated instruction" is a buzzword we are most likely all familiar with, it is certainly applicable here. Students hear things differently, process things differently and at different rates, and in most cases in different orders. The remainder of this article will feature different approaches, methods, and things to think about when transcribing. Remember, what works for

some may not work for others, and vice versa.

**Identify the key.** First and foremost, the student will need to know this to have a fighting chance. They may need help initially figuring it out, but try to point out things like what the bass is doing (particularly at the beginning or end of the form), or showing them how TONAL certain notes are within the solo that may point to the overall key. There are different ways of getting them to figure it out, but have them at least try before giving them the answer.

**Figure out the form.** Is it a 12-bar blues? 16-bar? 32-bar AABA form? Again, I try to start them out on a blues because it is the most familiar to them, but that is up to the instructor.

**Writing or playing?** Two different schools of thought on transcribing include 1) writing it out as you learn it; and 2) learning it/ memorizing it on your instrument first and then writing it down. That of course depends on things like how the students process things, how their memory is, how much time they have to spend on it, etc. The majority of my students write it down as they learn it. Ideally, the student would learn it, memorize it, and then write it down. This will keep it totally by ear and help them dig into the style and character of the soloist because they aren't reading notes on a page. However, it does provide a challenge to the typical middle school/high school band student whose schedule is packed with upper-level classes and a wide range of activities.

**Figure out the chord progression.** Again, blues is a great place to start because of the simple, familiar form and progression. Once the changes are clear, identify chord tones (1,3,5,7, etc.) in each measure. This is going to give them some tools going into the transcription that will keep it from being a complete guessing game. Let them know that if a note sounds "right", chances are it is one of those. I have seen a lot of students try to figure out a pitch by guessing every note under the sun- but by that point, they have lost the pitch they were going for. Having those chord tones makes it more *educated* guessing.

**Draw the dots.** In other words, the first step in writing a transcription is to get the pitches on the page. They are going to have a hard enough time figuring out which notes are being played, let alone notate the rhythm right away. I do, however, encourage

them to start throwing some barlines in if they don't start with them already in place. That helps when using the chord changes.

**Connect the dots.** If they get stuck on a few notes, have them skip ahead to a note they can identify. At that point, then they can fill in the blank notes between point A and point B. If they get stuck, have them move on and come back to it later. They may discover something later on in the solo that will help them with they return to that point.

**Slow down the recording.** There are many devices/programs out there that can be used. We use SmartMusic in our program and it works great for this. Import the recording, open it in SM, choose your tempo, record it with the mic turned down or off, and save it as an mp3 file. This tool is especially helpful for fast moving, flurry-of-notes-type line. The quality is of course affected a bit, but it really helps students and gives them time to process the pitches.

These are a few approach options you may take with your students, but the following points must be present to really make transcribing effective and worthwhile:

- 1) Students should master the notes, rhythms, dynamics, articulations, phrasing, ornaments, and all stylistic nuances of the soloist. They **MUST** get way beyond notes and rhythms.
- 2) Students should memorize the solo. For them to truly develop a jazz vocabulary, they have to build their collection of riffs from these transcriptions and know them well enough to play them in various keys. I would recommend they record themselves playing it and compare it to the original.
- 3) Help them make the connection. I have seen many students transcribe a solo and spend a lot of time learning it, and then hear no evidence of it at all in the next jam session or performance. This doesn't mean recreating the entire solo- it means using the vocabulary learned from it to create their own. It is almost like they forget everything when they have an opportunity for application in a performance. Stress to them that they need to learn that vocabulary in the solo so they can make sentences out of words instead of trying to make words with random letters.

4) Don't be in a hurry to get them transcribing a ton of solos. They need to LIVE with each one for a while to really get everything out of it. That is a very common problem, and it probably has to do with all of the resources they have to EVERYTHING. Students aren't always content staying with one thing for an extended period of time. Help them see the light!

5) Make sure the solos are accessible- not just from a transcribing standpoint, but from a playing standpoint. i.e. Don't tell your intermediate saxophonist to transcribe a Charlie Parker tune...

6) Friendly pedagogical reminder: Transcribing is a *beginning*- not a means to an end. In other words, have them transcribe to gain the vocabulary and concepts to be applied in a creative way across the board- not learn a solo to be played note-for-note at a festival and then forgotten. Transcribing is a step in the creative process of jazz- one that will teach the students a great deal about the language and inspire them to pursue more and dig deeper.

Mike McMann serves on the JEI Advisory board as Educational Materials/Content chair.

## Listening for Language

Submitted by Joel Foreman  
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Have you ever tried to speak a foreign language you didn't know? Embarrassment aside, it is hard to even get started because you have no previous exposure to utilize, or prior knowledge upon which you can build. As a teacher in a building where the choir room is close to the foreign language department, it is interesting for me to walk the halls and hear the development between

Spanish I and Spanish IV students. The Spanish IV students have a much broader vocabulary, understand the nuances of accents and dialects, and by then many have traveled to a Spanish-speaking country. The teachers will tell anyone that immersing oneself in a foreign language is the best way to learn. I would argue the same is true for learning to improvise. We must immerse ourselves by listening to the very art we are trying to create!

As vocalists, we deal with three pillars of music: pitch, rhythm and text. From an improvisatory standpoint, I take my cue from JEI Hall of Fame recent inductee Al Naylor (congrats Al) who states that rhythm must be the priority in a jazz solo, followed by pitch. Jazz and improvisation educators Bob Stoloff and Michele Weir both concur that syllables are much further down the totem pole of importance than rhythm and pitch. And yet, when I ask my students to improvise, they frequently struggle with rhythms and pitches because they continually get hung up on what syllables to sing!

So, I suggest that just as a student of a foreign language must immerse themselves in the language and culture to develop their own speaking skills, so must a musician immerse their ears in the world of improvisation to develop their singing skills. Listening, in my opinion, is not only the most critical component of practice (other than actually playing) it is also frequently the least included component in practice. As an educator, when was the last time you had your students listen to a recording? Furthermore, when was the last time you instructed them for specifically *what* they should hear?

Try having students borrow or purchase select recordings that showcase quality improvisation. When they have listened *daily* for a week, engage in a conversation that requires them to address aspects of the solo. They need to write down what syllables were used, the contour of the solo, how many measures/

choruses were taken, the feel created by the rhythm section etc. For the students stuck on "language", have them listen to a few lines repeatedly and assign durations and articulations to the syllables they heard. If the tempo is too fast, I drag the song file into the "Amazing Slow Downer" (highly recommended software available online) and we bring the tempo back to Earth for analysis.

For beginning students, I believe there is no greater starting point than an instrumental transcription. Scat syllables should be mostly neutral, though they can also help depict articulations and durations. For example "dit" depicts a short, accented note while "daht" depicts a longer, still accented note. Have students learn a transcribed solo one measure or phrase at a time *by ear*. After hearing the instrumentalist play the line, ask them to sing it. They will naturally begin to use syllables that match the articulation and style of the soloist.

Whatever angle you use to approach improvisation, the integral component must be listening. Putting on recordings in the background and sending CDs home with students is a great starting point, but if we intend for our students to truly develop their skills, we must encourage them to be intentional listeners. Only then will students thoughtfully analyze what they hear and begin building depth and breadth as they immerse themselves in the language of improvisation. Here are some recordings I recommend:

Title: "Flyin' Home", Album: Ken Burns Jazz: Ella Fitzgerald  
**Ella Fitzgerald** - The "First Lady of Song". Improvised melody and scatting throughout. Excellent example of melodic variation, creativity and use of syllables. Other similar artists to listen to: Mel Torme, Carmen McRae, Sarah Vaughn, Dee Dee Bridgewater, Carmen Bradford, Chet Baker, Joe Williams and Diana Krall.



Title: Corcovado (Quiet Nights of Quiet Stars), Album: The Diva Series: Astrud Gilberto

**Astrud Gilberto** - The epicenter of Latin singing and style. Additionally solos from Joao Gilberto and Stan Getz. Other similar artists to listen to: Joao Gilberto, Antonio Carlos Jobim, Eliane Elias.

Title: Cloudburst, Album: Everybody's Boppin'

**Lambert, Hendricks and Ross** - One of the main reasons vocal jazz ensembles exist today. Revolutionized music as a vocal bop trio in the late 50's and early 60's. Transformed dozens of instrumental jazz classics into their own songs, taking scat solos and trading off licks and riffs in precisely the same fashion as their favorite improvising musicians. John Hendricks, the "Godfather of Vocalese" provides an excellent example of the art form with his vocalese solo on this recording. Other similar artists to listen to (bop): Mark Murphy, Eddie Jefferson, Kurt Elling.

Title: I Wish You Love, Album: The Complete A Capella Sessions

**The Singers Unlimited:** A four-part vocal jazz ensemble founded by the great arranger Gene Puerling. One of the first to take advantage of multi-tracking techniques to record his advanced harmonic concepts. Regarded as the foundation for 6-part music. This arrangement showcases those techniques and is an example of a beautiful ballad that not only utilizes divisi, but is a sensitive treatment of the text. Other similar artists to listen to: Hi-Lo's (Puerling's all male group), Take 6, M-Pact, Real Group, Groove for Thought.

Title: Sing, Sing, Sing, Album: Sing! Sing! Sing!

**New York Voices:** Known for their close-knit voicings, inspired arrangements and unparalleled vocal blend. Outstanding demonstration of how a vocal ensemble should strive to perform as a vocal big band. Listen for the vamp and the layering in of the voices sounding like the instruments of the original recording. Other similar artists to listen to: The Singers Unlimited, Manhattan Transfer, Four Freshman

Title: Red Top, Album: G2K

**Genesis:** Under the direction of Dave Barduhn, Genesis was the first collegiate vocal jazz group to have a recognized class in a school curriculum (1967). Also the first vocal jazz group to appear at a national music convention (MENC 1974). Outstanding example of jazz style, improvisation, balance and blend. Charts heavily influenced by Carmen McRae, Nancy King, Shirley Horn, Ray Brown Trio, Stan Kenton, and more. Other collegiate ensembles to note: Edmonds Community College, Columbia Basin College, University of Northern Texas, Willamette University, Mt. San Antonio College, Central Washington University

Joel Foreman serves on the JEI Advisory board as Vocal Jazz Affairs chair.

## Focused Listening

Submitted by Colleen Hecht  
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Most young students do both passive and active listening from time to time, and they can both be important to develop musicianship and new musical skills. Passive listening is essentially any listening that you do to music, when you aren't specifically trying to learn the music itself. Passive listening can be things like putting on the radio while driving or having the stereo blaring in the locker room at school. If students really want to learn jazz, they need to pay attention while listening and try to absorb the jazz language, patterns, style, articulations and effects which are used. This is ACTIVE listening - when students are engaged in the music 100 % of the time.

Active listening activities:

- \* transcribe a solo that was recorded by a famous jazz musician on your instrument.
- \* get together with a friend and play musical phrases back and forth, trying to imitate as closely as you can what the other musician is doing.

- \* When listening, try to focus on just one instrument and listen to how that player is interacting with the band.
- \* Listen to what the left and right hands are doing on the piano.
- \* Listen to how the drummer uses the hi-hat and cymbals.
- \* In jazz music there are huge differences in texture or tone when the same instrument is played by different musicians. Compare the sound of Coleman Hawkins, to Lester Young, or Sonny Rollins, or John Coltrane. All sax players, all with a very distinctive sound.

## EXAMPLES

These lists are a few important jazz recordings and artists. I'd also encourage you to do a little background research on each recording, to learn more about the album and its performers. You can get information on most albums at [allmusic.com](http://allmusic.com).

<http://www.npr.org/series/4565717/basic-jazz-record-library>

[http://www.allaboutjazz.com/php/article\\_center.php?in\\_type=72](http://www.allaboutjazz.com/php/article_center.php?in_type=72)

<http://www.iwasdoingallright.com/about/113/>

Rather than simply tell your students to listen closely, select some tracks and identify some specific things you want them to listen to. Here are a few examples:

## LISTENING FOR SHARED MOTIFS & PHRASES

- Cannonball Adderley ends his solo with a phrase that Miles then turns into a motif for the beginning of his solo. Artist: Miles Davis, Album: "Milestones", Track: "Milestones"
- Ornette Coleman passes a phrase to Don Cherry. Artist: Ornette Coleman, Album: "Change of the Century", Track: "Ramblin'"



3. **Blue 7**-from the Sonny Rollin's album, *Saxophone Colossus*

Max Roach is the father of modern drumming independence, comping and soloing. Every drummer MUST become familiar with Max's playing. This wonderful quartet recording provides the best place for a student's initial exposure to Max Roach. The playing is inventive, swinging, and always musical. An added bonus is the drum solo! It is a masterpiece of motivic development. (as a side note: After thoroughly absorbing this song, the student is advised to listen to the classic album, *Study in Brown* by Clifford Brown. *Study in Brown* will expose the student to a more muscular example of Max Roach's drumming)

4. **Billy Boy**-Miles Davis album, *Milestones*

Jazz Drumming took a big leap forward when Philly Joe Jones took over the drum chair in the Miles Davis Quintet. Philly Joe advanced the technical possibilities of the instrument as well as the drummer's role in the music. Thorough and repeated listening to the track "Billy Boy" will provide the student a wealth of ideas for his or her soloing vocabulary!

5. **Estamos Ai**-from the Raul de Souza album, *A Vontade Mesmo*

Brazilian music, especially the Samba and Bossa Nova styles, are an integral component in every drummer's vocabulary. This track by legendary Brazilian musician Raul de Souza features the GREAT Brazilian drummer Airtó! It is here that the student will begin to gain an understanding of how Brazilian styles fit into today's jazz music. I only wish I had known about this record when I was younger. Highly recommended!

Tom Giampietro is an Assistant Professor of Jazz Studies at UMass Amherst.

## Developing Jazz/Blues Vocabulary Early with Harmonica

Submitted by Erin Wehr  
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In the last JEI Newsletter I wrote about using the "Play by Ear" exercises in the SmartMusic software program to help students connect the sounds they were playing on recorders and/or barred instruments with what they hear. This connection between hearing and doing, at first without notation, is essential for developing a connection with sound for improvisation. Once students are comfortable matching pitches and imitating rhythms, we can start adding jazz vocabulary. It is imperative that jazz vocabulary is learned through imitation, that students first hear jazz style and inflection and repeat it back and play with it before reading from a page. Kevin Burt has a classroom harmonica method called *Just Play It!* that teaches in just this way, and helps to develop the ear and build some jazz/blues vocabulary.

Burt's method comes with a stand up book, harmonica, and CD. A teacher curriculum guide is also available. The method begins with some folk melodies to teach breathing and single note playing. The CD includes various blues style backgrounds for each lesson. Later sessions include learning sound zones and airflow patterns. All of this is taught using numbers and colors, and without music notation. By the fourth session, students are playing a 12 bar blues background in a swing feel. Stomping and clapping exercises are included for whole body involvement.

Burt describes and demonstrates on the CD four blues "sound words" that can be used as building blocks for developing blues solos. The "sound words" include Doodle, Tweet, Doowop, and Ooowee, and can be used in any jazz and blues styles. By the fifth or sixth lesson in this method students can play the 12-bar blues background on their harmonicas and play solos over the background. My suggestion is to have students sit in small circles with 4 to 5 students per circle. While one student solos, the others are playing background patterns. Organizing the classroom this way reduces the

attention given to just one student, lessening anxiety as they are experimenting with their new blues vocabulary. Students also get more solo time this way in comparison to having only one student in the class improvise at a time, and students can work cooperatively to help each other keep their place in the 12-bar blues form.

Once students are familiar with the 12-bar blues pattern and the four "sound words" introduced by Burt, there are many ways to build and transfer this new knowledge. The blues backgrounds provided on the accompanying CD are in the key of G. The harmonica is in C for "cross-harp" playing that allows for a more "bluesy" sound. Students could also play recorders with these backgrounds. In G blues, recorders could use the notes D, E, G, A, and sometimes B. Bb is better, but is more difficult to play. Though there might be some better note choices, these are the easiest to play on recorder and they work relatively well. Of course, students can and will want to experiment with other notes as well, and should be encouraged to do so after they have worked with the limited note range. On mallet instruments, various blues scales could be used such as the basic blues scale (G Bb C C# D F G) or the blues pentatonic (G A Bb D E). The same four "sound words" learned on the harmonica could be the basis for students improvising on recorder and mallet instruments. They should be encouraged to experiment with different "sound word" combinations.

From here, try different backgrounds from the SmartMusic program mentioned in previous articles. Look for blues backgrounds such as those listed under Jazz Improvisation and Aebersold such as *Slow Blues in G*, and just make sure that the backgrounds you choose are transposed to G.

The *Just Play It!* classroom harmonica method is designed for grades 5-8, but I can envision many applications for both younger and older students. The curriculum guide is \$14.95 and the student book and harmonica are \$7.50 from West Music.

Erin Wehr serves on the JEI Advisory Board as Elementary Jazz Affairs chair.

## Suggested Listening from a First Year Teacher

Submitted by Joel Nagel  
[JNagel@cr.k12.ia.us](mailto:JNagel@cr.k12.ia.us)

My list, in no particular order:

1. J.J. Johnson/Al Grey: *Things Are Getting Better All The Time* (1983), particularly the track "It's Only A Paper Moon" J.J. Johnson (trombone); Al Grey (trombone); Kenny Barron (piano, keyboards); Mickey Roker (drums); Dave Carey (percussion); Ray Brown (Bass).

This captures the essence of what both players were really know for, J.J. for his style and bebop language and Al for his plunger work. The album has a vibe much like the duo trombone recordings J.J. produced during his career with Kai Winding.

2. Urbie Green: *East Coast Jazz/ Volume 6* (1955) Urbie Green (trombone); Doug Mettome (trumpet); Danny Bank (flute, clarinet, baritone saxophone); Ike Horowitz (tenor saxophone, bass clarinet, flute); Jimmy Lyon (piano); Oscar Pettiford (bass); Jimmy Campbell (drums).

Urbie is a perfect link between the Tommy Dorsey lyrical trombone style and bebop trombone. This album features a wide variety of orchestration and instrumentation behind and with Urbie. It also showcases how versatile a trombonist he really was.

3. Frank Rosolino: *I Play Trombone* (1956), particularly the track "Doxy" Frank Rosolino (trombone); Sonny Clark (piano); Wilfred Middlebrooks (bass); Stan Levey (drums).

Frank is known for his virtuosic jazz trombone playing. This album showcases that, but more importantly, it is a great example of when speed is appropriate and when moments call for a simpler melody. Frank could play amazingly fast lines, but he could also play with great time and soul. This album features all these facets.

4. Bill Watrous: *Manhattan Wildlife Refuge* (1974), "Tiger of San Pedro".

This was the evolution of trombone playing from what J.J. Johnson and Frank Rosolino had started. Bill Watrous is widely regarded as one of the most technically proficient jazz trombonists. His fast playing, range, and

tone quality have influenced many jazz trombonists that followed him.

5. Wycliffe Gordon: *Slidin' Home* (1999), "It Don't Mean a Thing" Wycliffe Gordon (trombone/tuba); Victor Goines (tenor saxophone/clarinet); Eric Reed (piano); Rodney Whitaker (bass); Herlin Riley (drums); Joe Temperley (soprano saxophone/baritone saxophone); Randy Sandke (trumpet); Milt Grayson (vocals).

Another player who shows great versatility. This album has spirituals, hard bop, and Ellington standards. Wycliffe has one of the most expressive range of articulations and extended techniques used by any trombonist, jazz or otherwise.

Joel Nagel is a band director at Washington High School in Cedar Rapids.

## Suggested Listening for Bassists

Submitted by David Dunn  
[ddunn61@gmail.com](mailto:ddunn61@gmail.com)

Here are five bassists who had a significant influence on the development of my playing. There are many, many others.

**Paul Chambers:** if you listen to the way he plays changes you'll hear history and invention at the same time. Transcribe and analyze a chorus or five from his playing under solos on any of the Miles Davis Prestige sessions recordings (Workin', Cookin', Steamin', Relaxin') and you'll have a pretty good start on how to construct an inventive yet functional swinging bass line on any set of standard changes.

**Charlie Haden:** taught me through each of his recordings that freedom and simplicity, applied with soul, creates deep beauty. Learn his solo on the song "The Cost of Living" from Michael Brecker's self-titled first solo recording. You'll be glad you did.

**Jimmy Garrison:** playing under John Coltrane's and McCoy Tyner's massive solos on the live recordings from the Village Vanguard, Garrison had to have big ears, chops of iron, and energy to burn. His playing on this modal up-tempo literature is simply ferocious. Elvin may have lit the fire, but Jimmy provided the wood.

**Dave Holland:** The Man Who Can Do Everything. You want a lesson in harmony? Improvisation? Quality of tone? Playing with impeccable time while always (always) finding the core of the groove? Everything he has ever recorded is a treasure trove of priceless information. As an easy entrance, check his solo on the standard "A Weaver of Dreams" on Don Grolnick's album of the same title. Perfection.

**Rocco Prestia/Tower of Power:** listen to the bass lines, but also listen to the entire band for a clinic on how to play grooves based on 16th-note subdivision. If you can sing, clap, and play every figure in the song "What is Hip", with precision of time and accent, you'll be on your way to first-call status for anything of the funky persuasion. And here's a secret: it swings, too.

David Dunn is the Piano Maintenance Technician and Coordinator for the School of Music.



## Looking for a way to improve your students' jazz chops? Send them to one of these camps.

Regg Schive Summer Jazz Camp  
Estherville, IA  
June 9-13

[http://www.iowalakes.edu/music/jazz\\_camp/](http://www.iowalakes.edu/music/jazz_camp/)

Western Illinois Music Camps - Jazz Camp  
Macomb, IL  
June 9-14

<http://www.wiu.edu/cofac/summermusiccamps/>

Simpson College Jazz Camp  
Indianola, IA  
June 9-14

<https://sites.google.com/site/scjazzcamp/>

University of Nebraska-Lincoln Summer Jazz Workshop  
Lincoln, NE  
June 16-20

<http://music.unl.edu/jazzstudies/summer-jazz-workshop>

University of Northern Iowa Jazz Combo Camp  
Cedar Falls, IA  
June 16-21

<http://www.vpaf.uni.edu/events/jazz/instructors.shtml>

University of Nebraska-Omaha Jazz Camp  
Omaha, NE  
June 16-21

<http://www.unojazzcamp.com/>

University of Iowa Summer Music Camps - Jazz Camp  
Iowa City, IA  
June 23-28

<http://www.uiowa.edu/~bands/ISMC/Welcome.html>

Blue Lakes Fine Arts Camp  
Twin Lake, MN  
Various sessions starting June 26

<http://www.bluelake.org/majors/jazz.html>

Jamey Aebersold's Summer Jazz Workshops  
Louisville, KY  
Various sessions starting June 29

<http://workshops.jazzbooks.com/>

Yellowstone Jazz Camp  
Powell, Wyoming  
July 7-12

<http://area.northwestcollege.edu/area/music/Camps/Jazz%20Camp.htm>

KCCK Jazz Band Camp  
Cedar Rapids, IA  
July 8-12

[http://www.kcck.org/jazz/jazz\\_band\\_camp.php](http://www.kcck.org/jazz/jazz_band_camp.php)

Northern Illinois University Jazz Camp  
Dekalb, IL  
July 14-19

[http://www.niu.edu/extprograms/summer\\_camps/JazzCamp.shtml](http://www.niu.edu/extprograms/summer_camps/JazzCamp.shtml)

Twin Cities Jazz Workshop  
Minneapolis, MN  
Various sessions starting July 15

<http://www.tcjazzworkshop.com/>

Nebraska Jazz Camp  
Lincoln, NE  
July 15-19

<https://www.facebook.com/NebraskaJazzCamp>

Wartburg College Music Camp  
Waverly, IA  
July 21-27

<http://www.wartburg.edu/music/camps.aspx>

Birch Creek Jazz I Academy  
Egg Harbor, WI  
July 22-August 3

<http://www.birchcreek.org/>

Birch Creek Jazz II Academy  
Egg Harbor, WI  
August 7-17

<http://www.birchcreek.org/>

### Schedule of Jazz Events, 2013 IBA Conference, Marriot Hotel, Downtown Des Moines

Wednesday, May 8  
All-State Jazz Bands in rehearsal, Johnston High School, all day  
9 PM jam hosted by Nick Leo, David Altmeier, and John Kizilarmut, Windows on 7th

Thursday, May 9  
All-State Jazz Bands in rehearsal, Johnston High School, morning  
4 PM All-State Jazz concert, Cities Ballroom  
8 PM Iowa City West High School Jazz Band, Cities Ballroom  
10 PM Al Naylor Band, City Center Lounge

Friday, May 10  
10 AM Tom Matta clinic, *De-Mystifying the College Audition Process: What Every Prospective College Music Student Should Know*, Windows on 7th  
2 PM John Wojciechowski clinic, *The Jazz Band Rhythm Section, from a Wind Player's Perspective*, Windows on 7th  
3 PM Christopher Buckholz clinic, *Brass in the Big Band: Basics that will Quickly Improve Your Brass Section*, Windows on 7th  
4 PM IBA Jazz Affairs/JEI/IJC Meeting, Sioux City Room  
9:30 PM Reggie Schive Big Band, Des Moines Exhibits Hall  
10:30 PM FunkStop, Windows on 7th

Saturday, May 11  
10 AM Steve Shanley clinic/concert, *Jazz Rehearsal Techniques for Middle School and High School Bands* featuring the Ames High School Jazz Ensemble, Andrew Buttermore, Conductor, Dubuque/Davenport/Council Bluffs rooms

Coda

### Final Words From The President

Submitted by Chris Merz  
chris.merz@uni.edu

I hope you find the listening suggestions enlightening and inspiring for you and your students. The idea for the focus of this issue came from a conversation I had with Mike McMann, so thanks, Mike! If any of you have ideas for topics you'd like to read more about, please feel free to contact me. Or better yet, consider contributing an article yourself. This organization belongs to you, the members. Please take a minute to think of music educators you know that should be members of JEI, but have not yet taken that step. Then grab them by the ear and drag them to the booth at IBA. We'd be more than happy to sign them up!

Take some time this summer to recharge yourselves by attending a jazz festival, or even participating in one of the jazz camps taking place around the state. Many are open to educators, and some offer Continuing Education credit. Please contact the camp directors for more information. Attending a camp with your students is a great way to inspire them and show them that studying music can be a lifelong pursuit.

Finally, On behalf of JEI, I wish to congratulate trumpeter, arranger, bandleader and long-time friend Al Naylor, 2013 inductee into the JEI Hall of Fame. This honor recognizes Al's innovative contributions to jazz education in the state of Iowa. Please see the website for a full biography.

I'll be seeing you,

Christopher Merz



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Music washes away the dust of  
everyday life.

Art Blakey

The JEI Newsletter is  
edited by  
Michael Omarzu