

International Association of Jazz Educators

New Jazz Band Music Reading Session

Saturday, November 22, 2003

IMEA Convention

3:00 pm

Mike McMann, IAJE President-Elect

The Program:

Secret Samba- Rick Stitzel
La Noche del Burrito Picante- Mike Dana
Little Sunflower- arr. Steve Owen
Sonidos de Los Calle- Lars Halle
La Negra Tiene Tumbao- arr. V. Lopez
Night Walk- Victor Lopez
Horn of Puente- Gordon Goodwin
Passion Flower- Strayhorn/Tomaro
All the Things You Are- arr. Gerry Mulligan
Seven Steps to Heaven- arr. Goodwin
Yes or No- arr. Mike Tomaro
Until I Met You- arr. Taylor

Tenor Madness- arr. John Berry
It's All Right With Me- arr. Niehaus
Blues Express- Shorty Rogers
Walk, Don't Run- Shorty Rogers
Sister Sadie- arr. Mike Dana
I Got Rhythm- arr. Wolpe
First Impressions- Peter Blair
Blue Miles- arr. Bob Washut
Into the Light- Fred Stride
Left In the Dust- Bill Liston
There's the Rub- Gordon Goodwin

The Band:

Reeds

Bob Long
Jim Gosnell
Les Aldrich
David Kunz
Casey Kingdon

Bones

Nathan Dishman
Aaron Nuss
Mike Short
Charles Vetter

Trumpets

Drew Anderson
Rene Bernard
Kyle Engelhardt
Bill Pringle

Rhythm

Kent Keating, Piano
Steve Citta, Bass
Greg Forney, Set

Thanks to: Lance Lehmborg, Bill Pringle, Iowa State University, IMEA, West Music, Joel Poppen, North Scott band students (who helped sort music and stuff folders), and all band-director-musician-types who donated their time to play in the band today.

Instrumentation Key: Saxes/Tpts/Bones/Guitar/Piano/Bass/Drums/Aux

LATIN CHARTS

La Noche del Burrito Picante- Mike Dana (Matrix) Grade 2

Instrumentation: 5/3/3/G/P/B/D/A

Style: Latin Tempo: qn = 152-160 Key: G minor

Brass Ranges: Trumpets- A; Bones- Eb

Rhythm:

Guitar- Slashes w/ chord changes and occasional rhythmic notation

Piano- Notated w/ chord changes

Bass- Notated w/ chord changes

Drums- Figure notated for each feel

Aux.- Claves (2-3); Congas (notated)

Solos: Chord changes in Alto 1, Tenor 1, Bari, Trpt. 1, Bone 1

Concepts represented: Latin rhythms/articulations; stylistic nuances; minor 2-5-1 (solo section vamps from 2-5 every measure); incorporates 2-3 *rumba clave* pattern.

Secret Samba- Rick Stitzel (Hal Leonard) Grade 2

Instrumentation: 4 (opt. Ten 2) / 3 (opt tpt 4) / 3 (opt. Tbn 4) / G/P/B/D/A

Style: Samba Tempo: qn= 184-192 Key: F

Brass Ranges: Trumpets- G; Bones- F

Rhythm:

Guitar (opt.)- Slashes / Chord Changes

Piano- Notated w/ chord changes

Bass- Notated w/ chord changes

Drums- Figure notated at beginning, followed by slashes/band hits

Aux.- Conga pattern notated

Solos: Changes / written solo in all sax parts

Concepts represented: Samba rhythms/articulations; stylistic nuances; 2-5-1 progression (solo section centers around the key of F using 2-5-1); incorporates fundamental *tumbao* conga pattern.

Little Sunflower- Freddie Hubbard / arr. S. Owen (Matrix) Grade 2

Instrumentation: 5/4/4/G/P/B/D

Style: Latin Tempo: qn= 138 Key: A minor

Brass Ranges: Trumpets- D in staff; Bones- E

Rhythm:

Guitar- Notated melodic lines, chords / slashes in solo section

Piano- Notated part, chords / slashes in solo section

Bass- Fully notated, no chord changes

Drums- Figure notated at beginning, followed by slashes / band hits

Solos: Every part has chord changes

Concepts represented: Latin rhythms/articulations; stylistic nuances; soloing in minor key using dorian and phrygian modes (solo section alternates between concert A dorian and A phrygian every 8 bars); incorporates fundamental *tumbao* conga pattern into drum set part (which may be extracted to congas). INTRODUCTION on Freddie Hubbard!

Recordings: Freddie Hubbard: "Backlash"
Tito Puente: "Live at the Playboy Jazz Festival"

La Negra Tiene Tumbao- F. Osorio and S. George / arr. V. Lopez (Warner Bros) Grade 2

Inst: 4 (opt. bari) / 3 (opt tpt 4) / 2 (opt. Tbn 3-4) / G (opt) / P/B/D/A

Style: Rhumba Tempo: qn= 120 Key: D minor / G minor

Brass Ranges: Trumpets- G; Bones- E

Extra parts included for Flute, Tuba, Horn, and T.C, Baritone

Rhythm:

Guitar- Chords and rhythmic notation

Piano- Notated w/ chord changes

Bass- Notated w/ chord changes

Drums- Figure notated for each feel

Aux.- Congas, Shekere, Claves)

Concepts represented: Rhumba rhythms/articulations; stylistic nuances; minor 2-5-1 (solo section vamps from 2-5 every measure); incorporates 3-2 *rumba clave* pattern.

Recording: Celia Cruz: "100% Azucar"

Night Walk- Victor Lopez (Warner Bros)) Grade 4

Instrumentation: 5/4/4/G/P/B/D

Style: Latin Tempo: hn=104 Key: A minor

Brass Ranges: Trumpets- A (+ one B); Bones- G above staff

Rhythm:

Guitar- Notated melody, chords and rhythmic notation (voicings sheet also provided)

Piano- Notated w/ chord changes

Bass- Notated w/ chord changes

Drums- Figure notated for each feel

Solos: Tenor 1, Trpt. 2, or Bone 1 (Chord changes / written solo provided)

Concepts represented: Latin rhythms/articulations; stylistic nuances; 2-5-1 progression; incorporates 3-2 *clave* pattern in first section; then, changes to 2-3 *clave* while incorporating the *cascara* pattern into the drum set part. (This particular pattern is used in the mambo style, often on the sides of timbales)

Sonidos de Los Calle- Lars Halle (Kendor) Grade 4-5

Instrumentation: 5/5/4/G/P/B/D

Style: Mambo Tempo: hn=100-112 Key: Bb

Brass Ranges: Trumpets- C; Bones- G above staff

Rhythm:

Guitar- Notated melodic lines, chords / slashes

Piano- Notated w/ chord changes; voicings notated in solo section

Bass- Notated w/ chord changes

Drums- Slashes with band hits (Mambo drum groove must be supplemented)

Solos: Bari, Bone 1, Trpt 5 (Chord changes / slashes)

Concepts represented: Mambo rhythms/articulations; stylistic nuances; key centering using 2-5-1 progression.

Horn of Puente- Gordon Goodwin (Warner Bros.) Grade 5-6

Instrumentation: 5/4/4/G/P/B/D/A

Style: Cha Cha / Songo Tempo: qn=152 Key: Bb, C, Ab

Brass Ranges: Trumpets- High G (4th line- once); Bones- B (4th line)

Alto 1 part includes flute / soprano sax)

Rhythm:

Guitar- Chord changes / slashes

Piano- Chord changes / slashes; notated montuno in songo section

Bass- Notated in some sections; others just chord changes / slashes

Drums- Slashes with band hits (Cha Cha and Songo drum grooves must be sup'd)

Aux.- Conga, Cowbell, Timbales, and optional Shaker and Guiroparts "somewhat" notated (all on two parts)

Solos: Trpt 2 (Chord changes / slashes)

Concepts represented: Mambo rhythms/articulations; stylistic nuances; INTRODUCE Tito Puente; key centering using 2-5-1 progression.

BALLADS

All the Things You Are (Trumpet Feat.)- Kern / arr. Gerry Mulligan

Instrumentation: 5/5/5/G/P/B/D (Sierra) Grade 2-3

Style: Straight 8th's ballad Tempo: qn=90 Key: Ab

Brass Ranges: Trumpets- A; Bones- G above staff

Rhythm:

Guitar- Notated; minimal playing

Piano- Notated; minimal playing

Bass- Notated

Drums- Slashes (brushes on quarter notes)

Solos: Trpt 4 (Notated melody and a few written passages with chord changes)

Concepts represented: INTRODUCE Gerry Mulligan, Stan Kenton, and Buddy Childers (arrangement was written to feature him); different harmonic treatment to a very well-known standard.

Passion Flower (Alto Feat.)- Billy Strayhorn/Tomaro (Hal Leonard)
Instrumentation: 5/4/4/G/P/B/D Grade 4
Style: Swing ballad Tempo: qn=58 Key: G (briefly to Db)
Brass Ranges: Trumpets- D above staff; Bones- Ab above staff
Rhythm:

Guitar- Chord changes / slashes and some notated ensemble melodic lines
Piano- Notated with changes and indicated voicings where needed
Bass- Notated w/ chord changes
Drums- Notated for majority; slashes w/ ensemble cues at the end
Solos: Trpt 4 (Notated melody and a few written passages with chord changes)

Concepts represented: Swing ballad concepts (brushes on snare, etc.)
INTRODUCE Johnny Hodges and Billy Strayhorn; balance and blend, attacks and releases at slower tempo; written melody open to interpretation, but maintaining a "Hodges-like" integrity.

Recording: *Johnny Hodges: "Passion Flower"*

SWING CHARTS

First Impressions- Peter Blair (Heritage) Grade 2
Instrumentation: 5/4/4/G/P/B/D/A
Style: Modal swing Tempo: q.n.= 136 Key: D minor
Brass Ranges: Trumpets- E; Bones- E
Rhythm:

Guitar- Notated melodic lines and chord changes w/ slashes
Piano- Notated with suggested voicings where needed
Bass- Notated w/ chord changes
Drums- Notated
Aux.- Vibes part included (notated melodic lines)
Solos: Saxes, Vibes, and Guitar (chord changes and optional written solo)

Concepts represented: Exposure to minor chord progression (use of dorian mode); follows same progression as Coltrane's *Impressions*, but is shortened to a 16-bar form, rather than 32; INTRODUCE John Coltrane and his essential **recording** "*Impressions*"; shortened AABA form; tune is based on two chords: D minor and Eb minor.

Tenor Madness- Sonny Rollins / arr. J. Berry (Hal Leonard) Grade 2
Instrumentation: 4 (opt. Ten 2) / 3 (opt. tpt 4) / 3 (opt. Tbn 4) / G/P/B/D
Style: Medium Up Swing Tempo: q.n.= 146 Key: Bb (Blues)
Brass Ranges: Trumpets- G; Bones- E
Rhythm:

Guitar- Chord Changes and suggested comping rhythms
Piano- Notated
Bass- Notated w/ chord changes
Drums- Notated; including slashes in straight-ahead sections
Solos: Trpts 1 and 2, Alto 1 (chord changes and optional written solo)

Concepts represented: Swing nuances, style, rhythmic feel;
INTRODUCE Sonny Rollins; standard 12-bar blues form; melody shows major/minor third sound differences between the I7 and IV7 chord.

Recording: *Sonny Rollins: "Tenor Madness"*

Sister Sadie- Horace Silver / arr. Mike Dana (Matrix) Grade 2-3
Instrumentation: 5/3/3/G/P/B/D
Style: Medium Fast Swing (w/ 1/2 time funk interlude) Key: F
Tempo: q.n.= 168-ish
Brass Ranges: Trumpets- G (opt. A); Bones- F
Rhythm:

Guitar- A few notated melodic lines and rhythmic hits; otherwise, chord changes w/ slashes
Piano- A few notated melodic lines; otherwise, chord changes w/ slashes
Bass- Notated w/ chord changes
Drums- Notated
Solos: Open for solos (1/2 time funk vamp on F7 chord)

Sister Sadie (cont'd)

Concepts represented: Swing nuances, rhythmic feel, etc;
INTRODUCE Horace Silver; dominant 7 chord workout (solo section vamps on F7, but blues progression could be inserted).
Recording: *Horace Silver: "Blowin' the Blues Away"*

Walk, Don't Run- Shorty Rogers (Sierra) Grade 2 (3)
Instrumentation: 5/4/4/P/B/D
Style: Medium Swing Tempo: q.n.= 140 Key: Ab
Brass Ranges: Trumpets- Bb; Bones- Ab above staff
Tenor 1 part also includes clarinet (could still be played on tenor)
Rhythm:

Guitar- No part provided
Piano- A few notated melodic lines; otherwise, chord changes w/ slashes
Bass- Notated occasionally; otherwise, chord changes w/ slashes
Drums- Swing implied, some notated parts on second half of tune
Solos: Bass and piano solos out front (chord changes/slashes); Tenor 1 (clarinet) and Trpt 4 on written melody; Those two, plus Alto 1 and Bone 1 improvise (changes/slashes)

Concepts represented: Swing nuances, style, rhythmic feel;
INTRODUCE Shorty Rogers; use of 2-5-1.

Recording: *Shorty Rogers: "Shorty Courts the Count"*

Until I Met You (Corner Pocket)- Freddie Green / arr. M Taylor (Hal Leonard) Grade 3
Instrumentation: 5/4/4/G/P/B/D/A
Style: Medium Swing Tempo: q.n.= 144 Key: Eb
Brass Ranges: Trumpets- F (top line); Bones- F
Rhythm:

Guitar- A few notated melodic lines and rhythmic hits; otherwise, chord changes w/ slashes- use Freddie Green "chunk" style
Piano- Notated with suggested voicings where needed
Bass- Notated w/ chord changes
Drums- Swing implied, ensemble hits are cued
Aux.- Vibes Part included (notated melodic lines)
Solos: Tenor 1 (chord changes and optional written solo), Piano (written)

Concepts represented: Basie "four-on the floor" swing style, nuances;
INTRODUCE Count Basie and Freddie Green; 2-5-1 progression (all over the place!).

Recordings: *Count Basie: "April In Paris"*
" " "*Basie's Finest Hour*"

Yes or No- Wayne Shorter / arr. M Tomaro (Hal Leonard)
Instrumentation: 5/4/4/G/P/B/D/A
Style: Fast Swing (+ Afro-Cuban section) Grade 4-5
Key: C Tempo: q.n.= 208-260
Brass Ranges: Trumpets- E above staff; Bones- A above staff
Rhythm:

Guitar- A few notated melodic lines and rhythmic hits; otherwise, chord changes w/ slashes
Piano- Notated with suggested voicings where needed
Bass- Notated w/ chord changes
Drums- Swing implied, ensemble hits are cued
Aux.- Vibes Part included (notated melodic lines and suggested voicings for chords)
Solos: Trpt. 2 and Alto 1 (chord changes/slashes)

Concepts represented: Swing nuances, style, rhythmic feel; Afro-cuban rhythms, nuances; INTRODUCE Wayne Shorter;

Recordings: *Wayne Shorter: "Ju Ju"*

Blues Express- Shorty Rogers (Sierra) Grade 4
Instrumentation: 5/4/4/P/B/D
Style: Blues, Bright Swing Tempo: q.n.= 240 Key: Bb
Brass Ranges: Trumpets- E above staff (once); Bones- A above staff
Rhythm:

Guitar- Chord changes w/ slashes and rhythmic cues
Piano- Chord changes w/ slashes and rhythmic cues

Blues Express (cont'd)

Bass- Chord changes w/ slashes

Drums- Swing implied, ensemble hits are cued

Aux.- Vibes Part included (some notated melodic lines and chord changes / slashes)

Solis: Tpt 4 and Alto 1 opening melody

Solos: Piano, Tpt 4, Alto 1, Tenor 1, and Bari (chord changes/slashes)

It's All Right With Me- Cole Porter / arr. Niehaus (Sierra)

Instrumentation: 5/5/5/P/B/D Grade 4-5

Style: Bright Swing Tempo: q.n.= Fast! Key: Eb

Brass Ranges: Trumpets- D above staff (with a lot of rests);

Bones- G above staff

Rhythm:

Guitar- Chord changes w/ slashes

Piano- Chord changes w/ slashes

Bass- Notated (no chord changes)

Drums- Swing implied, a few ensemble hits are cued

Solis: Opening statement in Bari sax / Bass bone; followed by Tpt 4 and Alto 1

Solos: Piano, Tpt 4, Alto 1, Tenor 1, and Bari (chord changes/slashes)

Concepts represented: As tempo increases, 8th notes "straighten" out; arrangement of a very well-known standard; INTRODUCE Stan Kenton; use of opening motifs (trumpets and saxes) that re-appear throughout the tune; use of 2-5-1 progression.

Recordings: Stan Kenton: "Adventures In Standards"

I Got Rhythm (Trombone Feat.)- George Gershwin / arr. Wolpe

Instrumentation: 5/4/4/G/P/B/D/A (Warner Bros) Grade 4-5

Style: Bright Swing Tempo: q.n.= 186 Key: Eb

Brass Ranges: Trumpets- D above staff; Bones- High C (5th space)

Rhythm:

Guitar- Chord changes w/ slashes and rhythmic cues

Piano- Notated with suggested voicings where needed

Bass- Notated w/ chord changes

Drums- Swing implied, ensemble hits are cued

Aux.- Vibes Part included (some notated melodic lines and chord changes / slashes)

Solis: Bone section

Solos: Bone 1 featured throughout

Concepts represented: Swing nuances, rhythmic feel, etc;

INTRODUCE George Gershwin; this tune being the source of "Rhythm Changes"- and in a key other than Bb!; adding personal touches to written melody (Bone 1); AABA form

Blue Miles- Chick Corea / arr. Bob Washut (Heritage) Grade 5

Instrumentation: 5/4/4/G/P/B/D

Style: Funky Shuffle Tempo: q.n.= 120 Key: F Blues

Brass Ranges: Trumpets- Eb above staff (once);

Bones- High Bb (4th line)

Rhythm:

Guitar- Notated melodic lines (difficult ones!) and rhythmic hits; otherwise, chord changes w/ slashes

Piano- A few notated melodic lines; otherwise, chord changes w/ slashes

Bass- A few notated lines, otherwise slashes / chord changes

Drums- Figure notated at beginning, followed by slashes/band hits

Solis: Saxes (lots o' notes)

Solos: Piano fills throughout, Tpt 4, Bone 2, Tenor 1 (Chord changes / slashes)

Concepts represented: Shuffle nuances, rhythmic feel, etc;

INTRODUCE Chick Corea, Miles Davis; work 12-bar blues progression with a "twist" (last two measures of form= Ab13sus and Gb13sus); give your saxes a workout.

Recording: Chick Corea: "Paint the World"

Seven Steps to Heaven- Miles Davis / arr. G. Goodwin

Instrumentation: 5/4/4/G/P/B/D/A (Hal Leonard) Grade 5

Style: Jazz Waltz to 4/4 Swing Tempo: Waltz= 184; 4/4 = 240

Key: F

Brass Ranges: Trumpets- Eb above staff (once); Bones- A above staff

Rhythm:

Guitar- Notated melodic lines and rhythmic hits; otherwise, chord changes w/ slashes

Piano- A few notated melodic lines; otherwise, chord changes w/ indicated voicings

Bass- Notated w/ chord changes

Drums- Swing implied, ensemble hits are cued

Aux.- Vibes Part included (notated melodic lines; good soli stuff)

Solis: Saxes (lots o' notes)

Solos: Piano fills throughout, Tpt 4, Bone 2, Tenor 1 (Chord changes / slashes)

FUNK / FUSION CHARTS

Left In the Dust- Bill Liston (Kendor) Grade 3

Instrumentation: 5/4/4/G/P/B/D

Style: Funk Tempo: q.n.= 105-110 Key: C minor

Brass Ranges: Trumpets- D above staff; Bones- G above staff

Rhythm:

Guitar- Some notated melodic lines, some chord changes w/ slashes

Piano- A few notated melodic lines and voicings; otherwise, chord changes w/ slashes

Bass- Notated w/ chord changes

Drums- Figure notated at beginning, followed by slashes/band hits

Solos: Alto 1 and Bone 1

Concepts represented: Funk stylistic nuances, articulations; 16th-note subdivision.

Into the Light- Fred Stride (Sierra) Grade 3-4

Instrumentation: 5/4/4/G/P/B/D/A

Style: Fusion Tempo: q.n.= 160 Key: F minor

Brass Ranges: Trumpets- Bb above staff; Bones- G above staff

Rhythm:

Guitar- Notated some chord changes w/ slashes

Piano- Notated w/ a few chord changes / slashes

Bass- Notated

Drums- Notated (Weather Report-ish)

Aux- Congas (notated), Vibes (notated)

Solos: Tenor 1, Tpt 2, Bone 1

Concepts represented: Funk/fusion stylistic nuances, articulations; straight 8th, duple subdivision; use of dorian mode (solo section hangs around Bb minor)

There's the Rub- Gordon Goodwin (Warner Bros) Grade 5-6

Instrumentation: 5/4/4/G/P/B/D/A

Style: ½ Time Funk Shuffle Tempo: q.n.= 108 Key: A

Brass Ranges: Trumpets- F# above staff; Bones- High B (4th line)

Rhythm:

Guitar- Some notated melodic lines, some chord changes w/ slashes

Piano- A few notated melodic lines and voicings; otherwise, chord changes w/ slashes

Bass- Notated w/ chord changes + a few measures of chord changes / slashes

Drums- Figure notated at beginning, followed by slashes/band hits

Aux- Shaker-ish type things (The part calls for "groove percussion" and is basically straight 16th notes)

Solos: Guitar, Alto 1, Tenor 1 (chord changes / slashes)

Concepts represented: Funk shuffle stylistic nuances, articulations; swung 16th-note subdivision;

Recording: Gordon Goodwin Big Phat Band: "