

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

## LATIN CHARTS

**Baja-** Gregory Yasinitsky (Kendor) Grade 2

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

Style: Samba w/ a little funk Tempo: qn = 184 Key: Bb

**Brass Ranges:** Trumpets- G; Bones- Eb

**Rhythm:**

Guitar- Slashes/Changes w/ occasional notated lines

Piano- Notated w/ chord changes

Bass- Notated w/ chord changes

Drums- Slashes w/ band hits (samba groove must be sup'd)

**Solos:** Alto 1 & Tpt 2 (Written solo w/ chord changes)

**Concepts represented:** Samba rhythms/articulations; stylistic nuances;

Key centering using 2-5-1 progression (solo sections are almost entirely 2-5's) aux. Parts could easily be added (tumbao pattern on congas, etc)

**Afro Blue-** Mongo Santamaria / arr. Sweeney (Hal Leonard) Grade 2

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

Style: Afro-Cuban (written in 3/4) Tempo: qn=160 Key: G minor

**Brass Ranges:** Trumpets- G; Bones- F

**Rhythm:**

Guitar- Notated lines & chord changes w/ slashes and rhythmic hits

Piano- Notated w/ chord changes

Bass- Notated w/ chord changes

Drums- Notated

Aux- Conga and Shekere patterns notated

**Solos:** Sample sheets provided for all instruments (Only 2 chords used)

**Concepts represented:** Afro-Cuban bell pattern; playing & improvising in triple meter; improvising in minor key (introduce dorian mode); break down roles of each Latin percussion instrument; INTRODUCE Tito Puente, John Coltrane.

**Recordings:** Tito Puente: "Live at the Playboy Jazz Festival"  
John Coltrane: "Live at Birdland"  
McCoy Tyner: "...and the Latin All-Stars"

**Scott Free-** Mike Tomaro (Kendor) Grade 2-3

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

Style: Samba Tempo: hn = 92 Key: Bb

**Brass Ranges:** Trumpets- G (opt. Bb); Bones- F

**Rhythm:**

Guitar- Mix of notated melodic lines and notated chords

Piano- Notated w/ chord changes

Bass- Notated w/ chord changes

Drums- Groove notated at beginning, followed by slashes & band hits

**Solos:** Tpt 1 (Written solo, suggested scales, and chord changes)

**Concepts represented:** Samba rhythms/articulations; stylistic nuances; improvising over chromatically descending chord progression; aux. Parts could easily be added (tumbao pattern on congas, etc)

**El Burrito Picante and the Chamber of Doom-** Mike Dana (Matrix) Grade 3

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

Style: Samba-ish Latin Tempo: hn = 92 Key: Bb

**Brass Ranges:** Trumpets- A; Bones- F

**Rhythm:**

Guitar- Chord changes w/ rhythmic notation

Piano- Notated w/ chord changes

Bass- Notated

Drums- Groove notated at beginning of each section

Aux- Conga, cowbell, and shaker parts notated

**Solos:** Alto 1, Tenor 1, Tpt 1 (Chords & sample solo provided) & Drums

**Concepts represented:** Latin rhythms/articulations; stylistic nuances.

**Afro Blue-** Mongo Sanatmaria / arr. Mossman (Hal Leonard) Grade 4

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

Style: Afro-Cuban (6/8 feel) Tempo: qn = 196 Key: G minor

**Brass Ranges:** Trumpets- B; Bones- F

**Rhythm:**

Guitar- Mix of notated melodic lines and chord changes w/ rhythmic cues

Piano- Notated w/ chord changes

Bass- Notated w/ chord changes

Drums- Groove notated at beginning of each section

Aux- Congas, Bongos, and Shekere parts notated

**Solos:** Tenor 1 & Tpt 2 (Chord changes w/ suggested scales)

**Concepts represented:** Afro-Cuban bell pattern; playing & improvising in triple meter; improvising in minor key (introduce dorian mode); break down roles of each Latin percussion instrument; INTRODUCE Tito Puente, John Coltrane.

**Recordings:** Tito Puente: "Live at the Playboy Jazz Festival"  
John Coltrane: "Live at Birdland"  
McCoy Tyner: "...and the Latin All-Stars"

**Samba ti Kaye-** Mark Taylor (Hal Leonard) Grade 4

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

Style: Samba Tempo: hn = 112 Key: D minor

**Brass Ranges:** Trumpets- C#; Bones- G

**Rhythm:**

Guitar- Mix of notated melodic lines and chord changes w/ slashes

Piano- Notated w/ chord changes

Bass- Notated w/ chord changes

Drums- Groove notated at beginning of each section

Aux- Shaker and vibes parts notated

**Solos:** Alto 1 & Tpt 2 (Written solo w/ chord changes)

**Concepts represented:** Samba rhythms/articulations; stylistic nuances; Improvising in minor key; break down roles of each Latin percussion instrument.

## BALLADS

**But Beautiful-** Jimmy Van Heusen/arr. Frank Mantooth (FJH) Grade 2-3

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

Style: Ballad Tempo: qn = 66-69 Key: F & Ab

**Brass Ranges:** Trumpets- A (opt. Bb); Bones- G

**Rhythm:**

Guitar- Mix of notated lines and changes/slashes. Chord guide provided

Piano- Notated w/ chord changes

Bass- Notated w/ chord changes

Drums- Slashes and ensemble cues

**Solos:** Piano (written solo w/ chord changes)

**Concepts represented:** Ensemble balance/blend; straight-8<sup>th</sup> feel with brushes on snare; translating lyrics to instrument; INTRODUCE Frank Mantooth.

**Recordings:** Bill Evans and Stan Getz: "But Beautiful"  
Nancy Wilson: "But Beautiful"

**Angel Eyes** (Bone Feat.) - Matt Dennis & Earl Brent / arr. Allan Horney (Matrix) Grade 3

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

Style: Swing Ballad Tempo: qn = 88 Key: F minor

**Brass Ranges:** Trumpets- Bb; Bones- G (solo part)

**Rhythm:**

Guitar- Chord changes w/ slashes

Piano- Notated w/ chord changes and suggested voicings

Bass- Notated

Drums- Groove notated at beginning, followed by slashes & band cues

**Solos:** Bone 1 (feature)- Notated w/ chord changes

Alto 1 (short written solo with chord changes)

**Concepts represented:** Phrasing of the melody (Sinatra is the king of phrasing); making the written melody more personal; swinging at a much slower tempo.

**Recordings:** Count Basie and Frank Sinatra: "Live at the Sands"  
John Fedchock: "On the Edge"

**You Left This** (Piano Feat.)- Bob Washut (Heritage) Grade 4

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

Style: Ballad Tempo: qn = 69 Key: Eb & F

**Brass Ranges:** Trumpets- C; Bones- High B

**Rhythm:**

Guitar- Notated lines & a couple of measures with chords/slashes  
Piano- 2 parts: 1 with written solo/changes; 1 with chord changes/slashes  
Bass- Notated w/ chord changes  
Drums- Slashes & ensemble cues

**Solos:** Piano (feature)- see above

**Concepts represented:** Ensemble balance/blend; straight-8<sup>th</sup> feel with brushes on snare; balancing wind parts under piano solo.

## SWING CHARTS

**One for Oliver-** Mike Tomaro (Kendor) Grade 2

Instrumentation: 5/4/4/G/P/B/D (may be played w/ reduced instrumentation)

Style: Medium Swing Tempo: qn = 120 Key: C minor

**Brass Ranges:** Trumpets- F; Bones- E

**Rhythm:**

Guitar- Notated w/ chord changes & suggested voicings in solo section  
Piano- Notated w/ chord changes & suggested voicings in solo section  
Bass- Notated w/ chord changes  
Drums- Notated

**Solos:** Chord changes in all parts

**Concepts represented-** Swing style nuances, articulations; Improvising in minor blues form; INTRODUCE Oliver Nelson and "Stolen Moments" (the inspiration of this tune); balance and blend with close harmonies.

**Recordings:** Oliver Nelson: "Blues and the Abstract Truth" Guitar-

**Groovin' Hard-** Don Menza / arr. Peter Blair (Heritage) Grade 2

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

Style: Hard Swing Tempo: qn = 112 Key: C minor

**Brass Ranges:** Trumpets- G; Bones- Eb

**Rhythm:**

Guitar- Mix of notated lines and changes/slashes  
Piano- Notated w/ chord changes  
Bass- Notated w/ chord changes  
Drums- Groove notated at beginning of each section

**Solos:** Saxophone SOLI (no solos)

**Concepts represented-** Swing style nuances, articulations; INTRODUCE Buddy Rich and his big band; Hard-driving swing.

**Recordings:** Buddy Rich: *Keep the Customer Satisfied*"

**West Valley-** Gregory Yasinitsky (Kendor) Grade 2-3

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

Style: Medium Shuffle Tempo: qn = 138 Key: F

**Brass Ranges:** Trumpets- G; Bones- Eb

**Rhythm:**

Guitar- Mix of notated lines and changes/slashes. Chord guide provided  
Piano- Notated w/ chord changes  
Bass- Notated w/ chord changes  
Drums- Slashes & ensemble cues

**Solos:** Tpt 2 (Written solo w/ chord changes)

**Concepts represented-** Shuffle groove, maybe INTRODUCE Art Blakey or Mel Lewis; Improvising in a blues-ish form; swing stylistic nuances, articulations

**Meetin' Time-** Benny Carter (Sierra) Grade 3

Instrumentation: 5/4/3/G/P/B/D (Opt. 4<sup>th</sup> bone part incl.)

Style: Medium Slow Swing Tempo: qn = 102 Key: C

**Brass Ranges:** Trumpets- A; Bones- E

**Rhythm:**

Guitar- Chord changes & slashes  
Piano- Chord changes & slashes  
Bass- Notated

**Meetin' Time (cont'd)**

Drums- Groove notated at beginning of each section

**Solos:** Tpt. 2 (written w/ plunger), Tenor 1 (written w/ chord changes)

Trombone soli throughout on melody

**Concepts represented-** Slower swing style in Basie tradition; INTRODUCE Count Basie, Benny Carter; incorporate plunger techniques; "laying it back" at a slower tempo, being patient.

**Recording:** Count Basie Orchestra: "Kansas City Suite"

**Blues of a Different Color-** Doug Beach and George Shutack (Kendor) Grade 3

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

Style: Medium Swing Tempo: qn = 120 Key: D minor

**Brass Ranges:** Trumpets- G; Bones- F

**Rhythm:**

Guitar- Mix of notated lines and changes/slashes.  
Piano- Notated w/ chord changes  
Bass- Notated w/ chord changes  
Drums- Slashes & ensemble cues

**Solos:** Tpt 2 (Written solo w/ chord changes)

**Concepts represented-** Swing nuances and articulations; Improvising in a minor blues form.

**Blues March-** Benny Golson / arr. Dave Mills (Matrix) Grade 3

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

Style: Medium Swing Tempo: qn = 126 Key: Bb

**Brass Ranges:** Trumpets- G; Bones- Ab

**Rhythm:**

Guitar- Chord changes and slashes  
Piano- Notated w/ chord changes & suggested voicings in solo section  
Bass- Notated w/ chord changes  
Drums- Notated

**Solos:** Alto 1, Tenor 1, Tpt 3, Bone 1 (Chord changes)

**Concepts represented-** Swing style nuances, articulations; Improvising in blues form; INTRODUCE Benny Golson, Art Blakey, and original "Blues March"; Mixing straight marching figures with swing feel.

**Recordings:** Art Blakey and the Jazz Messengers: "Blues March"  
Art Farmer/Benny Golson: "Meet the Jazztet"

**Groove Blues-** Don Menza / arr. Peter Blair (Heritage) Grade 3

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

Style: Hard Swing Tempo: qn = 112 Key: Bb

**Brass Ranges:** Trumpets- A (one); Bones- F

**Rhythm:**

Guitar- Chord changes & slashes  
Piano- Notated w/ chord changes and suggested voicings  
Bass- Notated w/ chord changes  
Drums- Groove notated at beginning of each section

**Solos:** Tpts 1 & 2 (written solo w/ chord changes)

Saxophone SOLI

**Concepts represented-** Swing style nuances, articulations; INTRODUCE Louie Bellson and his big band; Hard-driving blues tune.

**Recordings:** Louie Bellson: "Explosion"  
Don Menza: "First Flight"

**One O'Clock Jump-** Count Basie / arr. Mark Taylor (Hal Leonard) Grade 3

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

Style: Swing Tempo: qn = 152 Key: Eb

**Brass Ranges:** Trumpets- G; Bones- Gb

**Rhythm:**

Guitar- Chord changes & slashes  
Piano- Notated w/ chord changes and suggested voicings  
Bass- Notated w/ chord changes  
Drums- Slashes & ensemble cues

**Solos:** Tenor 1, Alto 1, Tpt 2, Bass (written solos w/ chord changes)

Saxophone SOLI

### One O'Clock Jump (cont'd)

Concepts represented- Basie "four on the floor" swing style nuances, articulations; INTRODUCE Count Basie, Freddie Green (and his "chunk-chunk style"); Historical Tune!!!

**Recordings:** Count Basie: "One O'Clock Jump"

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**There Is No Greater Love** (Tenor Feat.)- Symes & Jones  
arr. Tim Clarke (Matix) Grade 4

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

Style: Med. Fast Swing Tempo: qn = 164 Key: Bb

Brass Ranges: Trumpets- C; Bones- Ab

Rhythm:

Piano- Mix of notated lines and changes/slashes

Bass- Half notated w/ chord changes, half changes only

Drums- Slashes & ensemble cues

Solos: Tenor 1 (Written melody, chord changes/slashes in solo section)

Concepts represented- Different treatment of well-known standard; swing style, nuances and articulations; INTRODUCE Sonny Rollins, Chet Baker, or Stanley Turrentine.

**Recordings:** Sonny Rollins: "Way Out West"

Chet Baker: "Chet for Lovers"

Stanley Turrentine: "Complete Blue Hour Sessions"

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**Vine Street Rumble**- Benny Carter (Sierra) Grade 4

Instrumentation: 5/4/3/G/P/B/D (Opt. 4<sup>th</sup> bone part incl.)

Style: Medium-Up Shuffle Tempo: qn = 140 Key: F

Brass Ranges: Trumpets- D; Bones- High C

Rhythm:

Guitar- Chord changes & slashes

Piano- Mix of written solos, chord changes and slashes

Bass- Notated with chord changes

Drums- Groove notated in each section, ensemble cues

Solos: Tenor 1 (chord changes / slashes)

Piano (transcribed Basie solo w/ chord changes provided)

Concepts represented: Basie "four on the floor" swing style nuances, articulations; INTRODUCE Count Basie, Benny Carter

**Recording:** Count Basie Orchestra: "Kansas City Suite"

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## FUNK / FUSION CHARTS

**Zach Attack!**- Fred Sturm (Heritage) Grade 2

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

Style: Rock Tempo: qn = 188 Key: F minor

Brass Ranges: Trumpets- G; Bones- Eb

Rhythm:

Guitar- Notated

Piano- Notated

Bass- Notated

Drums- Groove notated at beginning of each section

Aux- Tambourine, Woodblock, Shaker, Cowbell parts notated

Solos: Chord changes and suggested scales on all parts

Concepts represented- Rock style nuances, articulations; improvising using natural minor scales.

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**The Longest Hour**- Bill Liston (Kendor) Grade 3-4

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

Style: Funk Tempo: qn = 110 Key: C minor

Brass Ranges: Trumpets- Bb; Bones- F

Rhythm:

Guitar- Notated w/ chord changes. Chord guide provided

Piano- Notated w/ chord changes and suggested voicings

Bass- Notated

Drums- Groove notated at beginning of each section

Solos: Alto 1, Tpt 4 (Chord changes / slashes)

Concepts represented- Funk style nuances, articulations; 16<sup>th</sup>-note subdivision; Improvising in a minor key

**Recordings:** Tower of Power or Bob Mintzer Big Band

# *International Association of Jazz Educators*

## **New Jazz Band Music Reading Session**

**Saturday, November 20, 2004**

**IMEA Convention**

**3:00 pm**

Mike McMann, IAJE President-Elect

### **Tune List:**

Baja- Gregory Yasinitsky	West Valley- Gregory Yasinitsky
Afro Blue- arr. Michael Sweeney	Meetin' Time- Benny Carter
Scott Free- Mike Tomaro	Blues of a Different Color- Beach and Shutack
El Burrito Picante and the Chamber of Doom- Mike Dana	Blues March- arr. Dave Mills
Afro Blue- arr. Michael Philip Mossman	Groove Blues- arr. Peter Blair
Samba Ti Kaye- Mark Taylor	One O'Clock Jump- arr. Mark Taylor
But Beautiful- arr. Frank Mantooth	There Is No Greater Love- arr. Tim Clarke
Angel Eyes- arr. Allan Horney	Vine Street Rumble- Benny Carter
You Left This- Bob Washut	Zach Attack- Fred Sturm
One for Oliver- Mike Tomaro	The Longest Hour- Bill Liston
Groovin' Hard- arr. Peter Blair	

### **The Band:**

#### **Reeds**

Jim Romain  
Jim Gosnell  
Lynn Hart  
David Kunz  
Casey Kingdon

#### **Bones**

Myron Peterson  
Aaron Nuss  
Mike Short  
Charles Vetter

#### **Trumpets**

Al Naylor  
Rene Bernard  
Drew Anderson  
Kyle Engelhardt

#### **Rhythm**

Steve Shanley, Piano  
Steve Citta, Bass  
Matt Bernemann, Set

### **Thanks to:**

Lance Lehmborg, Bill Pringle, Iowa State University, IMEA, West Music, members of the IAJE Board, 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.